The Ocean of Zen

金風禪宗

The Ocean of Zen

A Practice Guide to Korean Sŏn Buddhism

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Epigraph

Twenty-Seventh Case of the Blue Cliff Record

A monk asked Chán Master Yúnmén Wényǎn[1], “How is it when the tree withers and the leaves fall?”

Master Yúnmén replied; “Body exposed in the golden wind.”

Dedication

This book is dedicated to our Dharma Brother – Glenn Horiuchi, pŏpsa–nim – who left this earthly realm before finishing the great work of life and death. We are confident that he will return to finish the great work he started.

Foreword

There is considerable underlying confusion for Western Zen students who begin to study the tremendous wealth of Asian knowledge that has been translated into English from China, Korea, Vietnam and Japan over the last seventy years. In most large bookstores there is a section reserved for books on Buddhism, or if the store is smaller it might be Eastern Philosophy, and on those shelves there will be found literally hundreds of titles from various sources and authors. A Zen aspirant browsing through the brightly bound covers may find an interesting book such as **The Recorded Sayings of Zen Master Joshu**[2] on the shelf; however, if that Zen aspirant starts to leaf through the contents, he or she will discover that the author actually refers to the book's subject, Zen Master Joshu, as Zen Master Chao-chou within the contents of his book. The aspirant may then start leafing through another book, say **The Compass of Zen**[3], only to discover that Zen Master Joshu in the last book is referred to as Zen Master Joju in this book. The next text might be the **Book of Serenity–One Hundred Zen Dialogues**[4] in which the aspirant will find more stories about the same teacher, only this time his name is Romanized as Zhàozhōu.

We now have only leafed through the contents of three books and are left with four Romanization's for one single Zen Master's name which are Joshu, Chao–chou, Joju and Zhàozhōu. If the aspirant then begins to read more books that refer to the hundreds of other Asian teachers the complexity of keeping all of this straight going from book to book can be at times overwhelming. The Japanese Teachers who came to the west were literally using the Japanese way of pronouncing Chinese logographs for a particular person, place or thing. Furthermore, the Korean Teachers who came to the West were using their Korean way of pronunciation. Although originally not a problem because there were so few books on the subject when they arrived, the cultures that were created by the founding Asian teachers have yet to find a common English voice.

Joshu is the Japanese Romanization of the characters 趙州從諗. Joju is the Korean Romanization that was invented by the Kwan Um School of Zen[5] and Zen Master Sŭngsan[6] (Seung Sahn); however, the student may also encounter different romanizations from other Korean sources. Chao–chou is the older Wade–Giles[7] method for romanization of the Chinese logographs, while Zhàozhōu is the newer Pinyin method of romanization for the same logographs.

Prior to China opening its borders to the west in 1979 the principal form of Chinese Romanization was the Wade–Giles method, although the curious Zen aspirant will eventually come across even older works that might employ the Yale system in lieu of the other two aforementioned methods. The Pinyin[8] Romanization method appeared when the People's Republic of China adopted its own system in 1979 and all official Chinese uses of Romanization now employ the Pinyin method; furthermore, this standard is becoming more popular as China's influence in the world increases.

Prior to 1979 the capital of China was popularly known as Peking; today the entire world refers to the capitol of China as Beijing. Another problem with the Wade–Giles versus Pinyin debate shows up when one visits a Chinese Restaurant. I have yet to find a Restaurant in the West that serves Beijing Duck; this unique dish is still referred to as Peking Duck at most Chinese restaurants. On the many trips that I have made to China each place that I visited utilized the Pinyin method for maps, signs, menus, newspapers, etc.

Yet, another determining factor for choosing a methodology of Romanization is the advent of new computer software programs. Microsoft Word 2003/2007 now has numerous language functions that will transliterate Romanized Pinyin into Unicode Chinese logographs as well as almost every other language/alphabet in the world. Babelfish and Google have internet sites that will also make rough attempts at translating other web sites, paragraphs and words from one language to another. Following the advent of uni-code, along with its two byte segments, and the sub sequential upgrade of the world's databases, the rendering of Chinese, Korean and Japanese logographs has become easier than ever.

The Korean government has tried to take the cue put forth by the Chinese by adopting an official Romanization methodology for Korean; however, major changes, additions and deletions have taken place over the last twenty five years. Furthermore, each of the officially sanctioned systems themselves have been totally replaced several times in that same existing time frame. There is conscientious debate about the proper use of western characters in the pronunciation of Hangul and many scholars still disagree with all of the methods put forth to date. We consulted several of the most renowned Western Scholars of Korean Buddhism and have chosen, as they have, to employ the McCune-Reishauer[9] system to romanize Korean names. This does not follow the methods used by the Kwan Um School of Zen, of which we share the same root teacher; but their methodology doesn't conform to any system used by any other group in the world. Their Romanization system appears to have been invented and has evolved over time internally by members with no formal language training within the organization. It might also be noted that that the Jogye Order of Buddhism, which is the largest single Buddhist Order in Korea has recently adopted the current Korean Government's method of transliteration. The problem is that the method utilizes stringing multiple vowels together in an effort to emulate certain sounds that totally do not exist in the Western Latin languages.

Based upon all of this information, where does this leave us in this discussion? I have decided to utilize the Romanization of a person or place based upon the country of origin. Additionally, as Pinyin has begun to circumvent the use of the Wade–Giles and Yale methods we have decided to use Pinyin for Chinese Romanization. We hope that other authors and information databases will eventually follow this method making it easier on the beginning Students of Zen. A final note of the romanizations utilized within this book. Because of the ease of use of our new uni-code databases and fonts we have chosen to employ the use of diacritical marks, and we have also chosen to render common Sanskrit names, terms and places utilizing their technical forms. The reason is that the proper pronunciation of these words is not intuitively obvious to the unseasoned reader, so additionally we have included a pronunciation chart in the index section of this

book. Lastly, I want to state that any mistakes or omissions made within this text are purely my own.

Editor
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Contents

Introduction to Buddhism

Śākyamuni Buddha

Buddhism began in the fifth Century before the Common Era (B.C.E.) when Siddhārtha Gautama spent seven years in the wilderness searching for an end to human suffering. At the age of twenty nine he had abandoned his life as a Prince and left his wife and newborn child to seek a path which would lead to the end of all human suffering. He gave up considerable wealth and power to become a sanyasi[10] and followed the ancient tradition of the renunciation of desires and attachment to actions. Young Siddhārtha visited and studied with all of the great spiritual masters of eastern India in the region that is now present day Nepal and Kashmir, sometimes traveling great lengths and suffering tremendous hardships to find them, however not one of them satisfied his great question about life, death and human suffering. He eventually traveled to the province of Magadha where, after finding no suitable teachers, resolved to answer his own questions by adopting the practice of extreme asceticism. It was in the Uruvela Forest, which lies on the banks of the Nerajara River, where Siddhārtha vowed to himself that no ascetic in the past, present or future would dedicate himself as earnestly as he would to this practice. After seven years of debilitating and intense practice he finally realized that he was no closer to finding an end to human suffering than when he had started on his journey. Dejected and tired, Siddhārtha now gave up his ascetic practices, bathed in the Nerajara River and took food from a local maiden named Sujata. At the time, five fellow ascetics had been practicing by his side, and when they witnessed his actions they abandoned him saying that he had betrayed his oath and failed in his quest for enlightenment.

Siddhārtha was now alone and he was weak and frail from the many years of ascetic practice. Yet, after his meal he felt a renewed dedication and decided to sit beneath a bodhi tree (ficus religiosa[11]) and vowed to remain in that very spot until he had attained enlightenment. All through the day and into the night he struggled with his own desperate and confusing thoughts. Great doubts about his direction in life would surface and with each

thought about some mistake or misjudgment, he would examine them and one by one he was able to systematically let them go. As he examined his thoughts he began to realize that living as an ascetic was no different to living as a Prince, they were opposite ends of the same universal nature. He began to realize that awakening could only exist in the middle way. He sat all through the night until daybreak under the bodhi tree and as he gazed out on the horizon and saw the first star at daybreak, he finally transcended his own limitations.

Siddhārtha Gautama became the Buddha. The word Buddha in Sanskrit means “one who is completely awake.” He is also known by many other names, such as; the Perfectly Enlightened One, Śākyamuni Buddha, the Sage of the Shakya Clan, the World–honored One, and the Tathagata (the Thus–come One). Following his transformative experience Siddhārtha wondered if anyone would believe in his insight as it was so simple and obvious. After a further period of internal struggle, he overcame his own doubts and went out into the world and taught his simple practice to all he met for the remaining forty five years of his life. From this humble beginning Buddhism was born.

The Four Noble Truths

The essence of Buddhism lies within the first insights of Śākyamuni Buddha as he sat under the bodhi tree and saw the first morning star glimmering on the horizon. Following his enlightenment the Buddha was quoted as saying the following:

"It is through not understanding and not realizing four fundamental truths that I, disciples, as well as you, have had to wander for so long through an endless round of births, deaths and rebirths. These four truths are the noble truth of suffering, the noble truth of the origin of suffering, the noble truth of the extinction of suffering, and the noble truth of the path that leads to the extinction of suffering.

This world is driven by pleasure, delighted with pleasure, and enchanted with pleasure. Consequently, all individuals who follow such a path based in the pursuit of pleasure will have great difficulty understanding the law of conditionality, and will not understand the dependent origination of all things in the visible and the invisible realms. It is incomprehensible to them how to end all formations of thought, and through this find the abandonment of every endless cycle of rebirth, the fading away of desire, detachment, and extinction ending in the discovery of nirvana; however, there are beings whose eyes are only a little cloudy and they may understand the truth.

The first noble truth is the truth of suffering. Birth is suffering, old age is suffering, death is suffering, sorrow, regret, pain, grief, and despair, are also suffering; not to get what you want, is also suffering; in short—these five groups of existence are of themselves suffering.

But what is birth? It is the birth of beings belonging to all order of beings, their being born, their conception and springing into existence, the manifestation of all groups of existence, the arising of sense activity—this is called birth.

And what is growing old? It is the aging of beings belonging to all order of beings; their becoming aged, frail, gray,

and wrinkled; the failing of their vital forces, the wearing out of their senses—this is called growing old.

And what is death? It is the parting and vanishing of beings out of all order of beings, their destruction, disappearance, and death; the completion of their life period, the dissolution of all groups of existence, and the discarding of the body—this is called death.

And what is sorrow? It is the sorrow arising through loss or misfortune which you encounter the worrying about yourself, the state of being alarmed, inward sorrow, and inward woe—this is called sorrow.

And what is regret? It is through all loss or misfortune which may occur, wailing and lamenting, the state of sadness and worrying—this is called regret.

And what is pain? It is the bodily pain and unpleasantness, the painful and unpleasant feeling produced by bodily contact—this is called pain.

And what is grief? It is the mental pain and unpleasantness, the painful and unpleasant feeling produced by mental contact—this is called grief.

And what is despair? It is the distress and despair arising through all loss or misfortune which one encounters, distressfulness, and desperation—this is called despair.

And what is the suffering of not getting what you desire? To you who is subject to birth there comes the desire: ‘O that I was not subject to birth! O that no new birth was before me!’ Subject to old age, disease, death, sorrow, regret, pain, grief, and despair, the desire comes: ‘O that I was not subject to these things! O that these things were not before me!’ But this cannot be attained through desires; and not to get what you desire, is suffering.

The five skandhas[12] (groups of existence) are suffering. What are the five skandhas? They are form, feeling, perception, impulses, and consciousness.

All mental formations, whether internal or external, coarse or fine, high or low, far or near, belongs to the skandha of form: any feelings belong to the skandha of feeling; any perceptions

belong to the skandha of perception; any impulses belong to the skandha of impulses; and all consciousness belongs to the skandha of consciousness.

Although your vision may be normal, if no external forms fall within your field of vision, and no corresponding juxtaposition takes place, then there is no formation of the corresponding aspect of consciousness. Even if your vision is normal and all external forms should fall within your field of vision, yet no corresponding juxtaposition takes place, there also occurs no formation of the corresponding aspect of consciousness. If however, your vision is normal, and the external forms fall within the fields of vision, and the corresponding juxtaposition takes place, in this case there arises the corresponding aspect of consciousness.

Therefore, the arising of consciousness is dependent upon conditions; and without these conditions, no consciousness arises. Furthermore, upon whatever conditions the arising of consciousness is dependent, after these they are called: consciousness, whose arising depends on sight and forms, is called ‘eye–consciousness.’ Consciousness, whose arising depends on hearing and sound, is called ‘ear–consciousness.’ Consciousness, whose arising depends on smell and odors, is called ‘nose–consciousness.’ Consciousness, whose arising depends on taste, is called ‘tongue–consciousness.’ Consciousness, whose arising depends on touch and bodily contacts, is called ‘body–consciousness.’ Consciousness, whose arising depends on thinking and ideas, is called ‘mind–consciousness.’

It is not impossible to explain the passing out of one existence, or the entering into a new existence, nor of the growth, the increase, and the development of consciousness, which are independent of all forms, feelings, perceptions, and impulses.

All formations are transient; all formations are subject to suffering; and all things are without an ego–entity. Form is transient, feeling is transient, perception is transient, impulses are transient, and consciousness is transient. And that which is transient, is subject to suffering and change, so it is functionally impossible to say: ‘This belongs to me; or this I am; or this is my self.’

Therefore, whatever there is that is form, feeling, perception, impulses, or consciousness, whether they are internal or external, whether coarse or fine, high or low, far or near, understand, that according to reality, and true wisdom: ‘This does not belong to me; this is not me; and this is not my substance.’

Imagine that a man with normal sight were to notice the many bubbles on the Ganges River as he is traveling along its banks; as he watches these bubbles, they will appear to him empty, unreal, and insubstantial. In exactly the same way, does the dharma practitioner behold all formations, feelings, perceptions, impulses, and states of consciousness—whether they are of the past, the present, or the future—whether they are far or near. As he watches them, and examines them, they appear empty, void, and without substance.

Those who take delight in forms, feelings, perceptions, impulses, or consciousness, also, take delight in suffering; and those who delight in suffering, will not be freed from their suffering.

Have you ever seen a man, or a woman, of eighty, ninety, or a hundred years old, who is frail and crooked as a gable roof, bent down, and resting on crutches, with tottering steps, infirm, youth long since fled, with broken teeth, gray and scanty hair, or bald–headed, wrinkled, with blotched limbs? And did the thought not arise that you are also subject to this same old age, and that you cannot escape it?

Have you ever seen a man, or a woman, who is sick, afflicted, or grievously ill, wallowing in their own filth, who was lifted up and put to bed by others? And did the thought arise that you are also subject to this same old age, and you cannot escape it?

Have you ever seen a corpse, one, two, or three days after death, swollen up, blue–black in color, and full of decay? And did the thought never come to you that also you are subject to death, that also you cannot escape it?

The second noble truth, the truth of the origin of suffering arises from desire, and leads to rebirth, which brings delight and passion, and seeks pleasure here and there, and seeks out every

fresh delight—the desire for sensual pleasure, the desire for continued life, and the desire for power.

There is sensual desire, desire for eternal existence, and desire for self—annihilation. However, where does this desire arise and take root? Everywhere in the world there are delightful and pleasurable things, it is there that this desire arises and takes root. Consciousness, sense perception, feelings born of sense perception, will, desire, thinking, and reflecting, all of these are delightful and pleasurable and this is where that desire arises and takes root.

When recognizing a sight, sound, smell, taste, touch, or perception, if the object is pleasant, one is attracted; and if unpleasant, one is repelled.

So, whatever kind of feeling is experienced—pleasant, unpleasant, or indifferent—if one approves of and cherishes the feeling and clings to it, lust will often arise. However, this lust for feelings, results in grasping; and grasping depends on the process of becoming; and the process of becoming (Karma–process) results in future birth. Furthermore, dependent upon birth, are again growing old and death, sorrow, regret, pain, grief, and despair. This whole mass of suffering arises once again. Feeling, desire, grasping, becoming, birth, sickness and death, these are all called the noble truth of the origin of suffering.

Due to attachment to sensuous desire, and conditioned through attachment to sensuous desire, and impelled by attachment to sensuous desire, and entirely motivated by sensuous desire: rulers fight with rulers, generals with generals, priests with priests, citizens with citizens; a mother quarrels with her son, a son with his mother, a father with his son, a son with his father; brother quarrels with brother, brother with sister, sister with brother, and friend fights with friend. Thus, given to dissension, quarreling and fighting, they fall upon one another with fists, sticks, or weapons. And thereby they suffer pain or death.

Furthermore, through attachment to sensuous desire, and conditioned by attachment to sensuous desire, impelled through attachment to sensuous desire and entirely motivated by attachment to sensuous desire, people break into houses, rob, plunder, pillage whole houses, commit highway robbery, and seduce the wives of

others. Officials may have such people caught, and inflict upon them various forms of punishment, including but not limited to pain, or death. This is the misery of sensuous desire, the accumulation of suffering in this present life, due to sensuous desire, conditioned through sensuous desire, caused by sensuous desire, and entirely dependent on sensuous desire.

Some may choose the evil path in their deeds, the evil path in their words, and the evil path in their thoughts; so by taking the evil path in deeds, words, and thoughts, at the dissolution of their body, after death, they tumble into a downward state of existence, a state of suffering, into perdition, and the abyss of hell. Consequently, this is the misery of sensuous desire, the accumulation of suffering in the future life, due to sensuous desire, conditioned through sensuous desire, caused by sensuous desire, and entirely dependent on sensuous desire.

For the owner of karma[13] are the beings who are heirs of those actions; and these actions are the birth place from which karma springs forth. With each deed they are bound up and their actions become a refuge, for whatever actions are performed either—good or evil—of this karma they will be the heirs.

This law of causality implies that wherever beings come into existence, this is where their actions will ripen; and wherever their actions ripen, there they will earn the fruits of those actions, whether in this or any other future life.

There will come a time, when the mighty oceans will dry up, vanish, and be no more. There will come a time, when the powerful earth will be devoured by fire, perish, and be no more. Yet there will be no end to the suffering of beings, which, obstructed by ignorance, and ensnared by desire, are hurrying and rushing through this round of rebirths.

The third noble truth, the truth of the extinction of suffering is the complete cessation of desire, so that no obsession remains, leaving it, being emancipated from it, being released from it, and giving no place to it. The noble truth of the extinction of suffering is the complete fading away and extinction of desire; it’s forsaking and giving up, the liberation and detachment from it.

However how does this desire vanish, and how might it be extinguished? Wherever in the world there are delightful and pleasurable things, there this desire can vanish, and there it may be extinguished. Whether in the past, present, or future, whoever perceives delightful and pleasurable things in the world as impermanent, miserable, and without substance, overcomes desire. Consequently, being released from sensual desire, and released from the desire for existence, there is no return, and this person does not enter again into existence.

Through the extinction of desire, grasping is extinguished; through the extinction of grasping, the process of becoming is extinguished; through the extinction of the process of becoming, rebirth is extinguished; and through the extinction of rebirth, old age, death, sorrow, regret, pain, grief, and despair are extinguished. Thus comes about the extinction of this whole mass of suffering. Hence, the annihilation, cessation, and overcoming of feelings, perceptions, impulses, and consciousness, this is the extinction of suffering, the end of disease, the overcoming of old age and death."

Nirvana[14], truly is peace, and is the highest state attainable through the ending of all formations, the forsaking of every substratum of rebirth, and the fading away of desire. Detachment and extinction, lead directly to Nirvana.

When enraptured with lust, or enraged with anger, or blinded by delusion, one aims at his own ruin, at another's ruin, or at the ruin of both. However, if lust, anger, and delusion are let go, one aspires to neither his own ruin, nor another's ruin, nor the ruin of both, this person experiences no mental pain and grief. This is Nirvana; immediate, and visible in this life, inviting, attractive, and comprehensible to the wise. The extinction of greed, the extinction of anger, the extinction of delusion: this, indeed, is called Nirvana.

For a disciple thus freed, in whose heart dwells peace, there is nothing to be added to what has been done, and nothing more remains for him to do. Just as the rock of one solid mass remains unshaken by the wind; even so, neither perception, sound, smell, taste, nor touch of any kind, neither desired, nor undesired, can cause such a person to waver. Steadfast is his mind, and gained is his deliverance.

He who has considered all the contrasts on this earth, and is no longer disturbed by anything whatsoever in this world, is regarded as the Peaceful One and is freed from rage, sorrow, and longing, and has passed beyond birth and old age.

There is a realm that is neither solid nor fluid, neither hot nor cold, neither stillness nor motion, neither in this world, nor any other world, neither sun nor moon. This is the realm of neither arising, nor passing away, neither standing still nor being born, nor dying. There is neither foothold, nor development, nor any basis. This is the end of suffering. This is unborn, un-originated, uncreated, and unformed. If there were no unborn, un-originated, uncreated, and unformed state of existence, escape from the world of the born, originated, created, and formed would not be possible. But since there is an unborn, un-originated, uncreated, and unformed state of existence, escape is possible from this world of the born, originated, created, and formed.

The fourth noble truth is the truth of the path that leads to the extinction of suffering. The two extremes and the middle path are to give up indulgence in sensual pleasure of common, vulgar, unholy, and unprofitable actions. Furthermore, it is important to not engage in self–mortification through painful, unholy, or unprofitable actions. Both of these two extremes, the Perfect One has avoided, and has discovered the middle way. The extinction of suffering allows one to both see and know the path that leads to peace, discernment, enlightenment, and the resulting Nirvana."

The Noble Eight Fold Path

Following his discovery of the Four Noble Truths, the noble eightfold path was postulated by Buddha, as the way that leads to nirvana. It avoids the extreme of self–torture that weakens the intellect as well as the extreme of self–indulgence that retards spiritual progress.

The noble eightfold path consists of the following aspirations: right understanding, right thoughts, right speech, right action, right livelihood, right effort, right mindfulness and right concentration.

Right understanding is the knowledge of the four noble truths. In other words, it is the understanding of the truth as it really is. The basic principal of Buddhism is this right understanding; therefore, Buddhism is based upon knowledge and not upon blind faith.

Right thoughts are threefold. They are: cultivating thoughts of non–attachment as opposed to thoughts of sensual pleasures. Cultivating compassionate thoughts as opposed to thoughts of ill–will, and lastly cultivating thoughts of equanimity as opposed to thoughts of cruelty. These right thoughts then can purify the mind.

Right speech prohibits lying, stealing, slandering, and frivolous or harsh words.

Right action prohibits killing, stealing and un-chastity, which helps to develop a character that is self–controlled and mindful of the rights of others.

Right livelihood prohibits the five kinds of trades which should be avoided by a lay disciple. They are: trade in deadly weapons, trade in animals for slaughter, trade in slavery, trade in intoxicants and trade in poisons

Right livelihood means earning a living in ways that are not harmful to others. Right effort is fourfold: discard evil that has already arisen, prevent the arising of un–manifest evil, develop the beneficial which has already arisen and promote the beneficial which has not already arisen.

Effort is needed to cultivate good conduct or develop the mind because we are often distracted or tempted to take the easy way out. Buddha taught that attaining happiness and enlightenment is directly dependent upon the individual's own effort. Effort is the root of all aspiration.

Right Mindfulness is fourfold: mindfulness of the body, mindfulness of feelings, mindfulness of thinking, mindfulness of perceptions. Right mindfulness is the awareness of actions, words and thoughts.

Right meditation is the gradual process of training the mind to focus on this present moment and to remain fixed upon the constantly unfolding present without wavering. The practice of meditation helps to develop a calm and concentrated mind and helps to unmask our own inherent wisdom and enlightenment.

Iconography—Archetypes for our great aspiration

Guardians

Whether they are huge wooden statues or paintings housed in gates, or simply two figures painted on the entrance doors, the first images encountered at a Korean temple are the Four Guardians.

If the temple is small, only two gate guardians are passed upon entering the temple grounds. These deities prevent evil spirits from entering the temple. In China they are called heng and ha. They boast the power to send forth deadly Buddhas and Bodhisattvas rays of light, one from his nostrils giving forth the sound “heng,” the other from his mouth with the sound “ha.” The mouth is the door of the face, and, symbolically, Ha’s open mouth indicates that the temple is protected whether the doors are opened or closed. The two gods protect on another level as well, that of wisdom over ignorance.

In the larger Korean temples, one is likely to find, in addition to the two gate gods painted on the doors, the Four Guardians housed in their own gate structure. In statue or painted form, these figures are imposing, often as much as five meters tall.

These protectors are of Hindu origin, and are said to have helped Siddhartha Gautama, the Indian prince who became the Buddha, to leave his father’s house on the night of his renunciation by each taking hold of one hoof of Siddhartha’s horse and lifting him over the palace walls. In another legend, Siddhartha (now the Buddha Sakyamuni, the Silent One of the Sakya Clan) was setting out on his alms round. The guardians all rushed to present him with bowls made of precious stones. The Buddha refused them. The guardians then offered him bowls of ordinary stone. Accepting them as more suitable to his position, Sakyamuni piled the four one atop another, and miraculously, they became one vessel. The guardians served Siddhartha throughout his earthly life.

The Four Guardians all bear a fierce countenance and trample the opponents of Buddhism under their feet. Each of them represents one of the cardinal directions.

The guardian of the North, Tamun Chon–wang, holds a pagoda, or tower. The tower represents a reliquary stupa, symbolizing death. The stupa consists of three basic parts: the base, which represents the earth, the dome, which represents heaven, and a connecting piece, or cosmic axis.

Chonjang Chonwang is the guardian of the southern quarter. One may identify him by the sword he bears, usually poised for action. He is reputed to have the power to multiply his sword so that he can always outnumber his opponents.

Chigook Chonwang guards the East. He is easily spotted by the lute he holds, the strings of which control wind, thunder, hail and other weather phenomena.

The guardian of the West, Kwangmok Chonwang, holds a dragon in one hand and a jewel in the other. The original meaning of these symbols seems to be lost in time.

The Four Guardians should be looked for in the corners of temple murals where variations may be observed between Koryo and Choson style painting, for even within the history of Korean Buddhism the objects which the guardians hold have changed. (Which guardian governs which quarter of the world is often disputed.)

Regardless of iconographic variations, one may identify the guardians by their ever present battle dress and imposing facial expressions. Their variety in appearance only serves to provoke thought and make us more aware of their function. They forever remain routers of evil demons and protectors of Buddhism and the Buddha’s teachings.

Buddhas & Bodhisattvas

Most of the other statues, which are seen in the temples, are Buddhas, either enlightened beings, or Bodhisattvas who are beings who have given themselves to helping others. Most of the Bodhisattvas represent one particular aspect of either wisdom or compassion while the Buddhas are the embodiment of perfect wisdom and perfect compassion.

Buddhas

Sakyamuni (Sogamoni–bul, in Korean)

The Buddha Sakyamuni is the main statue in most temples. He is the historical Buddha, the Sambhogakaya. He was born as a

prince called Siddhartha Gautama in northeastern India in the fifth century BCE.

Frequently, pictures of various episodes from his life will be found on the exterior of the Main Hall. Sometimes these pictures are housed separately, sometimes they are found in the back of the Main Hall (Haein–sa). One may follow Siddhartha through the process that brought him to enlightenment. Often–pictured are: his mother, Queen Maya, having the auspicious dream of a white elephant; his birth in the Lumbini Garden; his childhood bath in the fire of nine dragons; his meditation in the Himalayas; his struggle with desires; his enlightenment under the Bodhi Tree; scenes of him teaching, and his death.

The mudra, hand position, of “earth witness” which is most often associated with the Buddha Sakyamuni, recalls a story about the Buddha (it is found in the Sokkuram statue in Kyongju). Just after his enlightenment, he was challenged as to his right to sit on the small piece of ground that he was occupying. He called the earth to witness his many good deeds of past lives and so justified his seat in that place. The figure is of a seated Buddha, the right hand hanging over the knee, palm inward, sometimes pointing with one finger, usually with the whole hand, towards the earth.

Variocana Buddha (Pirojana–bul, in Korean)

Variocana is the Cosmic Buddha who spreads the light of Buddhist Truth in every direction, the Buddha who embodies the Wisdom of Universal Law. He is the center, Buddha Incarnate, the Original Teacher, the Dharmakaya. Variocana is the embodiment of Truth and Knowledge. As is the case with all Buddhas and Bodhisattvas, Variocana is not exclusive of other Buddhas but

represents a particular aspect of Buddhahood: in this case, the aspect of Cosmic Energy.

Variocana is usually depicted with his hands in one of several positions. A common example is the mudra of the "knowledge fist." This mudra is made up of the right–hand "diamond fist" and the left–hand "diamond finger." The "diamond fist" is formed by making a tight fist with the thumb at the center. The "diamond finger" is the left index that is inserted into the right fist. The mudra of the "knowledge fist" dispels darkness. One of Vairocana's names is Diamond Buddha. The diamond represents the supreme strength and durability of Buddhist knowledge. The left index finger represents the world of sentient beings, the surrounding right hand, the protection of the world of Buddhas. Generally the left hand refers to the passive pole and the right hand to the active pole. The left represents the physical plane and the right the metaphysical. This mudra is a divine representation of the passions, and a comment on the intensity with which one aspiring to wisdom pursues the goal. The mudra represents the union of the sexes with Variocana as the procreator.

Other mudras of Variocana are variations on the joining of the hands, palm to palm, fingers crossed over one another and thumbs erect, or the right hand encompassing the left hand which has been closed in on itself. These mudra also represent the universal knowledge of the Buddha.

Variocana is sometimes enshrined in his own building called the Great Light Hall. He is usually unattended when in his own shrine. In other halls, he is the central figure of a trinity. He is often attended by Mañjuśrī and Samantabhadra.

Amitabha Buddha (Amita–bul in Korean)

Amitabha Buddha emanates from the meditation of the primordial Buddha; he is the Nirmanakaya. He is the Buddha of Infinite Light and governs the Pure land, the Western Paradise. In India, where Buddhism began, people felt relief from the extreme heat of the day when the sun reached the western sky. Thus, Amitabha's paradise came to be associated with the west. Appropriately, he sometimes wears the color red.

Amitabha has vowed to save all beings who call on him. He assists them by admitting them to his Pure Land where they will know no hindrances to achieving enlightenment. The Pure Land is

no different from the Pure Mind, the state in which one is free from illusion.

Sometimes it is almost impossible to know if one is looking at a figure of Amitabha or Sakyamuni because their faces are so similar and their symbolic hand gestures are often the same. Each is generally depicted as the central figure of a triad. When trying to discriminate between the two, it is helpful to identify the images which flank the central figure. For example, if the side figures are Avalokitesvara and Mahastamprapta (Taesaeji Bosal, in Korean) the Bodhisattva of Power, the central Buddha is Amitabha. If there is a separate building for this triad, then it is called the Temple of Supreme Bliss. Amitabha often holds his left hand in the "fulfilling the vow" pose, the palm turned outward in a gesture of offering. This pose is found most commonly in standing figures. When he is seated, the left palm is often simply held face upward in the lap. The right hand is raised, a gesture of fearlessness. Three forms of this right hand gesture are the thumb touching the index, middle, or ring finger. The thumb and index finger form a circle that represents the perfection of wisdom.

Bhaisagya Buddha (Yaksayorae–bul, in Korean)

Bhaisagya Buddha is the Universal Healer or Medicine Buddha. He provides relief not only from disease and from misfortune, but also from ignorance, which is the greatest ill to Buddhists.

Usually Bodhisattvas, not Buddhas, hold attribute objects. The alms bowl and the medicine bowl (which evolved as a symbol from the alms bowl) are the only exceptions. Sakyamuni and Amitabha hold the alms bowl, or sometimes hold their hands in a mudra suggestive of holding the vessel, and Bhaisagya Buddha holds the medicine bowl.

The alms bowl is one of the very few personal possessions of Buddhist monks. It represents the sincere offerings of believers and the humility of monks.

Images of Bhaisagya Buddha closely resemble those of Amitabha except that the latter is usually golden, while the former is almost always white. Though Bhaisagya Buddha usually holds the medicine bowl in both hands, he sometimes holds it in only one hand, the left. In this case, the right hand assumes the pose of the "absence of fear" which, although certainly appropriate to his role as a healer, is usually associated with Amitabha.

Maitreya Buddha (Miruk–bul, in Korean)

Maitreya Buddha is the Future Buddha. He lives in the Tusita Heaven where he waits until his time to be born on this earth arrives. He is the embodiment of love and compassion.

Paintings of Maitreya are virtually nonexistent, but statues of him are still extant. They were particularly popular during the days of the Three Kingdoms (before 668 CE) and devotees carried miniatures of this Buddha in their pockets.

The Korean form of Maitreya is very special and unusual. Most people know the jolly, fat, laughing Buddha of Chinese iconography. He is the Chinese Maitreya, promising plenty in the future. The Korean counterpart is thin and easily identified when in the “posture of reflection.” He sits with his right elbow resting on his right knee. His right foot or ankle is on his left knee. The left hand rests on the right ankle or foot. His head is slightly inclined, suggesting contemplation. The index and middle fingers of his right hand are slightly inflected and just touch the face. (The statue in the National Museum is hauntingly beautiful and well worth a visit.)

Many large statues in Korea are called Miruk–bul, Maitreya Buddha, but there is speculation about their true identity.

Bodhisattvas

Avalokitesvara (Kwanseum Bosal, in Korean)

Avalokitesvara is the Bodhisattva of Compassion. Although in India, Avalokitesvara is clearly male, she is most often depicted as neither male nor female or female by today's artists. A bit of mustache is visible in some contemporary paintings, but these works are generally of an old style. In her Buddhist context,

Avalokitesvara's gender is irrelevant; the idea is an artistic impression of the idea of perfect compassion.

Born from a ray of light emanating from Amitabha's right eye, Avalokitesvara is thus closely related to Amitabha and so assists those who request access to the Pure Land. The name means "Hearer of Cries," and she is often pictured with her head slightly inclined as if listening to the pleas of the suffering. She is frequently pictured with a vase and willow spray. The vase contains amrita, the nectar of her compassion, or the waters of life. The willow branch represents her ability and willingness to liberally sprinkle "sweet dew" on the afflicted. The willow, which has long been considered to have medicinal value, also symbolizes her role as a healer. She is often shown near water, suggesting her paradise, Potala. In paintings she wears white clothing and, like other Bodhisattvas, is sometimes adorned with jewelry, including a crown.

Avalokitesvara also assumes a thousand–eyed and thousand–armed form. Each hand bears an eye so that the Bodhisattva can see how to help those in distress.

Her eleven–headed and nine–headed forms (the most famous one is behind the Sokkuram statue in Kyongju) often accompany her multi–limbed depictions and remind us of her all–accepting and all–inclusive nature. In her eleven–headed form the left three heads bear an angry countenance; the right three, a serene smile; the three at the back, an expression of compassion; the front and largest face exudes serene equilibrium; and the eleventh face, at the very back, is laughing: a testimony to her wisdom.

Situated at the apex of a multi–headed Avalokitesvara is a head or miniature Buddha representing the Bodhisattva as an emanation of the wisdom of Amitabha.

Ksitigarbha (Jijang Bosal, in Korean)

Almost without exception, Korean temple compounds include a special shrine to Ksitigarbha. Interesting and colorful building containing pictures of the Buddhist hells and heavens, it is also the place where photos or memorial tablets of recently deceased persons are installed and where services for the benefit of the dead are conducted.

The central figure is Ksitigarbha, the Bodhisattva who helps the suffering of the nether world. This Bodhisattva is greatly loved by Mahayanists for his commitment to remain until no more people suffer in hell. Ksitigarbha is usually bald, or has closely–

cropped hair (the surest clue to his identity when he is present in a painting of many figures) and holds in one hand a staff or a sistrum, and in the other, a jewel. This is the "wish–fulfilling gem," a magical jewel which grants all selfless requests. Ksitigarbha is usually flanked by one of two sets of figures: two guardians of the Underworld, Dok–myang Jonja and Mudok Kweiwang, or Yama and Ksitigarbha's mother from his former earthly existence — he offered to take her to the lowest hell.

On each side of Ksitigarbha stand five imposing figures. These are the Ten Judges. The judges are usually in statue form, either standing or seated. Some more elaborate halls contain, interspersed among and in addition to the Ten Judges, many smaller statues of celestial deities and servants to the judges.

The judge who receives the most attention is Yama (Yama Daewang, in Korean). He is considered the most powerful of the ten and sometimes he occupies a prestigious position beside Ksitigarbha. Yama, a deity borrowed from Hinduism, is the Lord of Death. Various Hindu texts describe him as splendid, others as ugly and deformed. Always depicted with a mirror ready to show us our own reflection when the time comes, the feeling evoked by Yama is one of dread.

Behind each of the judges is a painting of the territory each governs. The ten territories (six belonging to common people and four to Bodhisattvas) are not only to be thought of as places the deceased must traverse, but should be considered allegorically, as either levels of existence or stages in an individual's immediate life — for we all create our own hells.

Triads

Buddhist triads are composed as follows: three Buddhas, three Bodhisattvas, one Buddha and two Bodhisattvas, one Buddha and two historical personages (usually enlightened ones), or one Bodhisattva and two historical or mythical person–ages. In addition to specific attributes, emblems, and mudra, there are some simple ways of discriminating generally between Buddhas and Bodhisattvas.

Bodhisattvas are sometimes adorned with jewelry and crowns while Buddhas generally are not. Though there are certain celestial trinities of three Buddhas, (often the Past, Present and Future Buddhas) one can often identify Bodhisattvas by their secondary position in a trinity, relative to the main image.

Buddhas bear the "thirty–two marks," some of which are easily spotted, for example: the tightly knotted black hair; the protuberance on the head; the white, curled hair at the center of the forehead; the long earlobes (without earrings); and three rings, or creases, around the neck. Certain basic configurations are apparent in the composition of triads of images. One combination is Amitabha attended by Avalokitesvara and Mahastamprapta, the Bodhisattva of Power. The two Bodhisattvas are emanations of Amitabha.

Sakyamuni is usually flanked by his two favorite disciples, the young Ananda (representing the intellect) and the aged Kashaya (representing experience and wisdom) or by Samantabhadra and Mañjuśrī. When alone, Samantabhadra is seen seated on an elephant, Mañjuśrī on a lion. Mañjuśrī is the Bodhisattva of Wisdom (knowledge of the true, non–dualistic identity of the world). Samantabhadra is the Bodhisattva of Power and Compassion. Wisdom is identified with the intellect and with unification or non–duality, while compassion is emotion and multiplicity. Mañjuśrī often holds a sword with which he severs earthly attachments, revealing wisdom. Holding a trident, he spreads Buddha's teaching through thought, speech, and action.

Mañjuśrī and Samantabhadra are frequent attendants of Variocana Buddha as well. In this case, the three make up a metaphysical triad as opposed to the historical triad of Sakyamuni, Ananda and Kashaya.

Variocana is sometimes depicted with Sakyamuni and Bhaisagya Buddha, composing the Trinity of the Preciousness of the Teachings.

Guardian Painting (Shinjung Taengwa, in Korean)

The Shinjung Taengwa, a painting featuring Tongjin Bosal, is commonly found in Korean temples. Its frequent presence, however, in no way seems to make its meaning well known. The only point, on which most people agree, Buddhists included, is that they don't know much about the Shinjung Taengwa.

There are twelve to twenty figures depicted in the Shinjung Taengwa. The central image is of Tongjin Bosal, who is easily identified by his elaborate headdress that resembles a fan of feathers. One of a number of beings who guard the doctrine, Tongjin Bosal is the Bodhisattva who protects the Saddharma–pundarika, the Lotus Sutra of the True Law, one of the most revered Mahayana texts that explains that the truth is conveyed by silence and gestures as well as words.

There are different interpretations of the Shinjung Taengwa. One is that the figures surrounding Tongjin represent beings that are well acquainted with the Three Refuges: the Buddha, his teaching (Dharma), and the Buddhist community (Sangha). Another is that the figures are historical personages such as Confucius, or lesser deities like the Kitchen God. The four, or sometimes five, figures at the base of the painting or to the sides of Tongjin Bosal are clearly guardians. One guardian often carries a rolled up scroll, representing the doctrine that he protects.

Depending on the size of the temple, and consequently on the number of halls or shrines therein, the Shinjung Taengwa is found in any one of many buildings, but most often on the right wall of the Main Hall.

It is interesting to note that, as the gods are beings in the realm of pleasure, they cannot attain enlightenment. Therefore, the monks and nuns turn to the Taengwa when they chant the Heart Sutra in order to help the gods attain a human birth in their next life and so reach enlightenment. In addition, as humans need help from the gods, often people will bow towards the Taengwa as a gesture of respect and humility in the understanding of the fact that it is difficult to reach attainment alone.

The Mountain God (Sanshin, in Korean)

Every Korean temple has a place for Sanshin, the Mountain God, whether it be a painting and small altar set up in one of the larger halls, or, as is most often the case, a small separate building off in one corner of the compound. Sanshin is not depicted in statue form, but instead is always painted.

As belief in mountain spirits preceded Buddhism's entry into Korea, Sanshin is not of Buddhist origin but was absorbed into Buddhism. Little by little, it came to be suggested that Sanshin had been a Bodhisattva all along. Sanshin is particularly popular among women hoping for sons. However, visitors to most temples pay their respects to Sanshin.

The paintings of the Mountain God all follow the same basic pattern. Pictured is an old man seated with, or sometimes on, a tiger. Because tigers were a constant threat in mountainous areas,

their ferocity came to be associated with powerful spirits. The Mountain God is not exclusively the old man or the tiger, rather he is both. Perhaps the tiger's presence also suggests the close relationship in geomancy between mountains and tigers. Commonly the old man and tiger are pictured in a deep valley with a stone cliff on the right.

The Recluse (Toksong–in, in Korean)

Toksong–in is commonly known as the Recluse. Toksong–in is not an historical person–age or a paradigm of isolation. He represents in the Mahayana tradition of Buddhism what the arhat represents in the Theravada. The arhat is a holy person, perfect being, and a disciple of the Buddha Sakyamuni. Toksong–in is a timeless being, a reminder that one should not seek enlightenment outside of oneself, for, "alone and holy," he is enlightened within.

Mahayanists are wary of the illusion of the ego appropriating external self–definitions. Toksong–in urges us to seek the Buddha within, to realize that everything is inside of us and not external to us. Demonstrating Chinese iconographic and cultural influence, a young manservant is sometimes present holding tea, a platter of fruit, or a fan.

The Big Dipper (Chilsong, in Korean)

Chilsong, the Big Dipper, has roots in Taoism and Shamanism. The Great Bear Constellation, which is Chilsong, is visible year round, partly accounting for the great reverence with which he is regarded. Chilsong is thought to control both good and bad fortune. He is particularly popular among women hoping for children.

On the left hand side of the Main Hall or the Judgment Hall, a large painting of Chilsong is sometimes hung. The painting is colorful and impressive. It contains many figures and festive scenes. Presumably, when Buddhism came to Korea, people assumed that they were a manifestation of the compassionate Buddha. Seven Buddhas, one for each star, run in a row along the top of the painting. The seven stars pictured as Buddhas demonstrate the incorporation of originally Shaman concepts into Korean Buddhism.

Some large Korean temples have an entire shrine dedicated to Chilsong. In this case, Chilsong is depicted economically in one statue. Like Bhaisagya Buddha, he holds a medicine cup in his left palm that rests on his left knee. In his other hand, he sometimes holds a lotus flower. In addition to the statue, he is further depicted in seven paintings, one of each star deity, which are found on the walls of the shrine. In keeping with Chilsong's celestial nature, to the left and right, respectively, of the central Chilsong, are figures of Ilgwang and Wolgwang. Ilgwang's crown has at its center a red sun, Wolgwang's, a white moon. Both hold lotuses.

Lineage—From India to America

The Migration of Buddhism

Chán is the Chinese transliteration of the Indian word chan–na which is written as dhyāna[15] in Sanskrit. The Japanese pronunciation of this character is Zen. In Korean the pronunciation of the character is Sŏn and in Vietnamese it is Thien. Dhyāna is a word that has no direct English language equivalent; additionally, it was also listed by Buddha as one of the six Buddhist Paramitas[16] but has been loosely translated since it appeared in the West as meditation. However, meditation doesn't come close to explaining the ultimate meaning of Dhyāna, Chán, Sŏn or Zen. Dhyāna means something like—become one like this. It is exactly what you are doing right now, reading a book in which the subject is Zen Buddhism. But how many readers are paying attention to these written words one hundred percent? How many times have you stopped while reading this book and realized that you have been reading the last few pages, but at the same time you were thinking about some recent event and really didn't comprehend a single word you read? How many of you are thinking about how your boss might have upset you today, or that you should have really spoken up for yourself when your significant other made that less than complimentary comment last week. We all spend time; most of our time, living in what could be termed a state of mental virtual reality. If we aren't cognitively present in this moment; then we are virtually somewhere else in our minds. This book will examine the ways in which our minds control us, and by engaging in Zen practice give us the opportunity to take control of our thoughts.

Zen is one of the major traditions of Buddhism throughout the countries of the Far East. In common with the rest of the Buddhist sects, Zen is dedicated to the recognition of suffering, first in ourselves and then in others and then to the relief from that suffering through a regimen of self discipline and introspection. Natural wisdom and compassion are the aspirations of the practice of Zen. To see clearly the source and characteristics of human problems, habits, and life itself is the result of many years of dedication to Zen. Both seated meditation and constant observance in one's daily work, scholastic studies, martial arts and inter–

personal situations are major aspects of our religious practice. The religious character of Zen is profoundly personal and non–dogmatic.

As a tradition, Zen has been dependent on the teacher–student relationship for over two thousand five hundred years. The Zen Master—a teacher of Zen—is essentially a mirror to his or her students, thus allowing the students an undistorted perspective on their own habits, opinions, and difficulties. This essential friendship and fellowship constitutes the transmission of everyday wisdom, compassion and love. This relationship is the very cornerstone of the Zen tradition. It is mind–to–mind and heart–to–heart. No one has so eloquently penned a description of this transmission since Eugen Herrigel wrote:

> *The important thing is that an inward movement is thereby initiated. The Zen Master pursues it, and, without influencing its course with further instructions which would merely disturb it, helps the student in the most secret and intimated way he knows: by direct transference of the spirit, as it is called in Zen circles. 'Just as one uses a burning candle to light others with,' so the teacher transfers the spirit of the right practice from heart to heart. That it may be illuminated. If such should be granted to the student, he remembers that more important than all outward works, however attractive, is the inward work which he has to accomplish if his to fulfill his vocation as a Zen Student.*[17]

The lineage of Zen Buddhism, so it is that our tradition records it, was passed from Śākyamuni Buddha to Mahākāśyapa[18] in a famous case from the Wúmén Guān (English: The Barrier that has No Gate).

> *"Long ago on Grdhrakāta Mountain (Dragon Peak) Śākyamuni Buddha held up one flower before the assembly. All were silent. Only Mahākāśyapa smiled. Śākyamuni Buddha said, 'I have the all–pervading true dharma, incomparable nirvana, exquisite teaching of formless forms. Not dependent on words, a special transmission outside the*

sutras, I give to Mahākāśyapa.' No one understood this action taken by Buddha, no one except Mahākāśyapa."

This Śākyamuni Buddha to Mahākāśyapa. The simple act was the first historical transmission of the Dharma from of holding up a flower and the recognition by Mahākāśyapa was a non–verbal mind–to–mind experience between the master and his student.

Many years later, Ānanda[19] and Mahākāśyapa were beside the Buddha as he lay between two large Sala trees, he was weak and frail and close to death. Ānanda was a cousin to Buddha and served as his personal attendant; while Mahākāśyapa was about to become the heir to Buddha's teaching lineage. They were both concerned about the future and posed this question to their teacher; "Oh Great World Honored Tathagata[20], what will we do when you have left us? How will carry on this teaching of perfection in your absence?" Buddha said many powerful things in this last sermon, but the essence of his teaching was; "Of the myriad tens of thousands of words attributed to me… of the myriad tens of thousands of words attributed to me; don't believe a one of them. Be a light unto yourself."

This is the essence of Zen Buddhism; but most of us don't understand that this means to struggle with our own false sense of self until we attain the true way. Consequently, this attainment can't possibly come from reading a book, or by having some teacher tell us what we should believe or how we should live our lives. Enlightenment can only come from years of introspective struggle with the meaning of our own existence. Zen teaches that we all must reach enlightenment and save this world from suffering. But what does this mean; what is enlightenment? The Sanskrit term used in the Sūtras for enlightenment is anuttarā samyak sambodhi, and loosely translated this means complete unexcelled awakening. So assuming that we attain anuttarā samyak sambodhi, what are we to do with it, how are we to help save this world from suffering? Zen practice is this very paradox. How can we help, if the helping itself can also become a hindrance?

Buddhism remained in India and was transmitted from teacher to student until Bodhidharma[21], the twenty–eighth Ancestor

in a direct line of apostolic succession from Śākyamuni Buddha, was urged by his teacher Prajñātāra[22] to travel to China and transmit the Dharma.

For a more complete commentary on the transmission from Buddha through Bodhidharma please refer to any of the numerous translations of The Transmission of the Lamp. You may also refer to the index section of this book which has a table which charts the transmission of Zen from Buddha to our current Zen Ancestor.

Bodhidharma, who is attributed with then actual founding of the Zen or Chán sect of Buddhism, said of this practice:

if you pass through this gate
do not give rise to thinking.
not dependant on words and speech.
a special transmission outside the sacred teaching.
find your own heart/mind
and become Buddha.

This leaves us with a paradox, how do we find our own heart/mind without picking up the colorings or accents of the others in our lives? How do we not become a mere caricature of our own teacher? This is what the goal of Zen ultimately leads us to.

There is a famous story about Bodhidharma and his meeting with the Emperor of China. About fifteen hundred years ago, Emperor Wu who controlled the Southern Provinces of China at Liang had become a great patron of Buddhism. He commissioned the building of many temples, created a separate department in the Chinese government for the translation of Buddhist scriptures, and sent missionaries into the outlying provinces. After his many years of dedication to the religion of Buddhism, he was informed that Bodhidharma, the enigmatic spiritual master who would eventually become recognized as the first ancestor of Zen Buddhism, was living in his kingdom and summoned him for a private meeting. When they met, Emperor Wu said to Bodhidharma,

"I have adopted Buddhism as the national religion for China. I have commissioned the construction of countless stupas, pagodas and temples. I have had the scriptures

translated and I am responsible for converting millions of people to Buddhism. What merit have I thereby attained?"

Bodhidharma replied, "No merit whatsoever." The Emperor was confused because this response was not at all what he had expected. The style of Buddhism being taught in China at that time emphasized good actions and good works to accumulate merit and gain a good rebirth in the next life. He was also intrigued by the Sage's fearlessness of delivering such bad news to the Son of the Heavens. The Emperor then said, "Perhaps I don't fully understand the teaching of the Buddha. How do you understand it?" Bodhidharma replied, "In vast emptiness, no holiness!" This confused the Emperor even more leaving him completely at a loss for words, so in desperation and indignation he bellowed, "Who do you think you are?" Bodhidharma's reply was simply, "Don't know!" Being satisfied with his clear manifestation of the Buddhadharma, the Sage turned around and walked away. He eventually settled in a cave on Sung Mountain at what is now the site of the Shaolin Monastery and recorded in the annals of Zen Buddhism as the First Ancestor of Zen.

Four teaching generations later, Buddhism and the Zen sect began to flourish in Korea having been originally brought to Korea from China by Sŏn Master Pŏmnang, a Korean disciple of the Fourth Chinese Ancestor of Chán, Dàoxìn. Zen Master Dàoxìn was thirty–first in direct apostolic succession from Śākyamuni Buddha. Although Pŏmnang sŏnsa was give formal transmission of the Dharma from Chán Master Dàoxìn, his lineage eventually died out in Korea.

The hallmark of the Korean Sŏn Buddhist practice since the time of Sŏn Master Chinul's dharma heir Sŏn Master Chingak (1178-1234) is the hwadou or kong´an meditation, a uniquely Chán Buddhist technique of "cultivating great doubt" through the contemplation on the exchanges of the ancient teachers of the Chán transmission lineage. Chinul is the one who first introduced this technique to Korea although he himself had no direct contact with Chinese masters but discovered this methodology indirectly through reading Dàhuì's (1089-1163) Records, which consequently brought him to his third and final awakening experience. This culminating experience was so transformative, according to his

memoirs, that he concluded that this special technique was the most effective short-cut to enlightenment. Even though Chinul considered the hwadou method superior he provided his students of lesser capacity with two other approaches. The first method was the simultaneous cultivation of meditation and wisdom through the study of the Platform Sūtra, and the other was a sudden approach utilizing the student's great faith through the study of Lidong-xuan's interpretation of the Avatamsaka (Huayan) Sūtra.

This uniquely Korean Línjì style of practice followed the modified practices of Dàhuì as well as other aspects handed down through the Mǎzǔ sects in China. However; Chinul's triple approach to Buddhahood or true humanity consequently accepted, among the three approaches, the hwadou meditation to be the exclusive, effective method for cutting off conceptual adherence to words and form and thereby attaining final enlightenment.

A partial adaptation of Línjì Chán is further witnessed by Chinul's utilization of Línjì's various instructional devices. Chinul uses specifically the so-called three mysteries of dark gates and four processes of liberation from subjectivity and objectivity as instructional devices as presented in the Línjì-lù. The former was utilized by Chinul to analyze and classify entire Buddhist scriptures including Chán writings, while the latter was included in the ten kinds of No-mind practice.

In Chán there are three mysteries (dark gates): first, the mystery in the essence; second, the mystery in the word; third, the mystery in the mystery. The mystery in the essence is the approach to dharma which demonstrates the unimpeded interpenetration of all phenomena and involves such statements as "throughout boundless world systems, oneself and others are not separated by as much as the tip of a hair; the ten time periods of past and present, from beginning to end, are not separate from the present thought-moment." It is a preliminary approach for inducing an awakening in those of beginning potential.

Since this approach has not yet abandoned understanding based on the verbal teachings, the mystery in the word is employed. These words have no traces, are ordinary, have a cleansing effect, and eliminate grasping so that students can suddenly forget their conceptual understanding and knowledge of the Buddha-dharma.

But since this approach also involves cleansing knowledge and vision and cleansing words and phrases, the mystery in the mystery - the use of pauses, silence, the staff, and the Chán KATZ - is also employed in training. When this last approach is used, one can suddenly forget the cleansing knowledge and vision and the cleansing words and phrase of the second mysterious gate. As it is said, "When we get the meaning and forget the words, the path is near at hand." This is called the sudden realization for the Dharmadhatu. For inferior men of beginning capacity, the Chán school points out that there is a sublime mind, pure in nature, which follows along with the stream of falsity and pollution; this enables such men to understand easily and enter into faith. After they have entered in faith and forgotten their understanding, they can achieve personal realization. But if they do not forget their understanding, they will fall into the deep pit of liberation unable to use their bodies freely in displaying the manifold supplementary practices belonging to the approach of conditioned arising. [23]

An initial attempt to classify all the Buddhist writings can be gleaned in the above. In the Straight Talk on the True Mind, Chinul's most comprehensive guide for Sŏn practice, he quotes Línjì's four stages of liberating from both subjectivity and objectivity without directly pointing to the name of Línjì. For Chinul, Línjì was one of the Chinese Chán masters who shed light on the "sublime path of the ancestors." In the synopsis of ten different techniques for extinguishing delusions concerning the true mind, Chinul quotes Línjì as one of the ancients (sic ancient ancestors in China):

...Three: efface the mind but preserve objects. This means that when we are practicing, we extinguish deluded thoughts and do not concern ourselves with the external sense-spheres. We are only concerned with extinguishing the mind, for when the deluded mind is extinguished, what danger can sensual object present? This is the teaching advocated by the ancients" "take away the man but leave the object."

...Four, efface objects but preserve the mind. This means that when we are practicing, we contemplate all internal and external sense-spheres as being void and calm. We preserve only the one mind, signaling solitarily and standing alone....If the mind

is attached to the sense-spheres it becomes deluded. But if there are no sense-spheres, what delusion can there be? The true mind shines alone and is unobstructed in regard to the path. This is what the ancients called “take away the objects but leave the man.”...

...Five: efface both mind and objects. This means that when we are practicing, we initially make the external sense-objects void and calm and then annihilate the internal - the mind. Since internal and external are both calmed, where can delusion arise...This is the ancestors’ teaching of “take away of both man and objects.”...

...Six: preserve both mind and objects. This means that when we are practicing, mind remains in its place and objects remain in their place. If there is a time when the mind and the objects come in contact with each other, then the mind does not grasp at the objects and the objects do not intrude upon the mind. If neither of them contacts the other, then, naturally, deluded thoughts will not arise and there will be no obstacles to the path.... This is the ancestors’ teaching of “take away neither the man nor the objects.”[24]

We have observed two specific uses of Línjì’s teaching as part of the Chinese ancestors’ instruction as to the methods of eliminating delusions. Hence Chinul’s use of Línjì was not a total acceptance but a partial application of some of his instructional devices. Imje, according to Chinul, in terms of Chinese Chán lineage, was only one of the ancestors in Chinese Chán Buddhism belonging to Mǎzǔ–Hangzhou line, never the originator of Línjì branch/sect in distinction to other sects like Fayan, Yúnmén, Caódòng, and Guiyang, forming the so–called five families of late Chinese Chán lineage. In passing, we can also note that Chinul uses tiyung category in two combinations as expedient means of explaining methods of eliminating delusions.

This picture of Línjì Chán has been dramatically changed: Línjì Chán became the only orthodox line of Sŏn in Korea immediately after Chinul’s demise, for his direct disciple Hyesim Chingak (edited all the available Sŏn stories in an anthology, which later became the standard text for kong´an meditation for all Korean Sŏn monks. Chinul’s roundabout way of dealing with the problem of Sŏn-Kyo controversy by striking a balance between the

two tilted towards an extreme and exclusive practice of kong´an meditation.

This exclusive tendency was strengthened when T'aego Pou (1301-1382) went to Yuan China and got a seal of recognition from the Línjì line Chinese master Shiwu Qinggong (1270-1352): T'aego emphasized the hwadou meditation as the only method of attaining Buddhahood. Out of the three masters in the same Koryo period, namely Naong Hyegun (1320-1377) and Paeku Kyonghan (1299-1375) included, who had any connection to the Chinese Línjì lineage, T'aego was selected and his line of transmission became consolidated during the Chosŏn period by the followers of Sosan Hyujong (1520-1604) specifically by Chunggwan Haean (1567-unknown) who repudiated the nativistic Hokyun (1569-1618)'s claim to include Chinul and Naong to be the legitimate heir to Chinese Chán lineage. Under the severe oppression of Buddhism in the Confucianism dominated Chosŏn society, it is understandable to uphold the legitimate lineage of Sŏn Buddhist tradition to safeguard its authority by connecting it to the then East Asian universal frame of reference, i. e., the only living Chinese Línjì line.

Even in contemporary Korea there still is a lively discussion as to who deserves to be the founder or sectarian head ancestor of the Korean Chögye Sŏn Buddhist Order. Conservative and universalism-oriented elements tend toward T'aego while nativistic and progressive, toward Chinul. Six out of 28 registered Korean Buddhist denominations list incidentally T'aego as their founding father. To put an end to the controversial matter, Chögye Order statute lists Dàhuì, the first importer of Chinese Chán to Korea during the Unified Silla period as the founding father.

At the impending downfall of the Chosŏn dynasty, Paekp'a Kungsŏn (1767-1852) tried to reestablish the Sŏn Buddhist tradition through careful analysis of the whole scriptures of Sŏn. Korean Sŏn Buddhist taxonomy of triadic Sŏn is firmly put into place in the minds of Korean people. The current usage of the Ancestor Sŏn seems to stem from Paekp'a and his follower's prolonged discussion extending well over one hundred and fifty years: a similar feat can be found in the Korean Confucian debate over four beginnings and seven emotions during the first half of the

Chosŏn period. Some may criticize the overly metaphysical paraphernalia and pedantic bickering of the debate. But the focal point of the discussion rests firmly on what kind can be the legitimate heir to the true spirit of Sŏn. The Ancestor Sŏn is the highest, because it refers to the state of enlightenment of true emptiness and subtle beings (namely, manifold phenomena) comparable to the Buddha mind, while Tathagata Sŏn is concerned only with the One Mind, hence put to the second level. The third and lowest is the intellectually ratiocinating Sŏn where discrimination of phenomena and essence exists, existence and emptiness co-exist and spoken of. Throughout two centuries of discussion nobody challenges the supreme orthodoxy and authority of the Ancestor Sŏn. Hence, the establishment of Korean Ancestor Sŏn by multitudes of scholar-monks starting from Paekp'a, confronted by Ch'oui Uisun (1786-1866), conjoined by Udam Honggi (1832-1881), and Soldu Yuhyong(1824-1889), rebutted finally by Ch'ugwon Chinha (1861-1926). All of this discussion was ignited and refueled by the three phrases in the Imje-rok. Criticized as an empty talk, it still bears grave importance of the Línjì's influence over the Korean Sŏn Buddhist tradition.

The history of Buddhism in Korea during the past and present century is riddled with problems like unification of the many strands of Buddhism, how to deal with colonial authority and its edicts and questions of reform and revival of the Buddhist order. Manhae Ha Yongun (1879-1944), opposing to the Japanese political move to merge Korean Sŏn Buddhism to one of the Japanese Soto sect, proposed and created a counter-order/sect, the Imje-chong in 1911 but soon aborted by the Japanese colonial government. We are reminded of the famous diction in the Story of the Three Countries: Dead Kongmyon is better than the living Chungdal. The name Imje had such an appeal to Korean Ancestor Sŏn Buddhists.

Our current lineage, the Chögye–Jŏng Order of Korean Buddhism, was founded in 1356 C.E. by Zen Master T′aego of the Hui Yang San School of Sŏn Buddhism. This school amalgamated with the remaining other eight of the Nine Zen Schools of Silla, the Chögye Order thus has maintained and transmitted the direct orthodox teaching of Buddhism.

The Chögye Order is currently the largest Buddhist sect in Korea, with more than three thousand temples, and over one million monks, priests and nuns under its jurisdiction. The headquarters of the sect is at Chögye–sa in Seoul. The sect also operates Dongguk University in Seoul Korea with a satellite campus in Los Angeles California, where many of its monks and nuns are trained.

Zen was first introduced to America during the late 1940's and early 1950's in books and essays, and at that stage became basically an exotic philosophical fad. Since the early 1960's a number of dedicated teachers, who came from Japan, Korea China and Vietnam, have founded countless centers throughout America for the study of Zen Buddhism. In the late 1970's and early 1980's, American born Zen Teachers began to appear having spent 20 to 30 years studying with their teachers. By the mid 1990's American Zen Master's and Rōshi's began to form their own independent American Schools of Zen.

Our American Sangha is historically connected with a temple and meditation center in Rhode Island that was founded by Sŭngsan Daesŏnsa on April 16, 1973. The temple and meditation center was eventually given formal status as a church in the US under federal code 501(c)3 as the Kwan Um School of Zen in 1984 and is presently located in Cumberland, Rhode Island. The Kwan Um School of Zen is affiliated with many Zen centers and temples throughout the world.

The Sayings of Venerable Kyŏnghŏ sŏnsa

Do not wish for perfect health. In perfect health there is greed and wanting. So an ancient said, “Make good medicine from the suffering of sickness.”

Do not hope for a life without problems. An easy life results in a judgmental and lazy mind. So an ancient once said, “Accept the anxieties and difficulties of this life.”

Do not expect your practice to be always clear of obstacles. Without hindrances the mind that seeks enlightenment may be burnt out. So an ancient once said, “Attain deliverance in disturbances.”

Do not expect to practice hard and not experience the weird. Hard practice that evades the unknown makes for a weak commitment. So an ancient once said, “Help hard practice by befriending every demon.”

Do not expect to finish doing something easily. If you happen to acquire something easily the will is made weaker. So an ancient once said, “Try again and again to complete what you are doing.”

Make friends but Do not expect any benefit for yourself. Friendship only for oneself harms trust. So an ancient once said, “Have an enduring friendship with purity in heart.”

Do not expect others to follow your direction. When it happens that others go along with you, it results in pride. So an ancient once said, “Use your will to bring peace between people.”

Expect no reward for an act of charity. Expecting something in return leads to a scheming mind. So an ancient once said, “Throw false spirituality away like a pair of old shoes.”

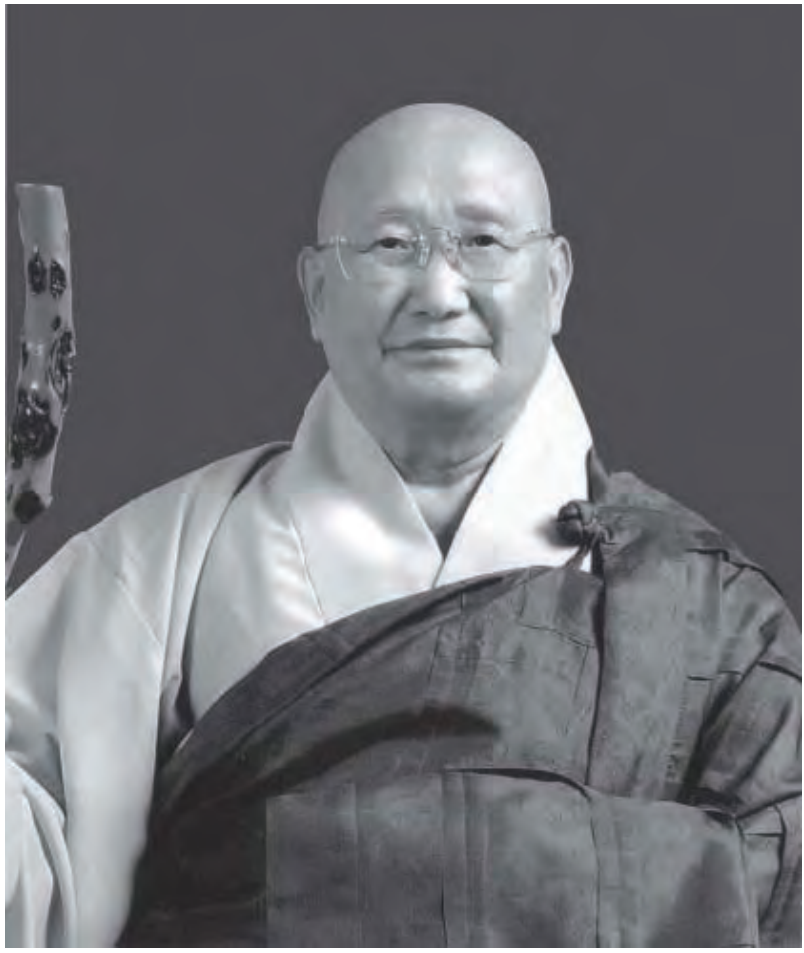
Do not seek profit over and above what your work is worth. Acquiring false profit makes a fool (of oneself). So an ancient once said, “Be rich in honesty.”

Do not try to make clarity of mind with severe practice. Every mind comes to hate severity, and where is clarity in

mortification? So an ancient once said, “Clear a passageway through severe practice.”

Be equal to every hindrance. Buddha attained Supreme Enlightenment without hindrance. Seekers after truth are schooled in adversity. When they are confronted by a hindrance, they can’t be over–come. Then, cutting free, their treasure is great.[25]

Sŭngsan Daejŏngsa



Our Zen Order's Founding Grand-teacher was born in Korea as Dŭkin Lee. After graduating from college he decided to abandon lay life and received the name Hangwon upon ordination as a monk. Following the Second World War the young monk became disheartened with politics and academic studies as a path leading to the truth; so, Hăngwon sŭnim retreated to the mountains to sit an arduous one hundred day retreat. During this retreat he attained his first great insight into the human condition and as a

result was to eventually receive Dharma transmission from Zen Master Kobong. Kobong was a very famous Korean Zen Master, who had a very low opinion of the monks practicing in Korea at that time, but the young Hăngwon sŭnim worked very hard and the Zen Master eventually accepted him as his only male disciple. Eventually, Kobong sŏnsa gave Hăngwon sŭnim his mind–to–mind seal of approval.

As the successor to his teacher, he received the name Sŭngsan, by which he is known today. He was named after the mountain upon which Bodhidharma's Shaolin Temple in China was built. For almost twenty years Sŭngsan sŏnsa remained in Korea, becoming one of the principal figures in post–war Korean Buddhism. He was the Abbot of the second largest monastery in Korea, Hwagesa, which is on the outskirts of Seoul and at that time had approximately a thousand monks under his direction. He was also the Provost and a member of the Board of Trustees of Dongguk University, the largest Buddhist University in Korea. He had also been the advisor on Buddhist Affairs to Chung Hee Park, the Past–President of the Republic of South Korea. All these organizational activities in the past served to keep him from teaching Zen in Korea. This and other considerations led to his establishing several Zen temples in Tokyo, Japan, where he lived and taught for seven years, and to his subsequent move to the United States in 1972. His temple in Tokyo and two associated temples in Japan are now carried on by his Japanese disciples.

After reading an article about American hippies while he was in Japan, Zen Master Sŭngsan decided to journey to the United States to test his theory that hippies might make good Zen Students. In 1972 he came to America with no money or support mechanisms other than a few people he had met in Japan. One of those people was a Professor at Brown University, so after a short stay in Los Angeles he went east and got a job carrying laundry and repairing washing machines in Providence, Rhode Island. He lived in a small rundown apartment in the poorer section of town and set up a makeshift Zen center in his small living room. Eventually he met some of the local hippies and a few Brown University students who were interested in Zen. At first they would show up at his apartment wanting to know something about Buddhism; he would cook wonderful vegetarian dishes, and then over dinner teach them

meditation, and answer their questions about Zen practice and life. From this beginning and these first students the Providence Zen Center was eventually formed, it is now the head temple to dozens of Zen Centers throughout the world. In 1974 Daesŏnsa–nim was offered the directorship of the Chögye Order however he declined in order to stay in America.

Zen Master Sŭngsan has published a number of books which are listed in the back of this book. Zen Master Sŭngsan has always encouraged people of differing faiths to realize their true nature together. For many years he led Zen/Catholic retreats with the monks at the Abbey of Gethsemane and has taught at scores of Ecumenical gatherings.

Zen Master Sŭngsan, in his almost thirty year stay in the West, founded over eighty four centers throughout North America, Africa, Australia and Europe. In the beginning he traveled and lectured frequently in many of the major cities in the US, at major universities and at public religious conferences. He also lectured and lead meditation retreats in European cities such as Berlin, Frankfurt, London, Paris, Warsaw, and many others. As an ordained Buddhist monk, he initiated some five thousand Americans and Europeans into the Buddhist laity and has recognized many of his American students as Zen Masters in his lineage of Korean Buddhism. As a spiritual advisor, he had interviews weekly with his students, and he was available most of each day for consultation.

As a master in the Zen tradition, Venerable Sŭngsan came to America in order to teach Buddhism. Both his religious experience and his personal understanding of his students made him eminently suited for the task of teaching Zen. He in turn was deeply respected and liked by his students who were in close contact with him and observed his constant expression of the ideals of Zen Buddhism. They found in his actions and words continuous instruction in the way of Zen and continuous concern for the well being of others.

On June 7th 1997 in a formal ceremony at Providence Zen Center in Cumberland Rhode Island, Zen Master Sŭngsan held the fifth of nine Transmission Ceremonies. In this ceremony one of his senior students, Robert Moore was given the title of Zen Master

and the freedom to form his own school. The following is an excerpt from an interview taken right after one of these ceremonies.

"I came to America more than twenty years ago, so now my teaching and my disciples are ripe. The process for transmission is as follows: first my senior students become Jidō Pŏpsa–nim's (Dharma Masters) after they finish all of the kong´ans. Then in a formal ceremony many of their peers come up and challenge them with Dharma Combat. We host a public ceremony where the public is invited and any one can ask the candidate a question, to which the student must answer with no hindrance. This is kong´an practice. If the candidate passes this test I then give the student Inka (permission to teach and lead kong´an practice) under my supervision. After a Jidō Pŏpsa–nim has been teaching for at least three years, then I have the students visit three Zen Masters outside of our Korean Tradition. They must have Dharma Combat with these outside Zen Masters and report to me on their experience, and then they continue teaching their students as a Jidō Pŏpsa for another three years. After analyzing their responses to these great Zen Masters and also if the feedback from this candidate's own students is positive then receiving transmission will be no problem. In Korean this is chung hae samsu. Chung means not moving mind, hae means wisdom. This means that meditation and wisdom completely come together and the student is ripe. I feel that slowly a uniquely American Style of Zen Practice will appear. Already, Zen Master Bomun's (George Bowman's) style has appeared and he has founded his own school called the Single Flower Sangha. Maybe other styles will also emerge; then perhaps over time this Korean style will disappear and a new American style will appear."

Great Vows—establishing our direction

Four Great Vows

Sentient beings are numberless;
We vow to save them all.

Delusions are endless;
We vow to cut through them all.

The teachings are infinite;
We vow to learn them all.

The Buddha way is inconceivable;
We vow to attain it.

Ten Great Vows

I will always stay far from the three evil ways.

I will quickly cut off desire, anger and ignorance

I will always listen to Buddha, Dharma and Sangha .

I will diligently cultivate precepts, meditation, and cognition.

I will constantly cultivate Buddha’s teaching.

I will never abandon the Enlightenment–mind.

I will always be reborn under favorable conditions.

I will quickly see Buddha–nature.

I will project myself throughout the universe.

I will freely save all beings.

World after world, life after life, I will follow the Bodhisattva path and finally gain liberation.

Ma–ha ban–ya ba–ra mil.

Na–mu So–ga–mon–i Bul. Na–mu So–ga–mon–i Bul.

Na–mu shi a pon sa So–ga–mon–i Bul.

If we aspire to set out upon this course of Zen practice we must first make our commitment clear. This is why taking vows are very important; however, don't delude yourself in thinking that you are making these vows with the Zen Teacher, with the Zen Sangha or even with Buddha himself. These vows are actually a compact with ourselves. It might clarify this point by saying that religious practices usually have as their focus external issues about proper behavior and rules of worship; consequently, it is easy to confuse why we are behaving a particular way or following certain rules by thinking we are doing it for Buddha or Jesus or even God. This is why spiritual teachers are always very clear about this point; the focus of everything that we do is to clarify our own mistaken views. Zen practice, as with all religious practices, has rules, precepts, rituals and liturgy; however, Zen teachings usually state that we must not attach to these rules, precepts, rituals and liturgy. Therefore, it is our job to personally clarify the reasons why we follow these rules, precepts, rituals and liturgy and once we completely attain them we can instantly become free of them. So, if we aspire to truly become Zen students we must first make our direction clear by taking great vows.

By studying these vows carefully, it will become apparent that they are actually impossible or at least unattainable aspirations. So, if all of this is really impossible, what are we to do? Our Grand-teacher put it this way, "try, try, try, for ten thousand years non-stop, get enlightenment and save all beings from suffering."

Sangha Guidelines

as set forth by our Grand–teacher Zen Master Sŭngsan

On Keeping the Bodhi Mind

You must first make a firm decision to attain Enlightenment and to be of assistance to others. Whether you are a beginner or have already taken Buddhist precepts, over time you will intuitively know when to observe your vows and precepts and when to deviate from them, by realizing when they are open and when they are closed. However, until you attain this through and through, and you and your teacher both agree on this point, you should follow your vows and precepts as well as these guidelines very carefully and meticulously. You must let go of your small self to discover your true self.

in original nature

there is no this and that.

the great round mirror

has no likes or dislikes.

On Mindfulness

Do not cling to your opinions or discuss your private views with others. To attach to and defend your opinions is to destroy your practice. Relinquish all your opinions because this act is the manifestation of true Buddhism. Do not go where you have no business and do not listen to conversations which do not concern you. Do not create the negative karma of desire, anger, or ignorance.

if in this lifetime

you do not open your mind,

you cannot digest

even one drop of water.

On Conduct

Always act in harmony with others and do not put yourself above or below them by acting differently. Arrogance is not tolerated within the Sangha. Also, money and sex are like a spiteful snake; so put your concern with them far away. In the dharma room you always walk behind those seated in meditation and while attending talks and ceremonies, be mindful of your proper posture and dress. Do not speak loudly or laugh inappropriately in the dharma room. When you have business, which may cause you to miss important ceremonies or practice, be mindful and notify one of the Sangha officials before you leave on your trip.

Respect those older than yourself, while loving those that are younger; and keep a mind that is always spacious and open to this very moment. If you should encounter people who are sick, you should always try to love and help them. You must always be hospitable to guests and make them feel welcomed while attending to their needs. When respected visitors come to the Center, bow to them and speak considerately with them and practice considerate behavior by allowing others to always go before you. Help all people you might come in contact with and do not play games with them. Do not gossip among the Sangha members or use their shoes or coats that they may have left at the Zen Center. When reading spiritual books do not attach to the words or try and come up with your own system of enlightenment. If you have questions about what you may have read, put it to a Teacher and they will help clarify the teachings for you. In your private life, do not oversleep or indulge in frivolous actions. When attending public events always let the older and more respected people be seated before you, and do not discuss petty Sangha matters with guests. If you have occasion to visit other organizations outside the Zen Center, always speak well of the Sangha to others. Drinking to produce heedlessness, or acting out of lust will only create negative karma and destroy your practice; therefore, you must aspire to be strong and think correctly. If you can accomplish these things then any desires will not tempt you.

Do not delude yourself into thinking that you are a great and free person for this is not true Buddhism. Attend only to

yourself and do not judge the actions of others. Do not make the bad karma of killing, stealing, or of lust.

originally there is nothing.

but Buddha practiced unmoving under the

Bodhi tree for six years.

and for nine years Bodhidharma sat silently in Shaolin.

if you can break the wall of yourself,

you will become infinite in time and space.

On Speech

Your evil tongue will lead you to ruin. You must keep the stopper in the bottle. Only open your mouth when it is completely necessary. Always speak well, in the manner of a Bodhisattva and do not use vulgar language in the dharma room. If you come upon two people who are arguing, do not provoke them by angry speech; rather use good words to soothe their anger. Do not make the bad karma of lying, exaggerating, causing trouble between people, or cursing others.

once a there was a man who spoke incorrectly

and was reborn a fox for five hundred generations.

eventually he encountered the correct speech,

and he shed his fox's body.

what is correct and incorrect speech?

if you open your mouth, I will hit you thirty times.

if you close your mouth, I will still hit you thirty times.

you must grab the word–head (hwadou) and not let go.

the dog is barking. woof, woof, woof!

the cat is meowing. meow, meow, meow.

On Eating

An eminent teacher said, "A day without work is a day without eating." There are two types of work: inside work and

outside work. Inside work is keeping clear mind. Outside work is cutting off your selfish desires and helping others.

First work, and then eat. When you eat, eat in silence and try not to make unnecessary noise. While eating, attend only to yourself and do not be concerned with the actions of others. Accept what is served with gratitude. Do not cling to your likes and dislikes. Do not seek satisfaction in eating. Eat only to support yourself in your practice. Though you may eat good food all your life, your body will die.

the Great Way is not difficult.

simply cut off all thought of good and bad.

salt is salty.

sugar is sweet.

On Formal Practice

During formal practice act with other people. Do not be lazy. During chanting, follow the moktak. and during sitting, follow the chukpi. Perceive the true meaning of chanting and sitting and act accordingly.

Understand that you have accumulated bad karma which is like a big mountain, so keep this in mind as you bow in repentance. Our karma has no self–nature, but is created by our mind. If our mind is extinguished, our karma will also be extinguished, when we see both as transparent, this is true repentance. We bow to see our own true nature and then to help others.

shouting into a valley.

big shout: big echo.

small shout: small echo.

On the Dharma Talk

When listening to the words of a Teacher, keep your mind clear. Do not be attached to the teacher's words and cut off all thought and pierce the true meaning of the talk. Do not think, "I already have great understanding; I have no use for this speech," this is your delusion. If you have a question, ask the Teacher once

they are finished speaking. If a snake drinks water, the water becomes venom. If a cow drinks water, the water becomes milk. If you cling to ignorance, you create life and death. If you keep clear, you become Buddha.

in the great work of life and death,

time will not wait for you.

if you die tomorrow, what kind of body will you get?

is not all of this of great importance?

hurry up! hurry!

blue sky and green sea

are the Buddha's original face.

the sound of the waterfall and the bird's song

are the great sutras.

where are you going?

watch your step!

water flows down to the sea.

clouds float up to the heavens.

Precepts

General Information

Precepts are taken during a formal ceremony which usually coincides with a retreat or special event. All categories of precepts may be taken at every ceremony. The postulant (a student seeking precepts) should be a supporting member of their Zen Center and in good standing as an active participant.

Precepts are only given by Zen or Dharma Masters as they are formal representatives of their respective Dharma lineages. A Dharma Holder of three years standing, with the approval of the guiding teacher, may give precepts to prisoners following the rules for each precepts category.

It is a traditional Buddhist custom to show gratitude to the teacher leading the precepts ceremony (who may or may not be your guiding teacher) with a small monetary gift. At the time of the ceremony, you may leave a sealed envelope containing the donation on the altar, with the name of the precepts teacher on it (and your own if you would like to). A personal note or card is always welcome along with the gift. (If you wish to make a gift by check, it should be made out to the precepts teacher personally, not to the Zen Center.)

During the precepts ceremony, all students taking precepts will receive a small burn on the inside of their left forearm. This is a traditional Buddhist custom from China, modified in Korea. The burn itself is very small and relatively painless; the significance of this custom is expressed in the repentance ritual: “May all my offenses, accumulated during hundreds of kalpas, now be totally consumed, in an instant, as fire burns dry grass, extinguishing all things until nothing remains.” The “instant” when fire touches the student’s skin is an all–consuming moment in which opinions and ideas disappear, and only the direct experience of burning sensation remains. Zen practice is to return again and again to each moment of direct experience. In experiencing what is occurring in each moment, all transgressions and defilements are extinguished. The chain of karmic residue is broken.

Precepts–Lay Students

A practitioner who decides to dedicate him or herself to Zen does so by taking the five precepts in a ceremony at the Zen Center. The formal student–teacher relationship is reserved for those who are concerned with "the great question of birth and death," have a genuine spiritual aspiration to come to awakening, are willing to exert themselves in their practice including retreat attendance, and feel a genuine rapport with the Guiding Teacher. Entering into a student–teacher relationship is not necessarily a lifelong commitment, but nevertheless represents a deep level of commitment to working together spiritually on the part of both the student and the Guiding Teacher.

Five Precepts—Lay Practitioner (Haengja)

- I vow to abstain from taking life.
- I vow to abstain from taking things not given.
- I vow to abstain from misconduct done in lust.
- I vow to abstain from lying.
- I vow to abstain from intoxicants, taken to induce heedlessness.

When taking five precepts, the postulant will receive a Buddhist name from their new Guiding Teacher. Taking the five precepts means recognizing the importance of practicing, and making it part of everyday life. It means joining a family of other people who have made the same decision, practicing with them and support. If students live near a Zen Center, they can frequently join others in formal meditation and will find great support practicing within a community of other Zen students. If students live at a distance from the Zen Center, they will find it helpful to come to intensive retreats periodically.

In order to take the five precepts, the postulant must be at least eighteen years of age and have participated in at least four days of retreat time at the Zen Center they are about to join. If the postulant doesn't already have his or her own short gray robe, they must obtain one before taking five precepts. The new student will also need a brown kăsa, which is an elaborately sewn cloth, representative of Buddha's robe, which is worn over the robe. See

the local Executive Director to arrange the purchase of robes and kăsas.

Prisoners may take the five precepts after six months of regular practice, as determined by the precepts teacher. The retreat requirement is waived and it is not necessary to have a robe or kăsa.

Ten Precepts—Dharma Practitioner (Pŏphaengja)

- I vow not to talk about the faults of the assembly.
- I vow not to praise myself and disparage others.
- I vow not to be covetous and to be generous.
- I vow not to give way to anger and to be harmonious.
- I vow not to slander the three jewels. (Buddha, Sangha, and Dharma)

There are two important aspects of becoming a Dharma Practitioner. The first is demonstrating an intention to live in a clear, generous, and compassionate way through the example of the student's everyday life. The second is realizing the responsibility and relationship to the Sangha by giving back to the Sangha. This is fulfilled through giving talks, instruction and helping the Zen Center with unique skills and energy.

Dharma Practitioner Qualifications

Maintain an ongoing relationship with the Zen Center's guiding teacher. Attend at least four regular retreats each year. If not enough group retreats are available in a particular location, solo retreats are permissible. The retreat requirement is waived for prisoners. Continue to be an active member of the Zen Center, as determined by the guiding teacher.

Become proficient in all aspects of the formal practice. The first few years of training is to be devoted to studying the practice forms; the next few years to performing work with the Zen center that develops a better understanding of Buddhism and Zen.

Practice giving dharma talks, and learn to teach meditation and practice forms to others. Read books as recommended by the guiding teacher. Stay current with the Zen Center dues and training.

If a Dharma Practitioner should resign or is dropped from the training program, in order to become active again the student must receive the permission of their guiding teacher and retake the ten precepts at a ceremony. A Lay Practitioner may apply to become a Dharma Practitioner after a minimum of two years of active participation.

Lay Ordination–Beforethought Order

The Beforethought Order is an American Buddhist religious order that has been developed within the Zen Group by Paul Lynch, JDPSN. The student ordains in the Beforethought Order as a Dharma Teacher. There are two levels of commitment and precepts within this category and both are reserved for only the very serious students. The requirements for entrance into this order are rigorous and the ongoing responsibilities of ordained members are demanding. Membership in the Beforethought Order represents the highest commitment that one can make as a lay student through the realization of the Buddhadharma and to live out of that clear understanding for the benefit of all sentient beings.

Members of the Beforethought Order work with the Guiding Teacher to develop training forms and lead the Sangha in spiritual practice at the Center. In addition to their own personal practice duties, ordained members lead ceremonies and may be asked by the Guiding Teacher to answer questions at Dharma talks. Dharma Teachers also make themselves available to perform wedding ceremonies, birth ceremonies and memorial ceremonies for the general public as their faith moves them. Lay ordination in the Beforethought Order involves a lifelong commitment to the practice and realization of the Dharma within the context of the life of the householder.

The entry into the Beforethought Order evolves from a committed relationship with the Guiding Teacher. The Dharma Teacher program is similar to becoming a Novice Monk and is an opportunity to deepen the commitment to practice and to live the vow to help others. It encourages its members to widen their focus from being largely a questioner and receiver, to being also able to guide, inspire, and educate others. As a Dharma Teacher, the relationship to the teacher and the Zen Center will have the opportunity to mature.

Sixteen Precepts—Dharma Teacher (Pŏphaech'o)

- I vow homage to the Buddha.

- I vow homage to the Dharma.
- I vow homage to the Sangha.
- I vow generosity to people.
- I vow compassionate speech and compassionate action toward people.
- I vow together action with people and to become one and to attain the Buddha way.

After a member has been actively participating at the center for sixty months as a Dharma Practitioner, and if both the applicant and the Zen Center's guiding teacher feel that the postulant teacher has the acumen and the right commitment to a lifelong dedication to Zen practice, he or she may apply to become a Dharma Teacher at a precepts ceremony. The postulant teacher will take the sixteen precepts at this ceremony, and this publicly marks an entry into the Beforethought Order program.

The guiding teacher's approval attests to the postulant's ability to lead practice, knowledge of the teaching and its forms, and a willingness to take more responsibility at the center or group. Because all students are not interested in ordination or in the path of teaching, it is never assumed that a member will become a Dharma Teacher; therefore, it is necessary to submit an application to the guiding teacher to clarify the situation regarding one's aspiration towards a path of service with the local Zen community. It is necessary for each postulant teacher to successfully complete the Foundations of Zen and the Understanding Zen Forms and Rituals workshops before applying for the sixteen precepts.

When a postulant teacher becomes a Dharma Teacher, he or she must obtain a small black kăsa, and a ceremonial (large) black kăsa which they will wear instead of the small black kăsa at formal ceremonies and events. See the local Zen Center Executive Director to arrange the purchase of your kăsas.

Forty–Eight Precepts—Bodhisattva Priest (Bŏsalhaech'o)

If the Dharma Teacher is so inclined to make even a further commitment to Zen Buddhism, becoming a Bodhisattva priest is as close as leaving one's household, without physically doing it.

Bodhisattva priests make the ultimate visible commitment to the teacher, the teachings and practices of the sangha. This position signifies that they are a senior elder of the community and are looked upon much as a Kun–sŭnim (honored monk) within the Beforethought Order. Many students who become bodhisattva priests feel a connection to the ancient traditional lineage of Zen and because of their life situations will never be able to abandon the responsibilities of householder yet still feel compelled to take this path. To become a bodhisattva priest, the applicant must have been actively practicing as a Dharma Teacher for at least twenty four months. The first requirement is that they should dedicate all of their extra energy to helping the Zen Center by volunteering in every capacity required there; and must have the approval of the Zen Center's guiding teacher. Bodhisattva priests wear a small blue kăsa as well as a special blue ceremonial kăsa, which is worn at ceremonies and special events. The precepts which a Bodhisattva Priest takes have their origin in the Pômmang Gyông (Brahma Net Sūtra) and have been handed down since at least the time of Kumarajiva and have always been for lay practitioners of the dharma.

- I vow to respect my teachers and friends in the Dharma
- I vow to abstain from consuming intoxicating substances
- I vow to abstain from eating meat
- I vow to abstain from consuming the five pungent herbs
- I vow to urge followers who have transgressed to repent their transgressions
- I vow to request the Dharma and make offerings to visiting sangha members
- I vow to always make an effort to attend Dharma lectures
- I vow not to divide the Dharma into separate doctrines
- I vow to always give care to the sick and the needy
- I vow to abstain from the storing of weapons used to destroy life
- I vow to abstain from serving as an emissary of the military

- I vow to abstain from businesses which limits the freedom of others
- I vow to abstain from slanderous and libelous speech
- I vow to abstain from acts, such as clear burning, that may injure or kill living creatures
- I vow to only teach doctrines that lead to developing the bodhi–mind
- I vow to, first fully understand, and then to clearly teach the Dharma
- I vow to abstain from personal gain when teaching the Dharma
- I vow to always serve as an adequate master
- I vow to abstain from double–tongued speech
- I vow to liberate all sentient beings
- I vow to abstain from violence and vengefulness
- I vow to abstain from arrogance and will always follow the Dharma
- I vow to teach the Dharma with generosity and an open heart
- I vow to practice the teachings of the Buddha-Dharma
- I vow to be a skilled leader of the assembly
- I vow to share all offerings made to the dharma or the sangha
- I vow not to accept discriminatory invitations which are unfair or biased
- I vow not to issue discriminatory invitations
- I vow not to engage in improper livelihoods
- I vow to remain neutral in the affairs of the sangha
- I vow to rescue clerics along with sacred objects of the dharma
- I vow equanimity and to not harm any sentient being
- I vow not to participate in activities which are intended to induce lustful behavior

- I vow to always keep the bodhi–mind
- I vow to make great vows
- I vow to make firm resolutions
- I vow to avoid traveling in dangerous places
- I vow to respect the hierarchical order of the sangha
- I vow to cultivate merits and wisdom
- I vow not to discriminate in conferring the precepts
- I vow never to teach for the sake of profit
- I vow not to give the precepts to evil persons
- I vow not to think of violating the precepts
- I vow to honor the sutras and moral codes
- I vow to teach all sentient beings
- I vow to never preach in an inappropriate manner
- I vow constant support of the Dharma
- I vow to never destroy the Buddha–Dharma

Bowing—tipping the scales of our karma

Bowing Practice

Bowing practice or prostrations are an effective means of processing our life's karma. Bowing helps us truly understand the Zen aspiration of "how may I help you" in a very real and physical sense. Performing one hundred and eight prostrations every morning helps us to balance the scales of our ongoing accumulated karma; however, if our accumulated karma begins to weigh heavily on us, then prostrations can be used as an 'emergency measure' for clearing the mind. They are a very powerful technique for seeing the karma of a situation because both the mind and the body are involved. Something that might take days of sitting to process may be digested in a much shorter time with prostrations. The usual practice here is to do one thousand and eighty bows a day. This can be done all at once or as is usually the case, spread out through the day.

Here is a suggested schedule for one thousand and eighty bows:

1 set for morning bows,
2 sets before breakfast,
2 sets at lunch time,
2 sets mid–afternoon,
1 set before evening practice,
2 sets after evening practice.

At first it may be difficult to understand why we are bowing. But after bowing regularly, most students come to a common understanding, which is something like, 'oh, during bowing sometimes the mental chatter in my head actually stops!' The experience helps cut through our karmic layers quickly if we perform the one hundred and eight prostrations every morning. In the beginning students may not like the structure and most wonder why we bow at all. When we bow, we are not bowing to Buddha, we are bowing to ourselves. This can be explained simply as our small I is bowing to our big I. Eventually, our small I disappears and becomes this big I and then this is true bowing.

There are eight basic forms of bowing which are either integrated into some other form of practice or performed independently as a separate practice, these forms are known as: the basic hapchang form, the standing bow, the standing half bow, the seated bow, the full prostration, the half prostration, the series of three full prostrations and lastly the one hundred and eight full prostrations. Each type of these bows has a particular use and it is important for the student to understand the various uses.

The Korean word Hapchang literally means “palms together” and has the exact same meaning as the term Gassho which is used in Japanese Zen Centers. The basic hapchang form is carried out by placing the palms of both hands together in front of body, while holding the fingers together and pointing upward at approximately chest height. The arms should be relaxed with the elbows pointing down. The Hapchang form is really the fundament form of bowing because it is contained in all the other forms of bowing that follow. Some various utilizations of performing hapchang without a bow signal a request to be hit with the stick during sitting meditation, or during formal meals, hapchang literally means “no, thank you, I have enough.” The hapchang form is also used while standing during sitting periods and by the member who collects the remaining water at the end of a formal meal.

The next form is the standing bow which is performed while standing erect with both hands held in hapchang, then bending forward at the waist and stopping the body when it is at a ninety degree from the waist and legs. While the body is moving forward the hands which remain together should be dropped to the knees. Following the end of this movement the body is then raised and returned to standing position while both hands are returned to the hapchang position. When performing a bow it is considered correct form to always keep your head down. The standing bow is utilized when greeting a teacher, when entering or departing the dharma room, prior to being seated for meditation in the dharma room, as well as when distributing or collecting the chanting books.

The next form is known as the standing half bow and is performed by standing erect with both hands held in the basic hapchang form, while bending the upper body forward and

stopping when the torso reaches an approximate angle of forty-five degrees. During this movement the hands are not dropped but held in same position relative to the chest. Once the torso is at the forty-five degree angle there is a brief pause and the entire process is reversed and the student returns back to the original standing position. The standing half bow is utilized when greeting Lay sangha members, or when greeting close friends. This bow is also the reception bow which is used by a Zen Master or Dharma Master.

The next bowing form is known as a seated bow which is performed while seated, either on a cushion or in a chair, by holding both hands in the basic hapchang form and bending forward from the waist, being careful to keep the back curved and the head down. When you have bent as far forward as your body allows, drop both the hands forward, remaining in the basic hapchang form, until the hands come in contact with your legs, and then return to an erect sitting position while keeping the hands still in the basic hapchang form. The seated bow is sometimes used at the beginning or the ending of chanting periods, before standing up in the middle of a meditation period, at the ending of a meditation period, and before and after being tapped with the stick during meditation.

Another bowing form is the full prostration which is performed while starting the bow from an erect standing position. Both of the hands are held in the basic hapchang form, the back is straight and both knees are held together. The form begins by bending both knees forward until they come in contact with either a sitting mat or the floor, depending on the use. Depending on each individual's flexibility you may either sit on your heels or flatten your feet perpendicular to the floor and kneel on them. The form then continues by bending the trunk forward on both hands and knees and keeping the trunk of the body parallel to the floor then lower the body to the floor in a crouching position. The toes are either still curled under or held out straight with the left big toe over the right as you attempt to touch your forehead and hands to the floor. Now rotate the palms ninety degrees towards the ceiling, keeping them shoulder–width apart and near the ears with the forearms touching the floor. After this bring the body up by rocking forward onto both hands and knees, and then back onto the heels

with the toes tucked under. Raise the body to a standing position trying to use the strength of your legs. If this is not possible it is permissible to use hands on the floor to push up and when the body is stable return the hands to the basic hapchang position. When performing one prostration, it is correct form to always begin and end with a standing bow; when doing more than one full prostration it is important to remember to always execute a standing bow at the beginning and ending of the series.

The half prostration is performed when the head is already on the floor during a full prostration, by rising to a kneeling position with the toes still crossed rather than tucking the toes under the feet, and then returning back down, with the forehead touching the floor as in a prostration; afterwards, rising to a standing position as in a full prostration. At the end of a series of prostrations, a half prostration is always done. The following series is used—one prostration (a standing bow, a full prostration, and a standing bow)—when greeting a Zen Master or Dharma Master after a short absence and each time before formal practice, or when greeting the Abbot of the Zen Center.

The use of three full prostrations (a standing bow, three full prostrations, one half prostrations, and a standing bow)—takes place when greeting a Zen Master or Dharma Master after a long absence, while bowing to the Buddha when leaving the Sangha for an extended period or returning to the Sangha after an extended absence, and bowing to the Buddha at all other temples when visiting.

Finally the one hundred and eight full prostrations (a standing bow, one hundred and eight full prostrations, one half prostration and a standing bow)— is performed every day usually in the morning and more often by people doing special practice. This practice is always done facing the center of the dharma room.

Chanting—connecting our hearts to wider compassion.

Chanting Practice

Chanting practice is an extremely important aspect of the Zen student's daily liturgy. Newer students sometimes have great difficulty understanding the efficacy of chanting practice. Usually, these doubts and questions subside after chanting for a regular period of time, and most of these students eventually arrive upon a similar understanding of this chanting practice, which is something like, 'oh! When I completely focus on my voice and the voices around me during chanting I sometimes experience the stopping of all the mental chatter in my head!'

This simple act of chanting meditation may result in achieving a not–moving mind, and consequently perceiving your true undefiled nature. The process is simply explained that when we are completely focused on chanting meditation, we will perceive the sound of our own voice and the voices of those chanting with us which sometime results in an experience of unity with the cosmos. We and the universe become one in this very moment, then all suffering disappears, and true presence appears. Buddha referred to this state of mind as Nirvana and if we only exist in the realm of Nirvana, our mind becomes clear like space. To have a mind which is clear like space means that our perception is like a perfectly polished mirror. If someone around us is in good cheer; we also become happy. If someone around us is sad; we also become sad. If someone with us is hungry; we perceive our correct function and we give them something to eat. Buddha called this; Great Love, Great Compassion, and the Great Bodhisattva Way. This is the explanation of chanting meditation, and chanting Zen practice.

The following is a listing of the various chants performed at the Zen Center each morning and every evening prior to seated meditation. For the printed chants please refer to the local Zen Center Chanting book or the Zen Liturgy book published by the Beforethought Zen Group.

Morning Chanting:

The Morning Bell Chant

Homage to the Three Jewels

Heart Sutra in Korean

Heart Sutra in English

The Great Dharani

Evening Chanting:

The Evening Bell Chant

Homage to the Three Jewels

Heart Sutra in Korean

Heart Sutra in English

The Great Dharani

Special Chanting:

Ten Thousand Eyes and Hands Sutra

Kwanseum Bosal Chanting

Special Ceremony Chanting:

Kwanseum Bosal Chanting

Sogamoni Bul Chanting

Jijang Bosal Chanting

Every Zen student will have some different kinds of karma; and although this may seem obvious to you, all Zen students also have different situations, different conditions, and different opinions. One student may be a Bodhisattva Priest, another is a Lay Practitioner, another may be an Associate Member and works as a Lawyer; one Zen student may always keep a clear mind, another may often be troubled or dissatisfied; one Zen student relates to the women's movement, while another is a fundamentalist; however, each one of them actually believes that their opinion is correct! Zen

Masters, as well, are not exempt from having opinions and we are all fundamentally like this. If you meet ten Zen Masters they may have ten different styles of teaching, and each Zen Master will most likely believe that their way is the best. American Zen students have American Zen opinions; Korean Zen students have Korean Zen opinions and Japanese Zen Students will have Japanese Zen opinions. All of these differing opinions result in differing actions, which then result in different karma. Consequently, if we hold on to our own opinions, it becomes very difficult to control our karma, and our lives will remain difficult. As our wrong opinions continue, so our bad karma continues on forever. At the Zen Center, we practice together, and all of us abide by the Sangha Guidelines. New students arrive with many strong likes and dislikes, but gradually, with diligence and practice they manage to cut them off. During morning practice we all bow together one hundred and eight times, we all sit in silence together, during retreats we eat together, and during work periods we all work together. Occasionally we may not feel like bowing; but this is a sangha guideline so we just bow. Sometimes we don't want to chant, but by following the group we just chant. Other times we are tired and don't feel like practicing, but when we get to the Zen center we can use other sangha members energy to help us practice as well.

The group practices together as well as acts together. The means of acting together allow us to cut off our opinions, cease our attachment to our condition, and not attach to our life situation. Eventually we become an empty mind and return to blank paper. At this point our true opinion, our true condition, and our true situation will appear. From this point forward when we bow together or chant together or eat together, our individual minds become one mind. This is similar to the ocean as the wind comes up the result is many waves; and when the wind dies down, the waves become much smaller. However, if the wind stops, the water becomes a mirror, in which everything is reflected–mountains, trees, and clouds. Our mind is the same. When we have numerous desires and many opinions, there are many big waves. However after we sit Zen and act together for some time, our opinions and desires disappear. The waves become smaller and smaller. Then our mind is like a clear mirror, and everything we see or hear or smell or

taste or touch or think is the truth. At this point it is very easy to understand another's mind. Their minds are reflected in my mind.

Mantra Practice

A Mantra is a formula or a word with spiritual significance; however, when stripped of their Tantric undertones they become meaningless syllables which can help us to detach and relax very deeply. Mantra meditation is very easy to learn and effective in letting go of our attachment to thinking. Just repeating a mantra helps us to focus our attention on a single point and eventually reach a state of very deep rest. The regular practice of meditation can reduce our irritability and thus the feeling of being stressed, but more importantly is that continued mantra practice will reduce the time of recovery following all kinds of distressing situations.

Mantra practice in juxtaposition with bowing practice can help cut through our karma very quickly. Mantra practice should be done with a firm commitment by the student; however, it must not be looked upon as some sort of compulsion, this practice should be entered into lightly and with a strong commitment. During the first few weeks of practicing mantra meditation some students tend to become more sensitive to events that did not used to bother them. This is one reason why after beginning this type of practice it is important to consult your teacher to ensure the correct practice and effect.

This practice should be undertaken during all quiet periods of the day when cognitive attention is not required. Examples would be: while driving a car, eating lunch, waiting for a bus, any time that doesn't require us to use our conceptual thought should be filled with our mantra. Over time thoughts will emerge spontaneously and we will be tempted to follow them (this is our normal habitual pattern) and when we realize that we have strayed from our practice we must gently return to it over and over and over again. Try not to become judgmental about your practice. Thoughts and perceptions are simply allowed to come and go like single, detached events. During practice you just come back to repeating the mantra again without forcing yourself.

Following are listed some of the common mantras used in our Zen practice. The explanation of their meanings and use are listed below the mantras.

Clear mind, clear mind, clear mind... Don't Know

This is the mantra given to beginning students to relieve the mind of a lot of thinking. The mantra is used in conjunction with a breathing execise used to focus both the mind and the body on something solid and tangible and therefore diminish the habitual patterns of thinking. On the in breath repeat repeat clear mind, clear mind, clear mind to a count of three, then on the exhalation stretching out the don't know to a count of seven.

gaté, gaté, paragaté, parasamgaté, bodhi svaha

Literally this mantra means: "gone, gone, gone beyond; opposites disappear, absolute appears"

Jijang Bosal

Jijang Bosal is the Korean transliteration of Kshitigarbha Bodhisattva which is his sansrkit name and literally means earth store Bodhisattva. One of the four Great Bodhisattvas in Asian Buddhism. He is venerated in folk belief as a savior from the torments of hell and helper of the deceased. Sometimes he is also regarded as a protector of travelers. He is the only bodhisattva portrayed as a monk, however also with an urna (one of the thirty-two marks of perfection) on the forehead. His attributes are the wish-fulfilling gem and a monk's staff with six rings, which signifies that Jijang Bosal stands by all beings in the six realms of existence. Chanting his name is the Great Vow: "I vow to save all beings"; and helps the dead and the suffering.

Kwanseum Bosal

The Great Love and Great Compassion mantra which when invoked removes all kinds of suffering.

Namu Amita Bul

The Pure Land Mantra used to invoke the Western Paradise of Amitabha Buddha.

Namu–ata–shiji–nam–sammota–guchi–nam

Om–ajana–baba–jiri–jiri–hum

This mantra is used to save all sentient beings stuck in Hell. If you try this, then Hell's gates will be broken and all beings can come out.

Namu–bo–bo–jeoli–kali–dali–tata–adaya

This mantra is used to invite all the Buddhas of the ten directions.

Namu–chilguji–bul–modae–junje–bosal

This mantra evokes the Great Love and Great compassion of a mother's mind and anytime there is a problem, if you try this, the problem will disappear.

Namu–de–bang–kwang–bul–hwa–um–gyung

Buddha taught that this world is complete, but it is our minds that are not complete. So this mantra helps our minds become complete and strong.

Namu–samanda–motdanam–abarji–hadasa–sananam–danyata

Om–kaka–kahe–kahe–hum–hum–abara–abara–bara–abara–bara–abara

Jita–jiri–jir–jir–badu–badu–sanjika–shiri–e–sabaha

For those with heavy karma this mantra will take away all good and bad, and all opposites, then cutting through this karma will become easy.

Namu–samanda–motdanam–om–doro–doro–jimi–sabaha

The Gods of the five directions (North, South, East, West and Center) are said to like the sound of this mantra, so when we do it, every god will hear our voice, and these gods will keep a clear mind and help us with our problems.

Namu Sogamoni Bul

This mantra for Śākyamuni Buddha is done to save all beings from suffering.

Om

This is the universal mantra of truth. Chanting this mantra takes away everything.

Om–aranam–arada

This is the mantra of opening the Buddha's true Dharma; it helps us to perceive the truth of this very moment.

Om–aridara–sabaha

This literally means; correct eyes, correct ears, and correct mouth. So if we have a problem seeing clearly, hearing clearly or speaking clearly, this mantra will help us.

Om–ba–ara–mil

A Pure Land Mantra that can assist in you in being reborn in the Western Paradise.

Om–ba–ara–minaya–sabaha

This mantra is used to clean the entire cosmos, so when your life seems cloudy and dark, this will clean all the darkness and bring forth brilliant illumination.

Om–ba–ara–tobiya–hum

When the mind is chasing thoughts constantly this mantra opens the mind and results in a wide and spacious mind.

Om–biro–gije–sabaha

This mantra takes away all of your karma and allows you to see the truth and act appropriately.

Om–chi–lim

This will protect the body so no bad energy can enter it, used when there is a sickness or to gain energy.

Om–gara–jiya–sabaha

This mantra shatters the gates of Hell and opens the gate to nirvana.

Om–horo–horo–saya–moke–sabaha

This is an extra mantra (like an extra button on a shirt) it is used as a preventive measure even if things are going well.

Om–ja–rye–ju–rye–junje–sabaha–burim

This mantra is used for universal mystical energy; it can help you see through to your aspirations.

Om–maha–ka–babada–shiche–a–sabaha

This is a mantra to begin ceremonies.

Om–mani–padme–hum

This is for when your mind is dark or small, when you cannot perform the correct actions. When cannot see and cannot hear correctly, this mantra will make your mind wide.

Om–maro–ruke–sabaha

This is another mantra to clear away your karma and thereby help you to make changes in your life.

Om–nam

This mantra is for purification, when you need to purify the energy of a place that seems to have bad karma.

Om–salba–motcha–moji–sadaya–sabaha

This is the universal mantra of repentance and is used to help correct an incorrect situation.

Om–samara–samara–mimara–jarama–jagura–bara–hum

This is the last mantra in a ceremony – it is the ceremony is completed mantra.

Suri–suri–maha–suri–su–suri–sabaha

This mantra will clean your mouth like your mom did when you were younger – it can rid you of bad speech and uncontrollable desires.

Meditation—creating deep Samadhi and focus

Sitting Practice

Traditionally, in the Buddhist countries of Asia, only monks practiced Zen on a regular basis; however, since Zen has come to the West and there is no deeply ingrained established tradition of Monks and Nuns, lay people have begun to practice Zen on a regular basis. This event has changed the character of Zen practicing here in the West. Now the ancient teaching about manifesting Zen in everyday life takes on a more important role with the student. Sitting Zen in a strict regimented way is not always possible for lay practitioners. Everyday–life Zen practice means learning how to practice mind–sitting in the midst of disturbances, and mind–sitting means keeping a not–moving mind in all places, at all times. Yet, how do we keep a not–moving mind in the midst of disturbances? This is very easy, just put away your opinions, your condition and your situation each moment of your life. When you are doing something, just do it. This is everyday Zen. For lay people the teaching of great love, great compassion and the Great Bodhisattva Way is very important. To attain this Great Bodhisattva Way, it is vitally necessary to keep a not–moving mind, and only then will the correct situation, the correct function, and the correct relationship appear by themselves in everyday life.

Sitting Zen is practiced while seated on a large rectangular mat upon which one or more smaller support cushions are placed. Daily sittings are done facing towards the wall, and with the exception of long sittings (generally one evening a week), all of a yongmaeng jŏngjin (retreat), and short sittings before a Dharma Talk, the practitioners face in towards the center of the Dharma room. If there is a question about which way to face, the practice leader will always indicates the correct direction.

Sitting periods begin when the practice leader hits the chukpi three times. If you arrive at the dharma room while practice is in process, please enter as silently as possible so as not to disturb the students already sitting. As a general rule we try not to enter or leave the dharma room during sitting periods. You may enter the

room when the chukpi is hit again, either once to signal walking meditation or three times to signal the end of a sitting period.

There are many acceptable sitting positions that can be used for meditation. The legs may be in half lotus, full lotus, Burmese style, Indian style, kneeling, or in a chair, but most important is that the back be kept straight and shoulders relaxed. The chin is tucked in and eyes are half–open, looking down at a 45° angle. The hands are held in the "universal mudra" which is done by resting the hands in your lap, palms facing up, with the left hand on top of the right, and the thumbs touching lightly, forming a beautiful ellipse.

Attention to the breath is important for beginners so breathing should be centered in the lower abdomen. It can be helpful to begin sitting by taking several long deep breaths. Then the breathing should be relaxed and natural; the breath should breathe you. Also, don't rush into the sitting. Be patient and try to pay attention to everything that might cause you to want to move later on. Take your time centering, adjusting and pay attention; then try hard not to move once situated.

Beginning students are given a breathing exercise. On the inhalation is three counts, repeating on each count, "Clear mind, clear mind, clear mind." The exhalation is a big sustained release of the breath "Don't know....!" for seven counts. Your breathing should be deep and relaxed and never forced. The length of the count will vary with each individual; the important points are that the breath comes from the lower abdomen and that the exhalation is a slightly more twice as long as the inhalation.

All students—whether practicing with a mantra, breathing exercise, or just sitting (Japanese: shikantaza)—are instructed to a keep a "hwadou" the Great Question, "What am I?" The spirit of this practice is keeping a questioning or don't–know mind. Thoughts come and go and should be neither followed nor repressed. They all are the landscape of this questioning mind. Let go of all thinking, opinions, and desires and continually return to the questioning mind.

Some students keep a mantra during sitting. Mantras may be counted on a short set of beads held in the lap; long strings of

beads are usually not to be used for mantra in the dharma room. Please be mindful with beads and use them quietly.

During sitting periods there is no moving unless you are very sleepy or in great pain; then getting up from your cushion and standing quietly is permitted. To do this, perform one sitting bow and slowly get up and stand behind your cushion, holding the hands in the hapchang position. This is the only acceptable way to change body position during sitting. Before sitting back down, perform a standing bow and return to your sitting position quietly.

When any sitting period is scheduled to last more than forty five minutes, there is a walking meditation period scheduled so that the sitting periods last for twenty–five to forty five minutes each. Walking meditation begins when the practice leader hits the chukpi once. At this signal, everyone stands and lines up in close order behind the practice leader in the same order as they were sitting. Everyone then follows the practice leader and begins to walk slowly counterclockwise around the dharma room, keeping hands folded in front at stomach level. The practice leader carries the chukpi and sets the pace for the walking meditation. Everyone follows, keeping the same pace so that the distance between people is the same as it is when they first lined up behind the practice leader.

Walking meditation lasts for approximately ten minutes. During this time students may leave the dharma room to go to the bathroom or get a drink of water. Everyone stays in place in line until walking past the dharma room door; then, if someone wishes to go out, they may step out of line making sure to perform a standing bow before leaving the dharma room.

When using the bathroom during walking meditation, always remove your kasa and robe before entering the bathroom. When returning to the dharma room, enter quietly, perform a standing bow, and wait near the door until you can enter the walking meditation line between the two people next to whom you sit. If the walking meditation is almost over, wait until everyone stops walking and then quickly walk to your place behind your cushion.

The practice leader again hits the chukpi once to signal the end of walking meditation after everyone has stopped walking and taken their places behind their cushions. When the chukpi is hit, everyone again resumes their sitting position. No bow is done at this time

At the end of the sitting period, the chukpi is hit three times and everyone does a sitting bow before standing. At the end of the formal practice period, everyone brushes off and straightens their own cushions and mat.

Body Practice

Qigong

Qigong is the art of developing vital energy particularly for health, vitality, mind expansion and spiritual cultivation. “Chi kung” is the Wade–Giles spelling, whereas “qigong” is the pinyin spelling. In pinyin Chinese, q is pronounced like the English ch’; and o like the English u. Hence, both “chi kung” and “qigong” should be pronounced like the English “ch’i gung”.

Depending on how we would define “types”, there are two, three, four, five, six, hundreds of or thousands of types of qigong. Some people divide qigong into two types: quiescent and dynamic, or internal and external. Some into three types: quiescent, dynamic, and quiescent–cum–dynamic. Others into four types: standing, sitting, lying down, and moving. Still others into five types: Buddhist, Daoist, Confucian, medical, and martial. Some add populace qigong to the five to make six types. There are various schools of qigong, such as Shaolin Cosmos Qigong, Shaolin Dámó Qigong, Taiji Eighteen Steps Qigong, Flying Crane Qigong, Fragrance Qigong and so on. Sometimes, people may refer to different qigong techniques as different types of qigong, in which case there are thousands of them. Hence, it is understandable that there are also different levels of attainment in the various types of qigong.

Is Qigong the same as Taiji Quan? The simple answer to this question is that they are different, although Taiji Quan (if it is practiced the way traditional masters practiced it) makes extensive use of qigong. Basically, Taiji Quan is a martial art, whereas qigong is a collective term for various parts of energy, which may or may not be used for martial art purposes. The movements of some qigong types resemble those of Taiji Quan, whereas many other qigong movements are totally different from typical Taiji Quan movements.

There are many wonderful benefits derived from practicing qigong, and they may be generalized into the following five categories:

- Curing illness and promoting health.
- Enhancing vitality and developing internal force.
- Promoting youthfulness and longevity.
- Expanding the mind and the intellect.
- Spiritual cultivation.

Many qigong types focus on only one or two of the above categories, but a few cover all the five. For example, most types of medical qigong aim mainly at curing illness, virtually all sexual types of qigong emphasize solely on youthfulness, whereas Shaolin Cosmos Qigong touches on all the above five categories of benefits.

According to Chinese medical thought, practicing qigong can cure as well as prevent all kinds of illness, including diseases like asthma, diabetes, hypertension and cancer that are generally considered "incurable" by conventional medicine. Practicing qigong is also very effective for overcoming psychological problems. (Please see the following section.)

One must, first of all, realize that the conventional medical paradigm is only one of many ways to look at health and illness, and it is not necessarily the only correct way. According to the Chinese medical paradigm, there is no such a thing as an incurable disease, although a patient may be incurable if his disease, even a simple one, has done damage beyond a certain threshold. No disease is incurable because it is our natural birthright to overcome all types of diseases—if our psychological and physiological systems are working the way they should work. Illness occurs only if one or more of these natural systems fail in their functions. When all our systems are functioning naturally, the Chinese figuratively describe this condition as harmonious qi flow, i.e. the energy flow that supplies the right information to every part of our body (and mind), that provides the right defense or immunity when needed, that repairs all our wear and tear, that channels away toxic waste and negative emotions, and that performs other countless things to

keep as alive and healthy, is functioning the way it should. If this harmonious qi flow is disrupted, illness occurs. The forte of qigong is to restore and enhance this harmonious qi flow, thus overcoming illness, irrespective of the labels one may use to define its symptoms, and promoting health, which the Chinese have always considered to be more important than curing diseases. It is significant to note that the claim of qigong to overcome illness and promote health is not based just on the above philosophical explanation, but on thousands and thousands of practical cases.

All great gungfu makes use of energy training (which is qigong) to develop internal force, without which it remains at its external, mechanical level, considered by Chinese martial artists as rough and low–class. Hence, a gungfu master may look, and actually is, gentle, yet with his internal force he can cause much damage to his opponent if he wishes. Moreover, his internal force does not diminish with age, and he can apply it for peaceful use in his daily living. Unlike in many other systems of martial arts where the training itself often results in physical as well as emotional injuries, gungfu training with qigong enhances harmonious qi flow, thus promotes health, vitality and longevity.

There are three aspects in all types of qigong, namely form, energy and mind. If you practice only the form, without the energy and the mind dimensions, then you are merely performing physical exercise, strictly speaking not qigong, for there is no training of energy. For an effective control of energy, you have to enter what is called in modern terms “a qigong state of mind”. In the past, this was called “entering Zen” or “entering silence”. When you are in Zen or a meditative state of mind, you can, among other things, tap energy from the cosmos and direct the energy to flow to wherever you want in your body. It is this mind aspect of qigong, even more than its energy aspect, that enables qigong masters to perform what lay people would call miracles, or, depending on their attitude, fakery.

Gungfu Practice

Internal Gungfu

The internal kung fu program includes training in hand and weapons forms, neigung, and shen (spirit) practice. The two core forms for advanced students are qang guan (long boxing) and Lui Ha Ba Fa (six harmonies and eight methods). These are the oldest and rarest forms in Chinese Martial Arts. In addition, the hand and weapons forms from the Yang, Chen, Wu, and Sun family Taiji systems are taught. The neigung (internal work) training includes several systems of qigong and tien hsueh work. Students receiving neigung instructions are also required to participate in the Daoist and Buddhist (Zen) meditation classes.

External Gungfu Program

The core style for the external kung fu program is a southern Chinese temple system named Pang Gai Nun (half hard–half soft system). It is a dragon, crane, and tiger style. In addition, training is offered in advanced qigong (ironshirt, I ch'uan [mind boxing], etc.), and iron palm for students at advanced ranks. The Pang Gai Nun system is best known in the U.S.A. by the name Uechi–Ryu. Master Kanbun Uechi brought the style to Okinawa from China in the early 1900's. After his death the style was named Uechi–Ryu in his memory throughout the Ryukyu Islands. Sifu George Matson brought the style from Okinawa to Boston, Mass. in the 1950's.

Aikido

Often called Moving Zen, Aikido is an art of self-defense. Using Aikido properly, violent aggression can be neutralized swiftly and clearly, so effective self-defense becomes possible without inflicting serious injury.

Aikido means the way of harmony and coordination with the forces and principles of nature. It seeks not victory over others, but rather, in the founder's words, "the loving protection of all beings."

Aikido is more than a physical art. Elements of philosophy and dynamics are woven into its techniques. It is a way of life that unifies energy (Qi), while striving to attain personal and universal harmony. Aikido is also eminently practical, with nearly endless applications for home, school, and office–for every aspect of our physical, emotional, social and spiritual life.

Fifteen Minute Zen Practice

What should we do if we are living a very busy life and can't find the time to practice the traditional one to two and a half hours per day?

This is a common question from Sangha members who live active lives as lay practitioners of Zen Buddhism. We all struggle to make Zen practice an integral part of our daily activities. For many of us, finding the time to do a complete formal meditation practice each day can be difficult. We say, "I'd like to practice, but I can't find the time" and then we become consumed with our busy lives. Therefore, even if you have severe time constraints in your life right now, you can surely set aside fifteen minutes every day for formal Zen practice.

Whether we practice for two and a half hours or fifteen minutes every day there are five components to Zen practice as I teach it. It is important to keep each one of these elements alive in our daily practice. These components are: the Four Great Vows which are ancient vows to confirm our direction to help all beings; bowing practice which helps us to balance the scales of our accumulated karma every day; chanting practice focuses our energy and opens the compassion in our hearts; sitting practice that calms the mind and develops our focus and a strong center of being or (Samadhi); and finally reading Zen teachings, such as those found in the book Dropping Ashes on the Buddha, which sharpens our cognition so that our Dharma wisdom and compassion might appear.

Below is a simple fifteen-minute practice that each student should be able to do every day. The most powerful time to perform this practice is in the early morning, when you first arise, but other times are possible. Try setting your alarm clock twenty minutes earlier than usual. Get up, stretch and loosen your body for a few minutes, then begin the practice.

Four Great Vows (thirty seconds):

Sentient beings are numberless;
we vow to save them all.
Delusions are endless;
we vow to cut through them all.
The teachings are infinite;
we vow to learn them all.
The Buddha way is inconceivable;
we vow to attain it.

Bowing Practice (one minute):

The full prostration is performed while starting from standing position, with the hands in hap-chang. Keep your back straight and knees together, bend the knees until you are sitting on your heels, continue with toes turned under, bend forward on both hands and knees. This is done while keeping the trunk of the body parallel to the floor, and lower the body to the floor in a crouching position. The toes are out straight with the left big toe over the right. Then touch your forehead and hands to the floor and rotating the palms ninety degrees towards the ceiling, keeping them shoulder–width apart and near the ears with the forearms touching the floor. Come up by swinging forward again onto the hands and knees, then back onto the heels with the toes tucked under, and swinging to a standing position using the strength of the legs. If one cannot swing up by the strength of the legs alone, use one hand on the floor to push off and keep the other in the hapchang position. When performing the nine prostrations, remember to always execute a standing bow at the beginning and end of the series.

Chanting (five minutes):

The Maha Prajna Paramita Hrdaya Sūtra

Avalokitesvara Bodhisattva when practicing deeply the Prajna Paramita perceives that all five skandhas are empty and is saved from all suffering and distress. Sariputra, form does not

differ from emptiness; emptiness does not differ from form. That which is form is emptiness, that which is emptiness form. The same is true of feelings, perceptions, impulses, and consciousness. Sariputra, all dharmas are marked with emptiness; they do not appear or disappear, are not tainted or pure, do not increase or decrease.

Therefore, in emptiness no form, no feelings, perceptions, impulses, consciousness. No eyes, no ears, no nose, no tongue, no body, no mind; no color, no sound, no smell, no taste, no touch, no object of mind; no realm of eyes… and so forth until no realm of mind consciousness. No ignorance and also no extinction of it… and so forth until no old age and death and also no extinction of them. No suffering, no origination, no stopping, no path, no cognition, also no attainment with nothing to attain.

The Bodhisattva depends on Prajna Paramita and the mind is no hindrance; without any hindrance no fears exist. Far apart from every perverted view one dwells in Nirvana. In the three worlds all Buddha depend on Prajna Paramita and attain Anuttarā Samyak Sambodhi. Therefore know that Prajna Paramita is the great transcendent mantra, is the great bright mantra, is the utmost mantra, is the supreme mantra which is able to relieve all suffering and is true, not false. So proclaim the Prajna Paramita mantra, proclaim the mantra which says:

gaté, gaté, paragaté, parasamgaté, bodhi svaha
gaté, gaté, paragaté, parasamgaté, bodhi svaha
gaté, gaté, paragaté, parasamgaté, bodhi svaha

Sitting Meditation (ten minutes):

Sit quietly for ten minutes.

Reading (three minutes):

Read a short passage from Dropping Ashes on the Buddha, The Whole World is a Single Flower, or another book of Zen teaching. As your practice becomes steady and your center (dantien) grows in strength, you might want to extend the ten minute time interval allotted for meditation to twenty to twenty five

minutes. Psychological and physiological research has identified twenty to twenty five minutes as the optimum time frame for the mind to become calm, clear and creative.

The Zen Ancestors have stressed that the primary components of a strong practice are great faith, great courage, and great doubt (question.) Perhaps, the most misunderstood of these is great courage. Courage in practice essentially means constancy of effort, frequently referred to as ‘try mind.’ There will certainly be many days as you try this fifteen—minute practice when it will be inconvenient or, even, difficult to keep the vow to practice every day. Our minds are quite good at inventing excuses of all sorts to justify missing a day or two or more. However, if we keep ‘great courage’ mind day by day, month by month; then, we will have cleared the first really difficult hurdle in the process of creating an effective and enduring Zen practice. Please, try this fifteen—minute practice. It will change your life.

Guided Meditation Practice

An Explanation of Guided Meditation

Buddhist Theology teaches us that each person has eight levels of human consciousness. The first five levels of consciousness are connected directly to the senses of sight, sound, smell, taste, touch and thought. The sixth level which describes our human thought process is usually defined as our intellect, and it is through our intellect then, that we create an illusory self that functions separate from the universe it perceives, and this separate self we call 'I.' The separate self is therefore held apart from the objective and perceived outside world, which causes our sixth level of consciousness (thinking and intellect,) to not be aware of this persistent habit of constantly creating a separate self.

In terms of the Buddhist theory of mind, this type of guided meditation functions in the following manner. Buddha teaches that the sixth level of consciousness controls our body and our will mind, the seventh level of consciousness controls our emotional (or our like and dislike discriminating consciousness) and the eighth level of consciousness is referred to as our storehouse consciousness, and controls our memory. During the first stage and the second stage of this guided meditation we use the sixth, seventh and eighth levels of consciousness to bring stillness to the sixth level of consciousness. After this has been done, then in stage three we use the seventh and eighth levels of consciousness and bring all three of them together. Then in stage four we still the seventh level of consciousness. At this point we are usually ready when we get to stage five to accept seeds of change (changing karma) into our eighth consciousness; and finally, at stage six we connect the sixth, seventh and eighth levels of consciousness so that they begin to function in harmony as a single unified consciousness.

Many individuals have problems in focusing their consciousness and especially in controlling their thinking. Sŭngsan Daesŏnsa would often teach that these kinds of people were suffering from a broken consciousness. What he meant was that the person's eight levels of consciousnesses were all functioning independently and were constantly involved in separate actions. He

was especially referring to the affected individual's lack of integration between their sixth, seventh, and eighth levels of consciousness, which ultimately caused the person to become somewhat schizophrenic. Buddhist theory espouses that each person's mind is only one mind, and Sŭngsan Daesŏnsa realized that some of his students were not able to control their minds, and therefore could also not fully control their bodies. Achieving this Buddhist 'one mind' means that our sixth, seventh, and eighth levels of consciousnesses all become unified. In the Heart Sūtra Buddha said, "Avalokitesvara Bodhisattva when practicing deeply the Prajna Paramita perceives that all five skandhas are empty."

Buddha concluded that it is only in the seventh level of consciousness, (Sanskrit: manas) that the awareness of a discreet construct of a separate 'I" can become constant. The seventh level of consciousness also acts as the communication vehicle of our essential nature as well as the universe's essential nature up to our eighth consciousness (Sanskrit: ālaya-vijñana,) from which, in response to causes and conditions, specific insights are communicated back to the six senses. New perceptions are in turn conveyed up to the sixth and seventh levels of consciousness and the cycle continues endlessly.

How to do Guided Meditation

Guided meditation usually takes place in a warm, darkened room. The participants may be lying on mats placed out on the floor, sitting cross-legged on the floor, or perhaps seated in a soft comfortable chair. The participants are instructed to keep their eyes closed during the entire guided meditation. If they are sitting, have them place their hands on their knees, with palms facing up. The clothing is loose with belts and zippers loosened, as required, for comfort.

First Stage

Breathing may be varied depending upon the individual; however, it is important to emphasize to the participants to keep their exhalations long. The breathing exercise is normally repeated ten times for new participants; and may be shortened to three to five times for more advanced participants. An example of a possible suggestion might be: “Close your eyes and keep them closed until I ask you to open them. Just relax. I will now describe a breathing exercise (describe it). Do this exercise three times and when you have finished nod your head from side to side.”

Second Stage

Relaxation suggestions are typically repeated five times and normally coincide with the exhalation breath, while the concentration on the various parts of the body are repeated about five times and occur during the participant’s exhalations. An example of a possible suggestion might be: “In your mind you can hear the sound of your heart. Listen to it. Another example of a suggestion is: In your mind you can see your breath as it enters and leaves your nostrils. Watch it.” Following this stage, it is important to suggest to the participants that now the mind is very calm, very clear, happy and that there is a very good, and very happy feeling pervading everything.

Third Stage

The third stage deals with visualization and the important element of visualization is usually referring to something that is in

motion and usually gets closer and bigger and then reverses and moves farther away and becomes smaller. This visualization could also include images of going up and coming down, or consist of a sound which is getting louder and then. Remember, that at all times the associated good feelings are emphasized.

An example of a possible suggestion might be: A beautiful beach, on a beautiful day. Far away in the ocean is a ship on a course directly towards the beach. As the ship gets closer, it gets bigger, then finally it turns around and gets smaller as it moves further away. Similar treatment can be given to an airplane, or a bird. The participants might climb up some stairs to the top of a tower, watch the airplane there, and then descend the same set of stairs, or perhaps the participants are guided through the images seen from an outside glass elevator traversing to the top of a skyscraper. At the end of the visualization, the participants should get directed back to the actual situation which should be described and then either go into the body action exercise or into the next stage.

Body action example: Arm(s) go up and down. Hands come together and apart. This exercise should not be tried until Guided meditation has been practiced for a while. Except for descriptions, all suggestions in this stage are given upon exhalation.

Fourth Stage

Countdown for Deep Guided meditation. A sound is made during exhalation. It should be a clear, sharp, sound and the use of a moktak or bell is good for this stage. The sound normally begins very softly and builds up to loud crescendo before returning back to a very soft and quiet tone. The whole procedure may take in the range of twenty breaths and the voice count is done in the same way as the sound. The count is from zero to ten and back to zero. It goes from soft at zero to loud at ten to soft at zero. Each count lasts the length of the exhalation.

Fifth Stage

At this stage deep suggestions will depend on individual needs and the nature of the group being instructed. One of the basic suggestions for Zen students might be to become a Great Bodhisattva in the future and to save all beings from suffering. Made in this state of mind the vow may become a very strong vow, and can serve as a stronger positive force upon the participant's outlook and dedication to practice.

Sixth Stage

At the final stage the following suggestion might be used: "I will count to ten and as I count, you will gradually awaken until at ten you will be fully awake, will open your eyes, will feel happy, refreshed, relaxed and have full memory of this guided meditation."

The count should be sharp and is not dependent on the participant's breath patterns any longer. After the count of five, the participants are instructed to clench their fists and tighten them as strongly as possible, and then they are relaxed as the count continues to nine where the main suggestion is repeated.

Occasionally a participant will not wake up at the count of ten. In such a case allow the subject awaken with no further outside intervention.

Guided Meditation Script

First Stage: (breathing exercise)

Please lie down with your hands at your sides and completely relax. Get comfortable and adjust your body so that you feel completely comfortable. Close your eyes and keep them closed until I ask you to open them. Just relax but try not to fall asleep. I will now describe a breathing exercise that we will all do together.

Now we are going to take ten very deep breaths and each breath will be in to a count of five, and then hold we will hold our breath for a count of five and then exhale for a count of five. We will do this ten times. So if you are ready:

Inhale to a count of five.
Hold for a count of five.
Exhale for a count of five.
(repeat this ten times)

The first time, do this ten times, later, after someone has done Guided meditation before, then three to five times is enough.

Second Stage: (relaxation)

Now, feel all your energy flowing out of your right arm. All your energy flowing down your arm, into your hand and out your fingertips.

All your energy flowing out.
All your energy flowing out.
Flowing out.
Flowing out.
Out.
Out.
Very good feeling.
Very good feeling.
Completely relax.
Completely relax.

Now, feel all your energy flowing out of your left arm. All your energy flowing down your arm, into your hand and out your fingertips.

All your energy flowing out.
All your energy flowing out.
Flowing out.
Flowing out.
Out.
Out.
Very good feeling.
Very good feeling.
Completely relax.
Completely relax.

Now, feel all your energy flowing out of your right leg. All your energy flowing down your leg, into your foot and out your toes.

All your energy flowing out.
All your energy flowing out.
Flowing out.
Flowing out.
Out.
Out.
Very good feeling.
Very good feeling.
Completely relax.
Do not fall asleep!
Completely relax.

Now, feel all your energy flowing out of your left leg. All your energy flowing down your leg, into your foot and out your toes.

All your energy flowing out.
All your energy flowing out.
Flowing out.
Flowing out.
Out.
Out.
Very good feeling.
Very good feeling.
Completely relax.
Completely relax.

Third Stage: (concentration on parts of the body)

Now, concentrate on a spot in the center of your right palm. You can feel the spot getting warm. It's getting warmer and warmer. Warmer and warmer.

It's getting warmer and warmer.
Getting warmer and warmer.
Now, it's getting hot
Getting hot.
Hot.
Hot.
Very good feeling.
Very good feeling.
Completely relax.
Completely relax.

Now, concentrate on a spot in the center of your left palm. You can feel the spot getting warm. It's getting warmer and warmer. Warmer and warmer.

It's getting warmer and warmer.
Getting warmer and warmer.
Now, it's getting hot
Getting hot.
Hot.
Hot.
Very good feeling.
Very good feeling.
Completely relax.
Completely relax.

Now, concentrate on a spot in the center of the sole of your right foot. You can feel the spot getting warm. It's getting warmer and warmer. Warmer and warmer.

It's getting warmer and warmer.
Getting warmer and warmer.
Now, it's getting hot
Getting hot.
Hot.

Hot.
Very good feeling.
Very good feeling.
Completely relax.
Completely relax.

Now, concentrate on a spot in the center of the sole of your left foot. You can feel the spot getting warm. It's getting warmer and warmer. Warmer and warmer.

It's getting warmer and warmer.
Getting warmer and warmer.
Now, it's getting hot
Getting hot.
Hot.
Hot.
Very good feeling.
Very good feeling.
Completely relax.
Completely relax.

Now, concentrate on a spot two inches below your navel. You can feel the spot getting warm. It's getting warmer and warmer. Warmer and warmer.

It's getting warmer and warmer.
Getting warmer and warmer.
Now, it's getting hot
Getting hot.
Hot.
Hot.
Very good feeling.
Very good feeling.
Completely relax.
Completely relax.

Now, you can feel the warmth spreading over you whole body. You can feel your whole body getting warm. It's getting warmer and warmer. Warmer and warmer.

It's getting warmer and warmer.
Getting warmer and warmer.
Now, it's getting hot
Getting hot.
Hot.
Hot.
Very good feeling.
Very good feeling.
Completely relax.
Completely relax.

Now, concentrate on the sound of your heart beating in your chest. In your mind you can hear the sound of your heart as it beats in your chest. Only listen to the sound of your heart. Hear the sound of your heart as it is beating in your chest.

Only concentrate on the sound of your heart.
Only concentrate on the sound of your heart.
The sound of your heart beat.
The sound of your heart beat.
Heart beat.
Heart beat.
Very good feeling.
Very good feeling.
Completely relax.
Completely relax.

Now, concentrate on your breathing. In your mind you can see your breath as it enters and exits your body. Only picture your breath coming in and out of your body. Picture your breath coming in and out of your body.

Only concentrate on the breath coming in and out of your body.

Only concentrate on the breath coming in and out of your body.

Picture your breath.
Picture your breath.
Breathing.
Breathing.

Very good feeling.
Very good feeling.
Completely relax.
Completely relax.

Now, concentrate on the spot in your forehead between your two eyes. Concentrate on the spot known as your third eye. You can feel the spot getting cool. It's getting cooler and cooler. Cooler and cooler.

It's getting cooler and cooler.
Getting cooler and cooler.
Now, it's getting cold
Getting cold.
Cold.
Cold.
Very good feeling.
Very good feeling.
Completely relax.
Completely relax.

Now picture yourself standing on a beach on a deserted island. It is a warm sunny day and you are standing under a cloudless azure blue sky on a warm white sandy beach. You feel your feet in the warm soft sand. You wiggle your toes and the warm sand envelopes your feet. You look around you, in every direction and there is no one else around. Now look out upon the horizon and you can just barely make out a white speck on the horizon. You focus on the speck and you see that it is getting closer and closer and getting larger and larger.

The white speck is getting closer and closer
It is getting larger and larger.
Getting closer and closer
and larger and larger.
Now you can see that the speck is actually a beautiful white bird.
It is coming closer and closer.
Getting larger and larger.
Coming closer and closer.

Getting larger and larger.
Coming closer and closer.
Getting larger and larger.
Until now the bird is just in front of you and now the bird turns around and begins to fly away.
The bird is getting further and further
It is getting smaller and smaller.
It is getting further and further
and smaller and smaller.
Further and further
Smaller and smaller.
Further and further
Smaller and smaller.
Now it is just a speck on the horizon.
You strain to see it, but now it is gone.
Now, you look all around you on the beach. You look out towards the horizon and you remember that you are all alone.

Fourth Stage: (countdown for deep Guided meditation)

Now, I am going to strike this bell and count from one to ten and then back down to zero. With every strike of the bell, you will go deeper and deeper. With every count you will go deeper and deeper, with every toll of the bell you will go deeper and deeper.

One
Two
Three – deeper and deeper.
Four
Five
Six – deeper and deeper.
Seven
Eight
Nine – deeper and deeper.
Ten
Nine
Eight
Seven – deeper and deeper
Six
Five

Four – deeper and deeper
Three
Two
One – deeper and deeper
Zero

Every day you will become more aware of the outside world around you. Everyday your center will become stronger and stronger and your mind will become clearer and clearer. Things that used to seem to bother you will become like bad memories of some forgotten time. In the future you will become a great Bodhisattva and you will help many people. From now on you will find it easy to let go of your thinking and pay closer attention to this moment. You will feel alive and helpful and enjoy the life that you have. Everything in your life will become easier and easier, and small things will no longer seem like big problems.

Sixth Stage: Awakening from Guided meditation

Now I am going to count from one to ten. As I count you will begin to gradually awaken until by the time we reach the number ten, you will be completely awake. Then you will open your eyes, and you will feel very, very happy. You will be refreshed and relaxed and have complete recall of this guided meditation.

One
Two
Three – clench your fists.
Four – squeeze them tighter.
Five – tighter.
Six – tighter.
Seven – relax your fists.
Eight – feel your body lying relaxed on the floor.
Nine – when I reach ten you will wake up feeling relaxed and refreshed and your body will be invigorated.
Ten – Wake Up!

Nirvana, the waterfall,
by Shunryu Suzuki Rōshi

Our life and death are the same thing. When we realize this fact, we have no fear of death anymore, nor actual difficulty in life.

I went to Yosemite National Park, and I saw some huge waterfalls. The highest one there is one thousand three hundred and forty feet high, and from it the water comes down like a curtain thrown from the top of the mountain. It does not seem to come down swiftly, as you might expect; it seems to come down very slowly because of the distance. And the water does not come down as one stream, but is separated into many tiny streams. From a distance it looks like a curtain. And I thought it must be a very difficult experience for each drop of water to come down from the top of such a high mountain. It takes time you know, a long time, for the water finally to reach the bottom of the waterfall. And it seems to me that our human life may be like this. We have many difficult experiences in our life. But at the same time, I thought, the water was not originally separated, but was one whole river. Only when it is separated does it have some difficulty in falling. It is as if the water does not have any feeling when it is one whole river. Only when separated in many drops can it begin to have or to express some feeling. When we see one whole river we do not feel the living activity of the water, but when we scoop a part of the water into a dipper, we experience some feeling of the water, and we also feel the value of the person who uses the water. Feeling ourselves and the water in this way, we cannot use it in just a material way. It is a living thing.

Before we were born we had no feeling; we were one with the universe. This is sometimes called "mind-only," or "essence of mind," or "big mind." After we are separated by birth from this oneness, as the water falling from the waterfall is separated by the wind and rocks, and then we have feeling. You have difficulty because you have feeling. You attach to the feeling you have without knowing just how this kind of feeling is created. When you do not realize that you are one with the river, or one with the

universe, you have fear. Whether it is separated into drops or not, water is only water. Our life and death are the same thing. When we realize this fact we have no fear of death anymore, and we have no actual difficulty in our life.

When the water returns to its original oneness with the river, it no longer has any individual feeling to it; it resumes its own nature, and finds perfect composure. How very glad the water must be to come back to the original river! If this is water it must come back to the original river! If this is so, what feeling will we have when we die? I think we are like the water in the dipper. We will have composure then, perfect composure. It may be too perfect for us, just now, because we are so much attached to our own feeling, to our own individual existence. For us, just now, we have some fear of death, but after we resume our true original nature, there is Nirvana. That is why we say, "To attain Nirvana is to pass away." "To pass away" is not a very adequate expression. Perhaps "to pass on," or "to go on," or "to join" would be better. Will you try to find some better expression for death? When you find it, you will have quite a new interpretation of your life. It will be like my experience when I say the water in the big waterfall. Imagine! It was one thousand three hundred and forty feet feet high!

We say, "Everything comes to emptiness." One whole river or one whole mind is emptiness. When we reach this understanding we find the true meaning of our life. When we reach this understanding we can see the beauty of human life. Before we realize this fact, everything that we see is just delusion. Sometimes we overestimated the beauty; sometimes we underestimate or ignore the beauty because our small mind is not in accord with reality.

To talk about it this way is quite easy, but to have the actual feeling is not so easy. But by your practice of meditation you can cultivate this feeling. When you can sit with your whole body and mind, and with the oneness of your mind and body under the control of the universal mind, you can easily attain this kind of right understanding. Your everyday life will be renewed without being attached to an old erroneous interpretation of life. When you realize this fact, you will discover how meaningless your old interpretation was, and how much useless effort you had been

making. You will find the true meaning of life, and even though you have difficulty falling upright from the top of the waterfall to the bottom of the mountain, you will enjoy your life.

In this Dharma talk Suzuki Rōshi is pointing to sixth, seventh and eighth levels of consciousness. He is expressing that the river exists, the droplets exist, and the mountain exists and yet at the same time they also do not exist is the reality of our own experience of life. We are constantly going from 'birth' and 'death' to 'birthlessness' and 'deathlessness' and back again in nano-seconds billions of times each minute.

Guided meditation can be a form of guided imagery that may be done either in a group setting or by individuals alone and guided meditation is quite different from sitting meditation as the focus is on concentrating and resting mind, it can remove hindrances which may result in the participants experiencing unity consciousness. Through this practice our sixth, seventh, and eighth levels of consciousness become one unified action, and become one unified practice. This is very important if the participant's mind is scattered and fragmented. In the first phase we experience, "visualize all on your energy flowing out, all of your energy flowing out of your right hand." This is actually a form of mindfulness meditation and focus. "Then all of your energy out of your left hand, of your right leg, your left leg." Later we practice, "your palm is very hot," and so forth. This helps a scattered consciousness become one mind, and brings the mind back to a single point of integrated focus. This section also helps align the sixth level of consciousness, which is followed later in the process with the participant experiencing a very good feeling. "You can see this sun like a dream, now you can see the ocean (then you can see the ocean), now you can smell very good smells." This is our seventh level of consciousness. Finally the participants are taken through some form of the eighth level of consciousness being brought forward into action. "Now you are very deep, deep, deep. If the guide suggests, "now you are ten years old," then the participant's ten year old storehouse consciousness may appear. If the guide further suggests, "now you are five years old, now you are before life." the participant's consciousness could possibly enter into some before life manifestation. This is the guided meditation's method of helping to straighten out a participant's

disparate karma; and also, allows the subject to gain control of their crazy monkey mind and begin to function more normally in society and within their lives. There are many types of dysfunctions and some individuals may abuse consciousness altering substances which sometimes results in their thinking becoming confused and fragmented. These subjects may aspire to stop taking drugs or abusing alcohol; however, they may also experience the effects of having a split mind. “I really want to quit doing this but I can’t seem to stop even though I know I should. I feel out of control and this feeling makes me feel like I am crazy.” If the guide understands why an individual has become confused with a split consciousness, this problem then becomes very easy to solve. At the end of the Prajna Paramita Hrdaya Sūtra there is a mantra which in Sanskrit is, “gaté, gaté, paragaté, parasamgaté, bodhi svaha,” which loosely means that already the five skandhas (senses or consciousness’) are empty. Form is emptiness, emptiness is form. However, later in the sutra it says, “no eyes, no ears, no nose, no tongue, no body, no mind. No sight, no sound, no smell, no taste, no touch, no object of mind. No realm of mind consciousness” This simply means no mind, and no mind then means no object of mind; so if the subject can attain no mind then there will be no Buddha, no God, no you, and no I. Everything in the universe becomes this no.

Following this guided meditation style of practicing means that the participants will only go straight. If the subjects then can begin to digest their karma, they can possibly fix their minds. If they don’t understand their karma, there is no possibility of fixing their minds.

Interviews and Talks—opening our innate wisdom

Kong´an Interviews

The kong´an Interview is a time when the Zen Master or Dharma Master meets with each Zen student individually to teach them about Zen Buddhism, to test the student's mind with kong´ans as well as answering the questions a student may have about their current practice.

The first person to have an interview is usually the chanting leader, followed by the next student sitting clockwise and continuing around the dharma room until each student has meet with the teacher. Students, who will not be at the entire sitting during the scheduled interview time, may be scheduled to have interviews before other students if necessary.

The Teacher signals for a student to come for an interview by ringing a bell two times (three times for the first interview). The student who is leaving the dharma room performs a sitting bow first, rises from their mat, and walks quietly behind other students seated in meditation to the dharma room door, does a standing bow in the direction of the Buddha, and then proceeds directly to the interview room.

There is a specific procedure followed when one reaches the interview room. First, the student opens the door, steps into the room, performs a standing bow, and then closes the door without turning their back on the Teacher. Then the student walks to the vacant mat in front of the teacher and stands behind it facing the Zen Master or Dharma Master, the student moves the cushion to the floor and executes one full prostration (which includes a standing bow at the beginning and the end), and then sits down to begin the practice with the Zen Master or Dharma Master.

When the interview is over, the student performs a sitting bow, stands and again executes a full prostrations ending with a standing bow, and walks to the door without turning his/her back on the teacher, then opens the door, performs a standing bow, exits and closes the door to the interview room. The Zen Master or Dharma Master rings the bell twice to signal that it is the turn of the next person in line for an interview. When returning to the dharma

room, the student returns to their mat by walking behind students sitting in meditation, does a standing bow and resumes meditation on their cushion. If a student's turn comes for an interview during walking meditation, they are to step out of line and walk directly to the dharma room door rather than waiting to step out of line when passing the door. However, if a student returns from an interview during walking meditation, they follow the same procedure as anyone else who re–enters the dharma room at that time bowing at the door and waiting to step into line at the proper place.

The Interview is a time when the Zen Master or Dharma Master sees Zen students individually and tests their minds with kong´ans, teaches them, and answers questions students may have about their practice. Interviews are given during each day of a retreat. During retreats, the number and times of interviews is at the prerogative of the Zen Master or Dharma Master leading the retreat. Interviews begin at the start of the early morning sitting and continue until the end of chanting. If everyone has not had an interview by then, interviews are continued during the 9:30 to 12:00 noon sitting.

Entering the Ancestral Chán Gate

The question of spiritual authority is a relevant question facing all Spiritual practitioners in the West. Interest in Buddhism, as well as other forms of insight practice, are beginning to enter into a renewed cycle of growth, and remembering what Zen Master Sŭngsan always said, “A good situation is a bad situation and a bad situation is a good situation,” it is no wonder that more people are turning to some form of spiritual practice. All over the West spiritually minded people are beginning to train with Western Buddhist teachers. Unfortunately, these spiritual seekers sometimes begin the practice of Buddhism without a clear sense of who their teachers actually are.

Many questions can appear in the mind of the beginner, and these questions must be answered honestly if any significant movement is to occur. Is the teacher qualified to teach Zen? Is there a way to know this for certain? Is spiritual authority something that can be given, something that can be received? Is there a difference between spiritual empowerment and spiritual power? Is it possible to have spiritual authority and no spiritual power? Is it feasible for someone to have spiritual authority and be a charlatan? Can someone who has been spiritually empowered be an impostor? What is spiritual power? What is spiritual authority?

In the ancient Western religious traditions there is a clear outward delineation in the process of granting spiritual empowerment. Seekers wishing to become religious teachers might go to a seminary or a philosophical institute. They become educated in religious matters and then may be ordained into priesthood, a rabbinate, or a ministry. There are institutions within each religion which recognize and appoint these candidates to teaching posts. These kinds of educational institutions and organizational controls in Zen Buddhism do not currently exist in the West. To a certain degree they exist in some Asian countries, yet the current efficacy of the institutions of the East have been questioned by almost every Asian Teacher who came to American in the Twentieth Century.

So what about American Buddhist teachers? What are their qualifications? What training have they received? American Buddhism is very new and very diverse. The depth, breadth and diversity of Buddhist practice can be very confusing. There are teachers who have never studied with a legitimate teacher and who are self–proclaimed progenitors of the dharma; there are also highly qualified teachers who have spent years studying with their own teachers. So how are we to know the difference? Many of the new American Buddhist organizations have struggled with this thorny issue. Training by different teachers varies greatly. With some organizations you must become a monastic yet still live in the world; raise a family, and have a job. It is hard to distinguish such a monastic from a lay practitioner who's doing the same thing. Why is one called a monastic and the other a lay practitioner? Is there a difference in their commitments? Is there a difference in their training? At other American training centers becoming a monastic means taking a vow of celibacy and poverty, full-time service to the teachers and the sangha, while living in a monastery isolated from the world. Needless to say there are diverse spectrums of training requirements. How are students to know when they go to a teacher what the teacher's background and qualifications are? Because there is no thousand year old American Buddhist council we have not yet been able to establish guidelines to help students choose an authentic teacher. In America a person needs a license to become a Psychologist or Social Worker. Such a person must go to college for many years, then spend many thousands of hours interning under a licensed professional pier. Surely, a spiritual teacher dealing with vulnerable students should have some kind of verifiable qualifications. There are over one thousand people who claim to be Zen teachers in America. Who are they? What are their qualifications? How long have they trained? Who are their teachers? Do they have any credibility?

Because of a long standing tax exempt status, in China, Japan and other Asian countries, government control was enforced to record the comings and goings, as well as the status of all Buddhist monastic training. Ordained monks were registered and special government agencies kept track of transmissions between teachers and students. Even though the government officials didn't meddle in the transmission process, they noted who transmitted the

teaching lineage and to whom. American Buddhist associations are finally beginning to document similar facts and make them available to the general public on the Internet. Published information on teachers willing to participate will include: names of their teachers, the length of their training, whether their training was completed by the standards of their teacher, presence of the documents of transmission, and extent of their teaching experience. That is the least we can do.

Spiritual empowerment in all Zen traditions is based upon the particular teacher's ancestral lineage. This focus on the lineage exists partially because of a Chinese cultural fascination with ancestry. This preoccupation with one's link to the preceding generations introduced certain amount of improvisational creativity in the formation of the Chinese Chán lineage charts. Does this improvisation mean that mind-to-mind transmission is not authentic? Absolutely not. Mind-to-mind transmission is based upon the specific student's realization and the teacher's formal verification. Furthermore, transmission is not a one-way process; therefore, the transmission needs to be verified by the student as well.

Fundamentally, Westerner student's need to understand the process by which Zen spiritual empowerment takes place. When Zen Buddhism first came to America, many of the Asian teachers arrived with a limited vocabulary in the English language. In the mid twentieth century there was less talking and more action going on in the interview rooms. The best that some of the pioneer teachers could do was to present the Dharma using mostly meditation. In the Interview Room some of these teachers they would yell, or point, or hit the student, usually followed up with the broken English phrases that they tried to learn as responses to these kong´ans in English. Many of the early American students loved this kind of interplay, and they imagined that this was truly the way of the ancient's. However, the first and second generation of American teachers won't gain their students respect by emulating their teachers with similar behavior. American Zen Teachers must find a way to communicate in a manner that is relevant and helpful to their students. These first generation Zen Masters know their students problems; and have an excellent grasp of their own language. American teachers are aptly equipped to guide their

American students and shouldn't try to mimic their teachers by grunting, pointing, hitting or speaking in broken English phrases.

Within the Beforethought Zen Order, spiritual empowerment comes from realization, actualization, and verification. Teachers and students depend on their own realization, actualization, and verification. In our community, practice and training are two important aspects of empowerment, and we have drawn a clear distinction between them. Practice is what a student does on his or her own, without some outside force demanding something. In practice you aspire to take the mind of sitting into everyday activities. Training, on the other hand, is what happens to the student. Training begins when the postulant declares to an institution such as the Beforethought Zen Group: I would like to enter training here. In doing that, the student places his or herself in the hands of the masters, senior teachers and ordained practitioners who help them navigate and stay on the path. In training there is a form, a matrix within which everyone trains. Training is about realizing who you are, what your life is, and how to manifest your life in accord with the harmony of the universe.

First-time Meeting

To establish a clear path of formal training with the Zen teacher, we have specified several distinct steps that the aspiring Zen student must follow prior to entering into kong´an study with the Zen Master. These steps allow the student to be conscious that they are granting spiritual authority to the teacher. The first step involves becoming conscious of what Zen actually is. The Introduction to Sŏn Buddhist Practice workshop gives the new student a framework of what is involved in Zen practice and what it means to practice at the center as a layperson. Following the introduction class the new student should sit at least one full day of a yongmaeng jŏngjin; this will allow for the new student to experience what is called the marrow of Zen. Throughout this process, the new student should be meeting with a JDPSN or Dharma Holder regularly, to clarify issues and receive assistance with practice forms, rituals and basic Zen teaching. If the student has questions about the nature of reality, life and death, as well as why we were born, then they have arrived at the right place. These are deeply introspective questions and form the core of Zen practice.

Qing Yinyuan is a meeting where the commitment between the teacher and the student initially manifests itself; the Chinese characters literally mean “invitation to give instruction on the causes and conditions of enlightenment.” This first meeting acknowledges the affinity that brings the student and the teacher together. This core event establishes a long term relationship between teacher and student as well as that between student and the path of Zen practice. Qualification for the First-time meeting requires active sangha membership, a commitment to daily personal practice, attendance at meditation retreats, Dharma talks as well as regular attendance at weekly sitting practice. New students who qualify may arrange an interview with the teacher ahead of time.

To schedule the first-time meeting, a candidate may speak with their Dharma teacher before hand, or with the practice leader or Practice leader before interviews start. The Zen Master will usually see new candidates first so it is important to let the

appropriate official know you have met all the requirements and are ready to begin. By participation in this ceremony, the student requests that the teacher serve as their primary spiritual director and that all matters of spiritual importance are entrusted to him or her for the length of time that the student remains in training with the teacher.

Finally, when you have finished all the appropriate steps, you may meet the teacher and begin formal kong´an training. The ceremony is simple and is carried out as follows. The teacher signals for a student to come for an interview by ringing a bell two times (three times for the first interview). The student who is leaving the dharma room performs a sitting bow first, rises from their mat, and walks quietly behind other students seated in meditation to the dharma room door, does a standing bow in the direction of the Buddha, and then proceeds directly to the interview room.

There is a specific procedure followed when one reaches the interview room. First, the student opens the door, steps into the room, performs a standing bow, and then closes the door without turning their back on the teacher. The student then approaches the altar in the interview room, performs a standing bow and lights incense and offers it to the Buddha. The student then stands behind the vacant mat that is facing the teacher, after moving the cushion to the floor executes three full prostrations (which includes a standing bow at the beginning and the end.) The student then states the following:

> *"For me, (state your name) your newly devoted student, the questions of life and death are extremely significant. All formations are impermanent and fleeting. So, I now humbly request your compassion in giving me instruction on the causes and conditions of enlightenment."*

If the Zen Master assents, then the student should perform another six full prostrations and then, state the following:

> *"I am most fortunate in this life to have received the master's compassionate permission to receive*

instruction on the causes and conditions of enlightenment. For this, I am extremely grateful."

A student needs to ask before the teacher can teach them. A teacher cannot teach without express permission from the student. That is how the student grants spiritual authority. This is no small decision and it must be made with a conscious effort. At this time, it is traditional to bring the teacher a small monetary gift in a sealed envelope. If you are giving a check, the check should be made out to the teacher, individually, and not to the Zen Center organization.

For ongoing students, it is necessary to renew your request for instruction on the first interview you have with the Zen Master following Buddha's Enlightenment day which is usually celebrated on the first weekend of December. For existing students the procedure is similar to the new student's process but the verbiage is different. After the three bows the existing student states:

"I beg your compassion in allowing me to enter into your room as I have done previously and to continue to have you instruct me on the causes and conditions of enlightenment."

If the master assents, perform another six full prostrations and state: "I humbly receive your kindness in granting me permission to remain as your student. I vow to dedicate myself to learning all I can from you on the causes and conditions of enlightenment. I am extremely grateful."

It is appropriate for returning students to give a monetary gift to the Zen Master at this time as well.

Dharma Interviews

The Dharma interview is a time when a dharma teacher meets with each Zen student individually to teach them about Zen Buddhism, as well as answering the questions a student may have about their current practice. Dharma interviews may also take the form of teaching wide gate kong´ans with beginning students as are taught in public forums such as at talks or during ceremonies. Specific kong´an practice is the purview of the Zen Master and the Dharma Master and should not be discussed during Dharma interviews. The Dharma interview is a time to share the experience of the senior members of the Sangha and to learn more about Zen and Buddhism in general.

The first person to have an interview is usually the chanting leader, followed by the next student sitting clockwise and continuing around the dharma room until each student has meet with the teacher. Students, who will not be at the entire sitting during the scheduled interview time, may be scheduled to have interviews before other students if necessary.

The Teacher signals for a student to come for an interview by ringing a bell two times (three times for the first interview). The student who is leaving the dharma room performs a sitting bow first, rises from their mat, and walks quietly behind other students seated in meditation to the dharma room door, does a standing bow in the direction of the Buddha, and then proceeds directly to the interview room.

This procedure is similar to the kong´an interview format but abbreviated. First, the student opens the door, steps into the room, performs a standing bow, and then closes the door without turning their back on the Teacher. Then the student walks to the vacant mat in front of the teacher and stands behind it facing the dharma teacher, the student executes a standing bow and then sits down to begin the interview with the Teacher.

When the interview is over, the student performs a sitting bow, stands and again executes a standing bow, and walks to the door without turning his/her back on the teacher, then opens the

door, performs a standing bow, exits and closes the door to the interview room. The dharma teacher rings the bell twice to signal that it is the turn of the next person in line for an interview. When returning to the dharma room, the student returns to their mat by walking behind students sitting in meditation, does a standing bow and resumes meditation on their cushion. If a student's turn comes for an interview during walking meditation, they are to step out of line and walk directly to the dharma room door rather than waiting to step out of line when passing the door. However, if a student returns from an interview during walking meditation, they follow the same procedure as anyone else who re–enters the dharma room at that time bowing at the door and waiting to step into line at the proper place.

Interviews are given during each day of a dharma teacher retreat. During these retreats, the number and times of interviews is at the prerogative of the dharma teacher leading the retreat. Interviews begin at the start of the early morning sitting and continue until the end of chanting. If everyone has not had an interview by then, interviews are continued during the 9:30 to 12:00 noon sitting.

Dharma Talks

On occasion there is a formal Dharma Talk at each of our Zen Centers. A student who has taken the Five Precepts, has been practicing steadily for some time, and is familiar with our particular style of teaching usually gives the talk. The talk should last about twenty minutes, after which there is a period for questions. When the Guiding Teacher is at the Zen Center, the Guiding Teacher will answer them. When the Guiding Teacher is not, a Senior Dharma Teacher answers them. Questions are directed to the Dharma Teacher but may also be asked of the student who gave the talk, so there are always two people involved in the presentation.

There is no prescribed form for a Dharma Talk as there is for a Dharma Speech, (Dharma Speech form is described in the chapter on Ceremonies.) but there are some guidelines. A Dharma Talk is often the first introduction a newcomer has to our practice, so when giving a talk it is most important that you present the teaching correctly. These talks are not to be about Zen in the abstract, we should use our own experiences and thoughts in the context of our practice to explain and portray what practicing is in a down–to–earth way.

The purpose of having a Senior Dharma Teacher answer questions when the Guiding Teacher is not present is two–fold. One is that it makes the talk not simply one person's opinion about Zen practice. The other is that the Senior Dharma Teacher has been practicing longer than other students and has more experience to draw from. When, someone asks a question, they really want something, so it is important that they be given the correct teaching.

Giving Dharma Talks is an important practice for all of the Zen Center's students. Being in the position of giving a talk allows our cognition to grow. The gap between our cognition and our action becomes clear and enables us to see the necessity for continuous practice.

When a Dharma Talk is given, all students attending wear robes and sit correctly. Everyone should listen with respect and

attention. If guests are present, the schedule of the Zen Center is announced, and guests are told that they are welcome to come to the Center at those times. The Guiding Teacher's schedule and yongmaeng jŏngjin schedules are also announced. Instruction in sitting meditation is given after the question period, followed by a ten–minute sitting period. Participants do not face the wall for this sitting period; they just remain seated where they were for the talk. After this, guests are invited to stay for more informal talking and refreshments.

Dharma Speech

The Dharma Speech is a formal talk about Buddhism given at ceremonies and during special events. The Dharma Speech is a teaching speech and is given only by a Zen Master or Jidō Pŏpsa. There are three parts to a Dharma Speech–the head, the body and the tail. Its form is like erasing a blackboard of all the words already written on it, creating a don't know mind and presenting the teaching.

The Head may consist of actions, words or a combination of both designed to cut off thinking. An example of action-only would be to hold up the Zen stick and hit the table three times. An example of words-only would be the verbal presentation of a kong´an. Finally the combination would contain actions followed by a verbal question or kong´an such as: Holding up the Zen stick and asking, “Do you hear this? Are they the same or different? If you say the same...” Sometimes at the end of this part of the speech, the Kong´an is answered with a just-like-this answer, or it may be left hanging to be answered in the tail end of the speech.

The Body has the purpose of restoring thinking and giving rise to correct meditation and cognition. It is through the vehicle of this section that the main teaching is conveyed. The content and style of this section is the most dynamic quality of Zen practice. Like the diamond sword, it should cut in all directions, leaving no shelter for conceptions or misconceptions and allowing no complacency to remain. Its purpose is to inspire the growth of great doubt, great faith, and great courage. These are the three most important ingredients for correct understanding and complete attainment. To continue the blackboard analogy, this part presents new material to the mind that has had all thoughts wiped away by the kong´an in the first part.

The tail is similar to the first part. It may repeat the first part or say something new, but the question is always answered with a just-like-this answer. This answer closes the Speech completely.

Kong´an Practice

There are five principal aspects of Zen training. First, we must find our direction. We reinforce that direction by two processes: the first is through our vows and the second through our taking of precepts. Each morning we recite the four great vows to remind ourselves of the basic components of our path. As we mature as students, we take the various precepts, which establish more firmly our obligations to the Buddha, the Dharma and the Sangha. Perhaps the greatest vow that we must take is with our teacher. This allows us to slowly release our attachments to our opinion, condition and situation during the extended process of training. The teacher responds by sharing his or her unconditional compassion (bodhicitta), thereby allowing the transmitted Dharma Light to shine into the student's hearts and minds.

The second aspect of training is the process by which we cleanse our karma, so that we are able to fully receive that Dharma Light. In support of this aspect, we bow one hundred and eight times (or some reduced number when one's health does not permit) every day. Correct bowing means that we must, with each prostration, allow our "small" (karma) I to repent and take refuge in our "big" (universal) I. In addition, we perform many acts of "together action" at our Zen Centers and in the extended community. Every deed of merit helps to cleanse our karma. It is very difficult to change our karma if live and practice in isolation.

The third aspect of training involves leaning how to focus our attention, so that we may experience "before–thinking" mind. This allows an experiential contact with our original nature, and is sometimes called "kensho" (the perception of one's nature). Seated meditation, walking meditation, various types of yoga and martial arts are all useful in our Zen training. We feature "sitting Zen" as the core of the training.

The fourth aspect of training involves expanding our "generosity of spirit." In Zen, we call it refining our "Bodhisattva intention." Chanting helps to open our hearts, which is the seat of our "Bodhisattva intention." Zen Master Sŭngsan once told me that

we must chant for years in order to “develop a tear” in our voice. Literally, we are able to move the focus of attention in our dantien (belly) gained from sitting Zen, upward, so that it is able to energize our chest (and heart) through the process of correct chanting. It is also necessary to share that feeling of generosity by being helpful to other people in our Sangha (and the extended community) through genuine service.

The fifth aspect of training is, essentially, wisdom training. This is the area of interviews, kong´an study, and dharma talks. Our dantien energy and heart energy must already be strong if wisdom training is to be truly effective. In addition, we must take our vows quite seriously and be willing to work hard on cleansing our karma. Once we have completed all the previous steps, we are ready to enter into the process of kong´an training.

Kong´an training is multi-faceted. Kong´ans are used initially to give us a map of the territory of Zen. The training acquaints us with the culture and the history of Zen through its primary teachers and leaders. It also brings us into a relationship with the basic cognitive aspects of Zen teaching. However, please realize that the actual attainment of insight is not the same as creating the map of the territory of Zen. A second purpose of kong´an training is that it will, most assuredly, show us those places where our karma prevents us from seeing clearly. Kong´ans function like acupuncture for the intellect; opening up those areas of your thinking and behavior that are hidden from our view. Finally, kong´ans (particularly, our homework kong´ans) create the sense of great doubt (DON’T KNOW) that is so essential to Zen insight! Be thankful when you are completely stuck. It is only from that place (and it can be very uncomfortable) that we can truly begin to wake up.

The student and the teacher must approach kong´an training in the correct spirit. There is no room for arrogance. There is also, no “secret knowledge” associated with passing particular kong´ans. Arrogance always comes from “dry cognition;” a cleverness, which only creates more karma. And, this karma is usually more difficult to overcome that any previous karma accumulated by an individual. Conversely, genuine insight results in a widening of the “generosity of spirit” of the student. A second

problem in kong´an training can arise around the potential creation of “dead word” answers. We must realize as Americans that our cultural situation, language and social mores are quite different from those of China, Korea and Japan. It is possible for kong´an answers that are translated literally from Asian characters (which always imply multiple meanings) to be confusing to American students, particularly if they violate in some significant way the grammatical structure of the English language. We should all remember that the basic goal of kong´an training is to awaken the intuition and activate the creative potential in ourselves. Our primary job as first and second–generation American students is to preserve the “bone” of the teaching, while allowing it to become relevant to our own rich culture, language and social situation. Above all, be patient with yourself and celebrate the process of your individual maturation in kong´an study with a sense of wonder and joy. The enclosed kong´an book uses as sources the Iron Flute, the Wúmén Guān (No Gate Checkpoint), the Pi Yen Lu (Blue Cliff Record), the Transmission of the Lamp, Ten Gates and the Whole World is a Single Flower.

In our lineage, kong´ans are classified in several ways. Perhaps, the most useful division crates the following categories: (1): “without like this,” (2): “become one like this,” (3): “special energy,” (4): “only like this,” (5): “subject just like this,” (6): “object just like this,” (7): “attack style” kong´ans. “Without like this” is our true nature, universal substance and before thinking. An example of this type of kong´an is case # 2 in the preliminary gates; National Teacher Zhong’s Seamless Memorial Monument. “Become one like this” is demonstrating primary point. But, primary point has no name, no form and no speech. A good example of this type of kong´an is case #1 from the preliminary gates. “Special energy” kong´ans explore the consciousness and the language of freedom mind, which can only be attained beyond normal conceptual thought. An example is case # 48 The Stone Lion’s Roar in the Advanced Kong´an list. “Only like this” is truth. If we keep primary point, then when we see, when we hear, when we smell, when we taste or when we touch, all “like this” is truth. An example is case # 6 Dòngshān’s 3 Pounds of Flax & Yúnmén’s Dry Shit on a Stick in the Preliminary gates list. “Just like this” is just doing, which means correct life from moment to moment. This

means always keeping correct situation, correct relationship and correct function. A clear example of “subject just like this” is the twenty-second gate; Xiāngyán’s Up a Tree. “Object just like this” on the other hand is concerned with the object’s correct situation, correct relationship and correct function. An example is the twenty sixth gate; Nánquán Kills a Cat. “Attack style” kong´ans are quite varied. They are like free sparring in the martial arts. An example is the twenty first gate Bodhidharma Has No Beard. There is also an entire section featuring various kinds of attack kong´ans.

Almost all Zen students are full of opinions about “how good” they are a kong´an practice. Those opinions are usually wrong and they are always inappropriate. Please, please put down your opinions about enlightenment, kong´ans, and your “talents.” When you can truly release your attachment to your opinions, condition and situation, then you will discover you “true talents.” Try, try, try for 10,000 kalpas! I look forward to working with your for at least a few more of those years.

Practice Forms—navigating the rituals of Zen

The dharma room

The dharma room is the heart of the Zen Center, and is the room in which formal practice is conducted. Formal practice is what we do in order to find this present moment and can be distinguished from our other everyday activities; however, it is important to remember the teaching of Zen emphasizes that every moment of our lives is part of our practice.

The practice leader of each Zen center is in charge of all matters concerning formal practice as well as what takes place in the dharma room. The practice leader is in charge of leading the formal practice periods; as well as, setting an example of self–discipline and right–mindedness. The practice leader fields the questions students may have about formal practice.

The practice leader assigns a member of the Zen Center to be the chanting leader depending on how many students are in training for Priest at any particular time. This position may be rotated constantly, for training purposes, or assigned to an individual for extended periods of time. The moktak is a traditional Korean percussion instrument used to accompany and pace the chanting. As the practice leader's assistant, the chanting leader maintains the care of the altar, strikes the moktak five minutes before formal practice begins to call everyone to practice, is responsible for arranging the dharma room, seeing to the Zen Master's needs, and assuring the interview room is prepared when it is being used. The chanting leader's main duty is leading the chants and striking the moktak in time during chanting periods.

As the dharma room is the heart of the Zen Center, the altar is the central focus of the dharma room. The altar is placed against one wall, at the center, with sitting cushions to each side and then continuing around the room to form a rectangle, leaving about 18" to 20" behind the mats to allow for prostrations during morning practice and chanting. The altar traditionally has three levels or tiers. The highest tier is called sang dan, which means high stand, this level is reserved for the Buddha and/or Bodhisattva figures. The second tier is called jung dan, meaning middle stand, and it is

for the gods and celestial beings. The lowest tier, ha dan, meaning low stand, is for photographs and names of people when a ceremony is being performed for them.

These represent the top three levels of the six levels of existence in Buddhist cosmology. The jung dan and ha dan traditionally will hold flowers, incense burner, bells, candles, incense, matches, candle snuffer, and fruit for ceremonies, usually arranged symmetrically or centered. The encouragement stick is placed on the front of the altar, with its handle to the right, parallel to the front of the altar. The chanting leader waters the flowers and replaces them and the candles, incense, and matches when necessary.

Sitting cushions and mats are positioned around the room in a rectangular pattern beginning at one side of the altar and ending at the other. The chanting leader always sits to the altar's immediate right, and the moktak is stored on the lowest tier on the altar's right side. The practice leader occupies the cushion to the immediate left of the altar. The practice leader uses an instrument called the chukpi (incense stick or wooden clapper) to indicate the beginning and end of meditation periods. This instrument is also used during formal meals and allows for non verbal communication of beginning and ending of formal periods. The chukpi is stored on the lowest tier on the left–hand side of the altar.

The central cushion, exactly across from the Buddha, is the Zen Master or Guiding Teacher's seat, whether or not present no one else is to ever occupy this cushion. The teacher's cushion is larger and of a different color than those of the students. If there are visiting teachers or visiting monks present they sit to the right side of the Zen Master. If there are Dharma Masters, they also sit to his right. The Abbot's seat is immediately to the left of the Zen Master. The Abbot's seat and the Guiding Teacher's seat are not given to anyone within the organization. If guest from outside visit, it would be customary to give one's seat to the visiting teacher or abbot.

Visitors or guests who come infrequently are shown to a free cushion. If it is one of their first visits, they should be instructed how to tie a robe, are given a chanting booklet, and are shown how to bow as they come into the dharma room and before they sit down. The practice leader or chanting leader should be

available before practice to initiate guests to these procedures. Putting on and tying a short robe is something that guests often need help with. After a bowing robe is put on, it is tied with a small half–bow inside the robe under the left arm. Then it is tied on the right side with one half knot and then a half bow, with the loop pointing up and toward the heart.

Priest robes are tied in the same way, but the second tie, with one loop, is tied at the right side. Then the kasa is put on and the long tie for the waist is folded in half and then tied around the waist in a double knot in front, over the middle of the kasa.

All articles used in the dharma room are treated with the utmost respect and reverence. Being mindful and attentive is part of the practice of Zen and Buddhism. Cushions are moved and brushed off only with the hands, and two hands are used whenever possible. Beads are handled quietly and carefully; they are not stored in the dharma room, but are always carried with the individual practitioner. Beads are known by the term mala or yom ju, which literally translated mean, “think beads,” reminding us to “always keep Buddha mind,” so always keep them with you. They can also be kept on an altar in your room or home meditation space.

Robes and kăsas are also handled carefully and with respect. Bowing robes can be folded and hung on a robe peg in two ways. First, after holding the sleeves together behind the robe, the robe is hung on the peg under the armpits, allowing the robe to hang in folds. Second, after holding the sleeves out together behind the robe, fold the sleeves in the middle, toward the body of the robe. The doubled–over sleeves’ are then folded against the main portion of the robe, and the whole robe is folded one more time lengthwise and placed over the peg. The kasa is draped over the bowing robe, facing out.

The long robes are folded neatly, with the sleeves together, first folding the sleeves in half, then folding the sleeves against the body of the robe, and folding the whole robe in half lengthwise again. After these three folds, the whole robe is placed over the peg, and the sash is symmetrically placed over the robe, with the kasa over it, facing out.

Long robes are hung in order of seniority; the first is the Zen Master's robe, and then Jidō Pŏpsa–nims, followed by the Abbot, the Rector, the Prior, and the Director, if they have long robes. If not, Dharma Practitioners without Zen center positions come before them; if so, they are followed by the other Priests in order of seniority. Seniority is calculated by the length of time since a Priest has taken precepts. If a Priest visits only occasionally they may be given a peg for their robe, but at the end of the row, not in the order of seniority. After the Priest robes are the robes of the Dharma Practitioners followed by members who have taken the first Five Precepts, and after those, of other Zen Center members and then members of the community.

This hierarchical order after the practice leader is important. When the practice leader is not present, the Second practice leader performs the duties. If both the practice leader and the Second practice leader are absent, then the next senior member who has taken Precepts performs the functions of the practice leader.

When referring to the practice leader, it is assumed that the next person in line will take the place in the event of an absence.

The dharma room is a place for quiet meditation not only during the scheduled sitting periods; it is available to Zen students for sitting or special practice by special arrangement with a Zen Center Official. Use of the dharma room during the day can be coordinated through any Zen Center Official.

At night, after formal practice has ended, the dharma room may be available for sleeping depending on the Zen Center's status and zoning rights. Please reserve these questions for a Zen Center Official as they will be intimate with the Zen Center's current status within the community. Assuming the correct zoning status for the center–visiting guests may sleep there; everyone sleeps with their heads toward the Buddha. One person may light incense before turning out the lights, doing a standing bow three steps in front of the altar both before and after lighting the incense.

Morning Practice

During early morning retreat practice the chanting leader, or someone the chanting leader designates arrives at the Zen Center and strikes the main bell at 5:45 AM to inform waiting members that practice will begin in fifteen minutes. After the main bell is struck the chanting leader is to make the rounds of the center with a hand bell for 5 more minutes waking those who may be too far from the main room to hear the bell.

Five minutes before bowing begins, the chanting leader removes the moktak from the dharma room to a central location in the Zen Center and hits it in a prescribed rhythm, indicating that bowing will begin in five minutes. Upon returning to the dharma room, the chanting leader turns up the main altar light. During bowing, the dharma room is generally dimly lit with as few lights as possible.

Upon entering the dharma room, students execute one standing bow (each time a student enters or exits the dharma room they should perform a standing bow), dons a bowing robe or appropriate garb, stands behind an open cushion, performs one standing bow and sits down. If new students are visiting the practice leader or chanting leader sees to it that each guest is given a bowing robe and is shown to an available cushion.

If the Guiding or a Visiting Teacher is present, after settling on the teacher's cushion and only after adjusting their robe, the sangha should perform one sitting bow and then rise and move to the center of the dharma room and while facing the teacher perform one full prostration. If there are a large number of students, they may form several rows, one behind the other. When everyone who is ready is in line, the senior dharma teacher, usually the Abbot, in the front row begins the bow, which is done in unison. Everyone performs one standing bow, then one prostration, then one standing bow, and returns to their seat. Each sangha member then stands at their cushion, executes one standing bow and sits down. Latecomers bow to the teacher, in groups if possible, and take their seats.

The one hundred and eight Prostrations begin fifteen minutes after the opening bell; all present for practice should be seated in the dharma room. The practice leader does one sitting bow, gets up and approaches the altar. Directly in front of the altar, stops one–step from the incense burner, perform a standing bow and then take one step forward to the altar to light a stick of incense. Reaching for and lighting the matches and incense are done standing erect, not slouched over the altar. The incense is traditionally lit by placing it horizontally over the incense burner, facing front to back. The flame on the incense is then extinguished by fanning the stick with the hand or waving the stick incense, matches, and candles are not blown out. Spirits are said to live in and around the flames, and blowing out the flame might singe them. Being mindful is always the goal of Zen Buddhism.

The incense is placed in the incense holder and the practice leader, hands in hapchang position, takes three steps back, right foot, then left, then right, then stops with feet together. All assembled perform one sitting bow as the practice leader does one standing bow. While the practice leader returns to the practice leader's cushion, everyone else stands up and takes their sitting cushion with two hands and places their cushion with the right hand on the floor in back of their mats, halfway between their mat and the one to the right.

The Teacher or Senior student begins the series of one hundred and eight prostrations and sets the pace throughout the series. It is important that every part of bowing meditation be done in unison. One hundred and eight prostrations begin with one standing bow; followed by one hundred and eight full prostrations, a half prostration, and then one standing bow. Then the large mats are straightened and the sitting cushions are placed back on their respective mats. One hundred and eight prostrations generally take fifteen to twenty minutes.

In the time before the chanting period, usually fifteen minutes, people may sit facing the wall on regular practice days and facing the center of the room during retreats. Those who are not sitting walk behind those seated in meditation to hang up their robes and leave the dharma room. There should be no talking in the dharma room during this time. At five minutes before the sitting

period begins, the chanting leader takes the moktak out of the dharma room and strikes it, indicating that formal practice begins again in five minutes. At this time, those sangha members who will be sitting put on their robes and kăsas do a standing bow behind their cushions and sit. More lights are turned on.

When the chanting period begins, the chanting leader performs a seated bow, stands up, approaches the altar and bows one step back directly in front of the altar. Standing erect, takes the matches, and with the match in the right hand lights the front right–hand candle. Then, switching the match to the left hand, the chanting leader lights the front left–hand candle and waves or fans the match to extinguish it. Next, taking a stick of incense and lighting it from the flame of the right–hand candle, fans or waves it out, and places it in the incense holder. After taking three steps back (right foot first, then left, then right, then together), the chanting leader performs a standing bow while all assembled perform a sitting bow. The Chanting leader goes back to the altar, picks up the moktak, and returns to their cushion. The chanting leader then performs a standing bow and sits down and then places the moktak on the floor directly in front of the mat.

After the sangha bows together at the end of sitting, the practice leader or dharma practitioner designated to hit the bell for the morning bell chant stands and walks to the bell stand. Before sitting down, they perform one standing bow facing the bell; then the individual waits until the chanting leader is seated before beginning the morning bell chant. The annotations for the morning bell chant and the daily chanting are in the chapter on chanting.

At the end of the morning bell chant, the chanting leader strikes the moktak once while it is on the floor; at this point the sangha performs one sitting bow. Then the assembled sangha stands, picks up their sitting cushions with both hands, placing them on the floor to their right, like was done earlier for the one hundred and eight prostrations. All assembled should be standing with their hands held in hapchang. When the bell striker has returned to their cushion and assumed the proper position, the chanting leader begins. A person learning the chants from a chanting book holds the book with their thumbs, with hands in

hapchang. Chanting books are scriptures and should never be placed on the ground.

During the next chant, Homage to the Three Jewels, there are many standing bows and full prostrations, which are annotated in the chanting chapter. The Heart Sūtra in Korean then follows, and is done standing, except for a few standing bows indicated by the roll of the moktak. During and in between these chants, hands are held in hapchang. At the end of the Heart Sūtra in Korean, the chanting leader strikes the moktak an additional time and the assembled sangha performs another standing bow and then sits on their mats for meditation.

When the moktak is struck in a roll, signaling the beginning of a bow, the hands are held in hapchang, but after the bow they are put back in the universal mudra during the English Heart Sūtra. Between chants, hands are held in hapchang, and after the beginning bow of the Great Dharani they are returned to the universal mudra. If a novice is using a chanting book, it is again held with the hands in hapchang, supported by the thumbs – it does not rest on the floor.

Following the end of the Great Dharani, the chanting leader stands and places the moktak on the right side of the altar and then executes a full standing bow; then extinguishes the candles with a snuffer, standing erect, first doing the right candle with the snuffer in the right hand, and then transferring the snuffer to the left hand and putting out the left candle. Replacing the snuffer on the altar, the attending chanting leader takes three steps back (right, left, right, together) and performs one standing bow while the sangha does one sitting bow. The practice leader then gets up and stands one step in front of the altar on the left side of the Buddha, and then takes one step forward and picks up the chukpi. The practice leader takes one step backwards and bows raising the chukpi to head height.

After returning to the designated cushion the practice leader strikes the chukpi three times to signal the beginning of the sitting period. At the end of the sitting period, the practice leader hits the chukpi either one time to signal the beginning of walking meditation, or three times to indicate the end of the sitting period. When the chukpi has been struck three times, the group does one

sitting bow and remains facing or turns to face the center of the room.

All practitioners then remain at their cushion in the dharma room while the practice leader reads from a kong´an book. When the reading is finished and the practice leader has given a short talk on the Koan or story, the group performs a seated bow. Formal morning practice is over. If individuals choose to sit or bow following the kong´an reading, there should be no talking in the dharma room as everyone straightens their cushions, hangs up their robes, and performs one standing bow at the dharma room door before leaving the dharma room.

During the day, when no ceremonies or special events are planned for the dharma room, it may be available for anyone to use for formal practice. Individual practice is done using the same forms used during formal meditation periods

Regular Evening Practice

At most Zen Centers evening practice begins at 7:00 pm starting with the Evening Bell Chant and regular chanting, followed by sitting, a kong´an reading, and a short talk. At 6:55 pm, the chanting leader takes the moktak to a central location and hits it in the prescribed (❍❍ ❍❍❍❍❍❍❍❍ ❍ ❍ ❍❍) manner to indicate that chanting will begin in five minutes after striking the moktak, the chanting leader enters the dharma room, bows, lights the candles and incense as described in the section on morning chanting. At this time those people who are seated perform a sitting bow as the chanting leader does a standing bow. By this time, the person striking the bell for the Evening Bell chant has taken their place at the bell, doing one standing bow before sitting. The person performing the Evening Bell Chant begins the chant exactly on time, whether or not everyone is seated (after the candles and incense are lit). At the end of the bell chant, the chanting leader hits the moktak; the group performs a sitting bow and the person doing the bell chant then returns to their seat as quickly as possible so chanting can begin.

At the end of chanting, after the candles have been extinguished and everyone has bowed, the chanting leader returns, does a standing bow facing the wall behind the cushion, mean while everyone else turns around on their cushions to face the wall for sitting. The sitting period proceeds in the manner described for morning sitting.

Following the sitting everyone remains at their seat, for a kong´an reading and a short talk. The practice leader takes the kong´an book, bows, turns it around, and gives it to the person who will read the kong´an, who then bows to the practice leader, reads the kong´an, and gives the talk. The talks may be a minute or two, on up to ten minutes, and are usually reflections on a personal experience within the context of practicing. When the speaker is finished, the group performs a sitting bow, and evening practice is over.

Some Zen Centers may include special chanting, the Ten Thousand Eyes and Hands Sūtra and Kwanseum Bosal Chanting, as part of their daily practice and usually schedule this before or after regular evening practice. Forms used for entering and leaving the dharma room have already been described the form for special chanting is included in the chanting chapter.

Long Evening Practice

Once a week each Zen Center usually schedules a long evening sitting. Sŏnsa–nim says that this is necessary, but each Zen Center has a different situation, so the sangha directors decide whether or not to have it and which evening is best. After chanting from 7:00 to 7:30 pm, there are three—half hour sitting periods interspersed with two ten minute walking meditations in between. This is then followed by the last two chants again at 9:20 pm. The form used during this long sitting is also used during yongmaeng jŏngjin, or silent meditation retreats.

During the long sitting, everyone faces the center of the dharma room rather than facing the wall, and the changgung chukpi is used if there are more than six people sitting. The practice leader hits the chukpi to mark the beginning and end of the sitting periods.

The practice leader who is sitting rises at about thirteen minutes into the sitting period. The practice leader approaches the altar and stops three steps in front to perform a standing bow. The practice leader then approaches the altar and stops after three steps. Using both hands the changgun chukpi is picked up horizontally keeping it parallel to the floor and held in front with both elbows locked. The practice leader then takes three steps back from the altar and then does one standing bow, holding the stick out in front and as high as the top of the head. When bowing with the stick, the flat end is always in the left hand and the handle in the right.

The stick is then taken in an upright position. The hands hold the handle of the stick at waist height, one fist–width from the bottom with the right hand above the left. The practice leader faces the flat part of the stick rather than the edge, and if the stick is curved, the flat side faces away from the person carrying it.

The practice leader carrying the stick walks slowly counterclockwise around the room in front of, those seated in meditation. The practice leader has two jobs; one is to correct the posture of those seated by using one hand to straighten a person’s back, or to correct a tilted posture while the other hand keeps holding the stick upright.

The other job is to motivate people who are sleeping, or who ask to be invigorated by putting their hands in hapchang. The strikes are done in a spirit of compassion to help people stay awake and alert during meditation. If someone is nodding or the eyes are completely closed, the practice leader taps the sleepy person on the left shoulder with the end part of the stick. This tap is always acknowledged by the sleepy person by putting their hands in hapchang, the same position taken by people more actively asking to be hit.

On seeing a student place their hands in hapchang, the practice leader steps in front of the sitter, moves the stick into the bowing position (parallel to the floor, flat part in the left hand), and they bow to each other, with the student remaining seated.

The sitter then leans forward with curved back, head down, and hands still in hapchang, so that the upper half of his/her body is at a forty five degree angle to the floor. With the flat end of the stick, the person with the stick then gives the sitter two sharp blows on the back muscle halfway between the neck and shoulder, below the shoulder–blade, above the kidneys. It is important to avoid hitting the backbone and kidneys. If a sitter is leaning down onto the floor or is too high to hit, the practice leader adjusts the angle of the students body before hitting so s/he can hit in the correct area. The purpose of hitting is to wake a person, not to hurt them.

After striking the student, the practice leader takes one step back, puts the changgun chukpi into the bowing position with the flat part in the left hand, and the sitter comes to an upright position with hands still in hapchang. Then they bow to each other again, and the student resumes the sitting position. The practice leader continues to walk slowly in front of those seated in meditation, counterclockwise around the room, until one full rotation is made around the dharma room. The practice leader then faces the altar and turns the stick parallel to the floor with the flat part in the left hand, takes three steps toward the altar while facing it, and bows with the stick. Still holding the stick parallel to the floor, walks to the altar and puts the stick gently on the front of the altar, still keeping the flat part of the stick to the left. The practice leader then takes three steps back, with hands in hapchang still facing the altar, does a standing bow, and returns to the practice leader’s seat.

Everyone else remains in the sitting position and does not bow with the person returning the stick. Before sitting, the practice leader stands behind the cushion and bows. Then the practice leader returns to meditation. After thirty minutes has passed the practice leader hits the chukpi once to signal the beginning of walking meditation, described in the chapter on Sitting Zen. The last (third) sitting period of the evening ends differently than the above description. At 9:20 pm, the practice leader strikes the chukpi three times to end the long sitting and the group performs does a sitting bow.

Without getting up to light the candles or incense, the chanting leader takes the moktak from the altar and begins the Heart Sūtra in English with a double roll (❍❍❍❍❍❍❍❍ ❍) as everyone bows down, and again (❍❍❍❍❍❍❍❍ ❍) as the group comes up instead of a single roll, which is the way to begin all chanting periods regardless of which chant is first. Everyone chants together the Heart Sūtra in English and the Great Dharani, and the meditation period ends at about 9:30 pm. Chanting has finished the group places their hands in hapchang and recites the four great vows in unison. When this is finished the chanting leader gets up and faces the altar one step in front of it. The Moktak is placed in its position on the right side of the altar. The chanting leader then takes three steps back in the prescribed manner and all assembled bow together.

Retreats—deepening practice and discipline

Yongmaeng Jŏngjin

Yongmaeng jŏngjin, to leap like a tiger while sitting, is a two, three or seven–day intensive meditation period held at Zen Centers under Sŏnsa–nim's direction. Eleven hours of formal practice each day include sitting, chanting, bowing, a work period, and interviews with the Zen Master or Dharma Master who is leading the retreat. Interviews are usually given once a day during a yongmaeng jŏngjin. New students may receive either group or individual interviews daily at the discretion of the leader of the retreat. The schedule for all yongmaeng jŏngjin follows:

5:45 am	Wake–up bell
5:55 am	Bow to teacher
6:00 am — 6:15 am	one hundred and eight prostrations
6:30 am — 8:10 am	(2 Periods) Sitting Zen
8:10 am	Breakfast
8:30 am — 9:00 am	Work period
9:00 am — 9:30 am	Rest Period
9:30 am— 10:10 am	Chanting w/interviews
10:10 am—12:00 pm	(3 Periods) Sitting Zen w/interviews
12:00 pm—12:40 pm	Lunch
12:40 pm — 1:30 pm	Rest Period
1:30 pm — 4:00 pm	(4 Periods) Sitting Zen w/interviews
4:00 pm — 5:30 pm	Rest Period
5:30 pm — 6:10 pm	Dinner
6:30 pm — 7:00 pm	Special Chanting (optional)
7:00 pm — 7:30 pm	Chanting
7:30 pm — 9:20 pm	(3 Periods) Sitting Zen
9:20 pm — 9:30 pm	Chanting then sleep

Guests are asked to arrive on the evening before the yongmaeng jŏngjin begins in time for dinner, to receive instruction on eating with four bowls, registration, and orientation. The practice leader is usually in charge of registration, which includes assigning jobs for the working meditation period after breakfast

each morning, showing guests where to keep their belongings, and collecting the yongmaeng jŏngjin fee. Priests from any affiliated Zen Centers receive reduced fees at yongmaeng jŏngjins and kidos, and members of any affiliated Zen Centers receive a lesser discount. Each guest is assigned a job to help with meals or clean–up on the cooking schedule posted in the kitchen.

Regular evening chanting begins at 7:00 pm, followed by a short sitting period and an orientation to the yongmaeng jŏngjin. At this time the sangha rules are read aloud and the Zen Master, Dharma Master, or Dharma Teacher gives a short talk.

Everyone is expected to participate fully in the schedule, and at some Zen Centers there are a minimum number of days of sitting required in order to have an Interview.

The sitting style is the same as that described in the section on the long sitting: everyone faces toward the center of the dharma room, and the changgun chukpi is used when more than six people are sitting. Guests as well as members keep the same seat throughout the retreat, and everyone faces in whether or not they are sitting during a regularly–scheduled period.

All three meals are served in the four–bowl style. People are not required to be at meals, but the same rules apply to guests as to members: if someone wants to miss a meal, they must sign out one and a half hours before the period to be missed. Silence is kept from the first morning of yongmaeng jŏngjin through the afternoon of the last day. Telephone calls are discouraged. If someone is having a problem with their practice, they may talk with one of the Dharma Teachers in charge and necessary talking during work period is permitted. Otherwise talking is limited to the individual interviews.

Yongmaeng jŏngjin ends after a Dharma Talk, usually given by the Zen Master or one of the Dharma Masters, or a circle talk at which all participants share some experience of the yongmaeng jŏngjin at the end of the afternoon sitting period on the last day. The dharma talk is followed by an informal meal and party.

One Day Retreats

A one day intensive meditation period held at the Zen Centers under Sŏnsa–nim's direction or under the direction of a Senior Dharma Teacher. Seven hours of formal practice include sitting and interviews with the Zen Master or Dharma Master, or Sondok pŏpsa who is leading the retreat. Interviews are given once during a one day retreat. New students may receive either group or individual interviews daily at the discretion of the leader of the retreat. The schedule for all one day retreats is as follows:

9:30 am to 12:00 noon	Sitting Zen (and interviews)
12:10 pm	Lunch
1:30 pm to 4:00 pm	Sitting Zen (and interviews)

The practice leader is usually in charge of registration, which includes showing guests where to keep their belongings, and collecting the yongmaeng jŏngjin fee. Priests from any affiliated Zen Centers receive reduced fees at yongmaeng jŏngjins and Kidos, and members of any affiliated Zen Centers receive a lesser discount. Each guest is assigned a job to help with meals or clean–up on the cooking schedule posted in the kitchen.

The sitting style is the same as that described in the section on the long sitting: everyone faces toward the center of the dharma room, and the changgun chukpi is used when more than six people are sitting. Guests as well as members keep the same seat throughout the retreat, and everyone faces in whether or not they are sitting during a regularly–scheduled period.

The lunch meal is served in the four–bowl style. People are not required to be at meals, but the same rules apply to guests as to members: if someone wants to miss a meal, they must sign out one and a half hours before the period to be missed. Silence is kept from the start of practice through the afternoon of the last sitting period. Telephone calls are discouraged. If someone is having a problem with their practice, they may talk with one of the Dharma Teachers in charge and necessary talking during work period is permitted. Otherwise talking is limited to the individual interviews.

The one day retreat ends after a Dharma Talk, usually given by the Zen Master or one of the Dharma Masters, or a circle talk at which all participants share some experience of the yongmaeng jŏngjin at the end of the afternoon sitting period on the last day. The Dharma Talk is followed by an informal meal and party.

Work practice

The Directors of a Zen Center may choose to occasionally hold a working yongmaeng jŏngjin, usually for a weekend. This means that everyone at the Zen Center follows the yongmaeng jŏngjin schedule, sitting during the early morning and evening meditation periods and working together on Zen Center projects rather than sitting during the late–morning and afternoon periods. The details vary according to the situation at each Zen Center.

Work practice, the cultivation of work as spiritual practice, is one of the six principal components of Zen practice along with sitting, chanting, bowing, dharma talks, and face to face interviews. It is essential that we learn to enter into work as an act of self-purification and realization. Work practice includes the practice of dana (giving or generosity), mindfulness, and devotion. Work practice sessions are held frequently on Saturday mornings from 9:00 am to 1:30 pm as indicated on the calendar. Work practice includes a half-hour of sitting, a simple formal tea ceremony in the dharma room, a talk on work as practice and realization, followed by an hour and a half of light work. Then a formal meal is served and eaten in a modified formal meal style–serving and eating a meal as a meditation practice.

The session concludes in the dharma room with a question–and–answer period regarding work practice and discussion. These work practice training sessions are crucial as they provide a way of taking one's practice off the mat into one's daily life. Work practice is not a substitute for sitting meditation, but is rather the extension of meditation to its function. Work practice and sitting meditation are therefore highly interrelated and interdependent.

Kido Chanting Retreats

The Kido is a chanting retreat led by a Senior Student, Dharma Master or Zen Master and usually held from one to three days. It is a form of action Zen. The combination of a large number of people (thirty to forty is good), loud chanting, and the use of drums and percussion instruments makes a lot of noise, so thinking

cannot come up. Consequently, it is possible to attain clear mind more easily than during a sitting yongmaeng jŏngjin. Because of the noise, it is necessary to find a secluded location for a Kido so as not to disturb neighbors. Preparations for a Kido are the same as for a yongmaeng jŏngjin, with these additions: two or three large drums should be obtained as well as enough other percussion instruments—moktaks, tambourines, small drums, triangles, sticks or blocks of wood which can be hit together—so that each person can have an instrument. Also, fruit is placed on the altar each morning, to be eaten later that evening after the day's chanting is finished.

The schedule for a Kido is the same as that of a yongmaeng jŏngjin. Silence, however, is not kept during the breaks between chanting periods. In the evening before the Kido begins there is evening chanting, the meeting where the Sangha rules are read, and a short talk about Kido style. This may be followed by some Kido chanting. The morning begins with one hundred and eight prostrations, and the early morning period then follows with regular morning chanting, starting with the Morning Bell Chant. After regular chanting, the Ten Thousand Hands and Eyes Sūtra are chanted, then Kwanseum Bosal chanting. During the Kwanseum Bosal chanting, all the instruments are used until the signal from the Teacher to put them down. The chanting is continuous for the two hours and fifteen minutes. Everyone either stands or sits down as the Teacher signals. At any time, one can bow and leave to go to the bathroom. Towards the end of the period, there is a period of quiet Kwanseum Bosal chanting when the instruments are no longer used. Next, the Teacher does some special chanting alone, and then all chant the Heart Sūtra in Korean together to end the period.

During a Kido there are no interviews. The lead teacher conducts the chanting throughout, setting the rhythm. It is important for everyone to follow the rhythm precisely. This is particularly true for the students using the large drums, who should watch the Teacher so they can follow correctly—otherwise confusion is likely to follow. During the chanting period, the practice leader keeps incense burning continuously on the altar.

The late morning period follows the same schedule as the early morning period (excluding regular working chanting), beginning with the Ten Thousand Hands and Eyes Sūtra. In the afternoon there is often a Dharma Talk, followed by the lead Teacher answering questions. Afterwards, chanting takes place for the rest of the afternoon period. The Kido ends in the afternoon of the last day after either the late morning period or the afternoon period.

Special Practice

The session concludes in the dharma room with a question–and–answer period regarding work practice and discussion. These work practice training sessions are crucial as they provide a way of taking one's practice off the mat into one's daily life. Work practice is not a substitute for sitting meditation, but is rather the extension of meditation to its function. Work practice and sitting meditation are therefore highly interrelated and interdependent.

Solo Retreats

Many of the teachers of our lineage have used solo retreats in remote cabins as an important part of their training. Following this tradition, many of Sŏnsa–nim's students find solo retreats a valuable time to focus all their energy on formal practice. These retreats traditionally last three days, seven days, twenty one days, forty nine days, or one hundred days. The ideal times for retreats are the cold months of late fall, winter, or early springs. The diet on a solo retreat is kept simple. It usually includes a grain and perhaps some dried fruit and tea twice or three times a day. Both complete fasting and eating too much are discouraged because one can become weak from lack of food or sleepy from too much. A stomach that is one–fourth full helps to keep the mind alert.

A retreat is done without reading material or any kind of communication with other people except for emergencies, such as food shortage or illness. It is a time for complete self–reliance. Retreat schedules usually follow the basic yongmaeng jŏngjin schedule, sometimes with an extra half–hour added on to each of

the periods of practice time and sometimes an extra period of practice from 12:00–2:00 am. The schedule and style vary with individuals and should be worked out with the Zen Master or a Dharma Master.

Formal Meals

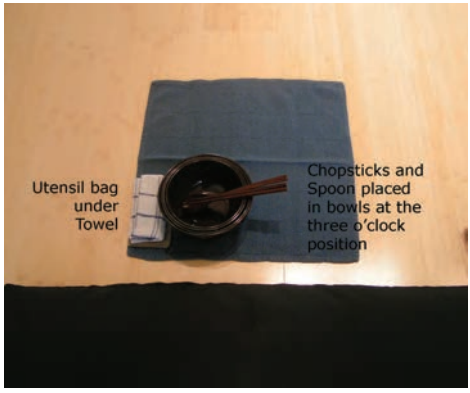
Eating together is an important part of the practice. During retreats everyone eats together in the dharma room if there is no other room large enough to be used. The food is vegetarian. Breakfast, lunch and dinner are eaten silently in a traditional sangha style with four bowls.

Each person has their own set of bowls kept labeled on a shelf in the Zen Center. Each set of bowls consists of four bowls tied in a cloth that doubles as a placemat and covered with a small towel. On top of the bowls, under the knot, is a utensil holder containing a spoon and a set of chopsticks. All retreat participants are expected to be at each meal unless they sign out on the appropriate list posted in the kitchen one and a half hours before the meal is served. Guests also sign up to eat with at least one and a half hours notice.

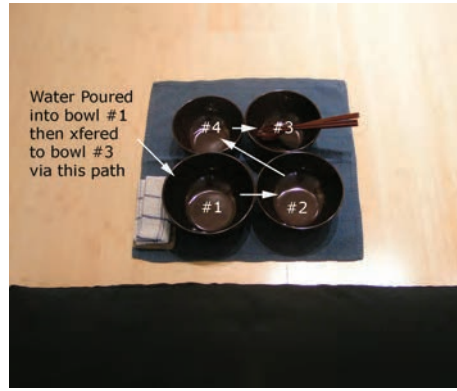
After the food is brought to the Dharma room, a moktak is struck to signal that it is mealtime. The retreat participants get their bowls and sit at their cushions they are sitting during the retreat. The Zen Master's place is at the Head of the mat where the food is served.

The food is set out on a mat in front of the Zen Master's cushion, halfway between the two rows of parallel sitting mats. The food to be served first is nearest the Zen Master, starting with a pitcher of water. Next comes the grain (or bread), then the vegetable, then soup, and last salad (not all of these, of course, need to be served at a meal). After the food sits a teapot full of hot tea, then a large empty bowl used for collecting water at the end of the meal. If twelve or more people are eating, there is two of everything. At the corners of the mat are condiment trays—always two and at least one for every six people eating.

When everyone is seated the bowls are unwrapped and the clothes are smoothed out. All cloths and bowls in each of the rows are aligned. The set of bowls is placed in the lower left–hand corner of the cloth. The utensils are placed in the bowls and the small towel and utensil holder are folded and placed next to the lower left corner of the cloth, with the small towel on top.



Just as in formal practice in the dharma room, meal–time formal practice is led by the practice leader or, if absent, the Second practice leader. In both their absences, the next highest ranking Priest leads the meal. When the group's bowls are out and the cloths are lined up, the practice leader strikes the chukpi three times which signals the beginning of the meal. Everyone does a sitting bow and then places the four bowls out separately on the cloth. The bowls are placed in the center of the cloth so that adjacent bowls touch each other.



All participants have monks bowls, which are a set of four different–sized bowls. The largest (#1) is left in the lower left–hand corner; the second–largest (#2) is placed in the lower right–hand corner; the second smallest (#3) is placed in the upper right–hand corner, and the smallest (#4) is placed in the upper left–hand corner.

Any student may get up to help serve the food. The Zen Master is always served first, and then the Dharma Teacher to the left (when facing the Zen Master) and on down the line. If there is only one container of each item, the server continues going counterclockwise around the room until the person to the right of the Zen Master is served last. If there are two containers of each item, the second container is served first to the person to the right of the Zen Master and on down the right–hand line to the end, and the first server stops at the end of the left–hand line. All the serving procedures are carried out with two hands by the server and by the person being served.

The water from the pitcher is the first item served. The server may use two hands on the pitcher or one, with the second hand ever the wrist of the first hand. Each person seated holds up the lower left–hand bowl (#1) with two hands to receive the water, and when it is poured, the person signals the server to stop by rotating the bowl back and forth. Each person then rinses bowls #1, #2, and #4, and then pours it into bowl #3 in the upper right–hand corner, where it is left throughout the meal. Bowl #3 is used only for clean water.

Next, the food is served in the order in which it is placed on the mat, and each dish is passed twice. When the food is served the first time, the food is distributed equally (Bowl #1: Grain, bread; bowl #2 vegetable, soup; bowl #4: Salad bowl.) The same dish is immediately passed again, even if the container is empty, to afford each person the opportunity to take more if there is any, or to put some back, since after the second serving all food in the bowls must be eaten. When the food is passed for the second time, if a person does not want more or less, they signal this to the server with the gesture of hapchang.

While the food is being served, the condiment trays are passed down the rows, once again starting with the Zen Master who passes it to the right (the left–hand row). If there are more than two, they are distributed at equal intervals down the rows by the servers. If someone plans to put food back when the containers are passed the second time, they do not put condiments on that food until after it has been put back.

When all the food has been served and the servers are seated, the practice leader again hits the chukpi three times and the group does a sitting bow before beginning to eat.

When four–fifths of the people have finished eating, the practice leader hits the chukpi twice and a volunteer who has finished eating gets up to serve the tea. If no tea strainer is used, the teapot is held with two hands, or, if only one hand is used, the other hand is placed over the wrist of the first. The tea is served first to the Zen Master, or if not present, to the Dharma Teacher to the left, again counterclockwise around the room unless there are two teapots.

Each person uses fingers or the spoon to wash the scraps of food from bowls #2, #2, and #4, washes the utensils, and then drinks the tea and scraps. After drinking the tea, each person pours the water from bowl #3 into bowl #1 and also rests the spoon and chopsticks in bowl #1.

After the practice leader checks to make sure everyone has completed this last step, then hits the chukpi once, signaling the last rinsing of the bowls. The utensils and bowls #1, #2, and #4 are rinsed and the water is left in #4 until someone gets up to collect

the clear water in the water bowl set out on the serving mat. After rinsing each bowl and washing the utensils for the last time, each person uses the small towel to dry and stack bowls #l, #2, and #3, and dry the utensils, which are put into their holder.

While everyone is drying the utensils and bowls, the first person to finish drying their bowls gets up to collect the clear water in the large bowl set out for that purpose, starting with the Zen Master. The person collecting water always uses two hands on the water bowl until setting it down on the floor, first by the Zen Master's cloth and then between the cloths of the next two people, and so on, so that both can use it before it is moved again. After the person carrying the bowl puts it down, they stands with the hands in hapchang position while each person pours clear water from bowl #4 into the collecting bowl. It is the collector's job to make sure that no one pours any scraps of food into the common bowl. If anyone has scraps of food in their water, they drink it after pouring the clear water off the top. When the first person has finished with this process and has wrapped up the bowls, they replace the person carrying the bowl.

When the water from each student has been collected, it is taken to the practice leader. The practice leader checks the water to see if it is clear and, if so, raises his right index finger to signal that the water can be taken to the kitchen and poured down the drain. The water is emptied from the bowl into the sink in three portions of increasing volume. The tradition of collecting only the clear water in a common bowl not only actualizes the practice of not wasting food but also, according to Buddhist tradition, saves the hungry ghosts in the drain from suffering. These beings have throats like the eye of a needle and insatiable appetites, so clear water saves them from the torture of having food caught in their throats, which symbolizes saving them from the perpetuation of their endless desire.

If the water is not clear, the practice leader signals that it is to be redistributed to everyone at the meal to drink so that the scraps do not got caught in the throats of the hungry ghosts.

Organization

Administrative Organization

In the daily situations of working, and practicing together, we are forced to let go of our opinions about ourselves, others, and Zen so that cooperation is possible. As we learn to cooperate, see clearly, and accept people and situations as they are, our minds become strong and wide. Then it becomes possible to act for other people with no trace of ourselves.

So we are stirred together like so many dirty potatoes in a pot of water. As the potatoes bump into one another, they clean each other more quickly than if there was only one.

The regularity of the schedule of working, eating, and practicing together acts as a backdrop for seeing our karma appearing and disappearing. We see clearly how our opinions create problems by coming between us and tie situations in which we find ourselves. When we let go of these opinions, it is possible to live our everyday lives with clarity and harmony.

Each Zen Center member is expected to attend as much of the formal practice as possible. Members are also expected to share the jobs necessary for running the center by signing up for cleaning up, opening the center, doing the bell chants and volunteering as chanting leader. Helping each other is a large part of our everyday living.

Each Zen Center has at least three directors: the Guiding Teacher, the Abbot, and the Rector. There may also be an Executive Director, Prior, or a Financial Director. They make all decisions about Zen Center business based on what is good for the Center and for our practice.

The Abbot is responsible for the long–range planning for the Sangha and oversees the other directors to make sure they carry out their jobs. The Abbot helps them with long–range planning and day–to–day planning and trouble spots. The Abbot and the other directors together make decisions about the use of money and energy. Once the decisions are made, the Abbot has the final responsibility for seeing that these plans are carried out according

to the priorities set by all the directors. The Abbot is responsible for the overall financial matters of the Sangha and makes sure that finances are handled correctly through the Rector or Financial Director. The Abbot also is responsible for directors' meetings, making sure that all Zen Center business is discussed each week.

The Prior serves as the assistant to the Abbot and helps the Abbot formulate and carry out long–range planning and helps the other directors carry out their responsibility in this regard. The Prior oversees work projects at the Zen Center, including weekend work periods and work meetings that involve the Zen Center community. The Prior is responsible for the administration of plans and work for ceremonies and special occasions; also, to fill in for an absent director and helps to see that the job is done.

The Rector is in charge of all formal teaching and assigns people to give the dharma talks, the informal instruction, and talks for other organizations; talks with new house members and new students about our practice; and encourages the use of correct style In the dharma room. The Rector also takes care of the dharma room, keeping it clean and orderly, assigning the jobs, and setting it up for ceremonies and talks. The chanting leader assists by keeping the altar dusted and supplied with candles, flowers, and incense. The Rector may be assisted by a practice leader who helps with the Rectors duties and acts as practice leader in the absence of the Rector.

The Executive Director is in charge of the communication between the Zen Center and the world at large and is responsible for correspondence concerning the Zen Center and sŏnsa–nim. The director is also the gate for inter–Zen Center communications about yongmaeng jŏngjins, sŏnsa–nim's visits, ceremonies, Zen Center Newsletters, Zen Center history, and information the directors of the Zen Center want to pass on to other Zen Centers. The secretary assists the director in these areas and also takes the minutes at the directors' meetings.

The practice leader plans for sŏnsa–nim's accommodations when he visits, receives sangha guests and acts as host or hostess at ceremonies, organizing food. Each director is responsible for overseeing their area of responsibility and may delegate jobs to appropriate people.

The directors meet together as required to make decisions about Zen Center business, to put sŏnsa–nim's suggestions into effect, and to make Zen Center policies and plans. Members can submit issues to be discussed at the directors' meeting to the Abbot or can come to a directors meeting to discuss an issue by scheduling a time with the Abbot.

Zen Centers and monasteries throughout the world are traditionally kept very clean, and sŏnsa–nim says that the condition of our physical space reflects the way we keep our minds. All members are responsible for keeping the Zen Center rooms clean.

Some Zen Centers have a work period in the mornings, sometimes just on weekends, in which all Zen Center members take part. The situation at each Zen Center is different, so the directors at each Zen Center decide whether or not a work period is appropriate. A short work meeting follows breakfast when the Abbot, Rector, or Prior makes the job assignments, and then everyone works on Zen Center projects. After two hours a small bell is rung throughout the house, or moktak is hit, signaling the end of work period.

Keeping our correct situation with all of this activity moment to moment is already cutting off all thinking. Keeping clear mind means continually taking care of each of our responsibilities with the understanding that this is Zen practice.

Zen Center Officials

It is helpful to know who you can go to with a specific question or problem. These rolls are necessary for ensuring the smooth operation of the Zen Center. The actual positions have been handed down since antiquity and have their root in Zen Master Báizhàng Huáihǎi's (百丈懷海) original Chán Buddhist code which appears in the Chán yüan Qinggui–Zen Monastic Code of Conduct originally published in 1103 CE and are still largely relevant to the ongoing success of any Zen Center as well as maintaining the establishment of an authentic Zen Lineage in America.

The Guiding Teacher (Chosil-sŭnim) has overall responsibility for practice at the Zen center and is the person to talk to about serious teaching questions. The Guiding Teacher of the Beforethought Zen Order is Paul Lynch, JDPSN. Working directly for the Zen Master is the sija or attendant.

The (Sija) is the Zen Master's personal attendant. This has been a very important and respected position throughout the history of Zen Buddhism and must be viewed as an opportunity for one, or two of the newer members of the sangha, to serve the guiding teacher. There can be more than one Sija depending on the member's availability to attend all of the Zen Master's functions.

The Abbot (Juji-sŭnim) has overall responsibility for the administration, teaching programs, local outreach and financial matters of the Zen Center and is the person to go to with extremely serious questions about your relationship to the community. The (samjik) or "three duties" of the office staff, which are the Rector, Prior and Executive Director all work in concert with the Abbot to create a smooth and efficient Zen center.

The Rector (Yuna-sŭnim) organizes the tone and flavor of practice at the Zen center and is the person to go to with questions about practice forms, practice programs or your personal direction in regards to Buddhism. The Rector organizes and carries out all of the training programs at the Zen Center and assures that students

receive the proper education and training as the sangha requires. The staff required to support the Rector are:

The Catechist Master (Kyŏmu-sŭnim) is the one who trains students in the liturgy. This individual is responsible for establishing all the training and classes offered at the Zen Center.

The Chanting Leader (Chikse) is proficient in chanting, knows how to carry a tune, and is responsible for assigning and training students to the roll of Chanting Leader for regular and retreat practice periods. The chanting master also leads chanting workshops to develop an understanding of the dynamics of chanting as a form of practice and a group function which leads to 'one mind.' The Chanting Leader assists newer students in their individual efforts to learn the proper chanting form. The Chanting Leader makes available recorded media, printed media, and any other tool that allows the sangha to partake in the ancient and insightful practice of chanting meditation.

The Retreat Coordinator (Wŏnju) assures that all retreats, dharma talks, and education workshops are properly staffed and supported. The retreat coordinator must establish the menu for all upcoming events, must assure that the groceries and meals are taken care of and any special dietary needs of attendees are fulfilled. The retreat coordinator also maintains the rosters for students attending all retreats, talks and workshops and assures that all donations required are collected from the individuals that attend each event. The retreat coordinator should also work with the Executive Director to make sure that each event is properly advertised, and communicated to the membership as well as the local community.

The Prior (Dogam-sŭnim) is responsible for the operation of the physical operations of the Zen Center in the facilities, kitchen, and grounds. This is the person to talk to about your volunteer duties, maintenance, and any kitchen questions which can't be resolved with the facilities master. The Prior handles the operations of the library, the access of members to the center, the rental of the facilities, and the maintenance of the physical grounds. The Prior assures that supplies and equipment are available for the ongoing operation of the Center. The sangha members working in support of the provost are:

The Facilities Attendant (Pyŏlchwa) cleans and arranges the entire Zen Center complex and makes sure that adequate supplies are replenished and that all of the rooms are clean and orderly at all times. The facilities attendant assures that adequate supplies are available for the cleaning and ongoing maintenance of the center. The facilities master is responsible for the cleanliness of the meditation room, the interview room, the kitchen, the sangha room and the bathroom facilities.

The Garden Attendant (Ch'ŏngso) tends to the plants and vegetation outside of the Zen Center. The garden master assures that the outside of the facility is presentable and clean at all times. The garden master assures that the foliage and the outside facilities represent the Zen ideal of oneness and beauty.

The Altar Attendant (Chijŏn) attends to the various altars in the Zen Center. This person makes sure that incense, candles and matches are always available and in stock. The altar master assures that the altar brass is polished and that the altars are always clean and presentable. The altar master attends to the Kwanseum Bosal altar, and the Jijang Bosal altar as required, assuring that cards and candles and incense are available for members who's loved one's are suffering or who have recently passed away. The altar attendant should communicate any special needs that a Sangha member has, as well as attending to all of the shrines located in various places in the Zen Center.

The Executive Director (Ch'ŏngmu-sŭnim) manages the office, schedules programs and rentals, and handles communications with the public as well as the general membership. This is the director with whom you should discuss your potential membership, your financial relationship, any problems with finances, guests that may be visiting, and registration for yongmaeng jŏngjin retreats, workshops or special events. The members supporting the Executive Director are:

The Zen Center Accountant (Chaemu) keeps the books for the Zen center, and distributes the financial reports to the Board of Directors on a monthly basis. The Zen Center Accountant maintains sound accounting records, updates membership and precepts records, as well as sends out yearend statements to all

members and donators, and assures that each member is current on dues and training fees.

The I.S. Director (Sŏgi) updates the Centers web site with current information and expands the content to become a complete teaching tool for those who are seeking the way. This position manages the licensing of software to volunteers, and maintains the centers various databases and intra net sites.

The Business Director (Sŏgi) shares in the responsibilities of the Executive Director. As a team the two of them help to grow the membership of the center. This position also oversees opportunities to receive free advertising as well as spending wisely the centers limited budget on advertising to attract new membership.

The Publicity Director (Sŏgi) oversees opportunities to get free advertising as well as spending wisely the centers limited budget on advertising to attract new membership. This position also maintains control of the Zen Center's books, magazines, tapes and CD's. The librarian makes sure that all the publications are controlled and available to the membership and also solicits volunteers to transcribe talks and lectures in electronic form. Also makes copies of talks and lectures available for sale to Zen Center Members.

The abbot, rector, prior and executive director meet regularly as the "Management Team" to discuss administrative matters; often, a question brought to one of them is considered in the next management team meeting before being answered.

The Zen center is governed by a board of directors which meets annually and as the specific requirements arises. The board of directors consists of the guiding teacher, abbot, rector, prior, and the executive director. The board considers the overall direction of the Zen Center's operation and its financial and legal matters.

Training Agreement

Training at Beforethought Zen Center means accepting this Training Guide, which is intended to make clear the expectations for Zen Center trainees. Practicing at Beforethought Zen Center is

making a strong commitment to Zen practice for the benefit of all beings. As a member of our practicing community, this commitment includes the following:

- Making a strong effort to follow the Sangha Rules
- Fulfilling requirements for participation in the Beforethought Zen Center practice schedule as directed by the management team.
- Helping in the dharma room as directed by the Rector.
- Performing miscellaneous duties, including attending work meetings and work periods, as directed by the management team.
- Participating in community meal preparation and clean-up as directed by the kitchen master during yongmaeng chongjin.
- Staying current with all financial commitments to the Zen Center, including training fees, and membership dues.
- Accepting the decisions and directions of the management team, in keeping with Beforethought Zen Center rules, to maintain the correct atmosphere for practice and community life.

About the Author
Paul Lynch, JDPSN

Guiding Teacher of the Beforethought Zen Order
Eightieth Ancestor

Paul Lynch, JDPSN received Inka, which is his teacher's approval to teach koans and lead retreats, from Zen Master Moore on April 9, 2006. His title, Jido pŏpsa-nim means Honored Dharma Master and is the equivalent to the title of Sensei bestowed in Japanese Lineages. Pŏpsa-nim has been the Abbot of the Zen Center since 1993 and began practicing with Moore sŏnsa-nim in the late eighties. Before coming to Zen Paul practiced Vipassana Buddhist Meditation for several years with a teacher in Escondido.

Pŏpsa-nim was written several other books; including **Cold Heart Thawing**, a collection of his earlier poetry, **Peering Through the Cloud**, a collection of his latter poetry, **A Path to Christ Consciousness** was co-authored with Robert Harwood.

Appendix 一: Dharma Lineage

Beforethought Zen Order
金風禪宗

Indian Ancestors

Śākyamuni Buddha	563-483 BCE	शाक्यमुनि
1. Mahākāśyapa	Unknown	महाकाश्यप
2. Ãnanda	6th BCE	आनन्द
3. Śaṇavāsa	Unknown	शाणवासिक
4. Upagupta	Unknown	उपगुप्त
5. Dhītika	Unknown	धीतिक
6. Miccaka	Unknown	मिच्छक
7. Vasumitra	Unknown	वसुमित्र
8. Buddhanandi	Unknown	बुद्धनन्द
9. Buddhamitra	Unknown	बुद्धमित्र
10. Pãrsvã	Unknown	पार्श्व
11. Punyayasás	Unknown	पुण्ययशस्
12. Asvaghosa	1st-2nd BCE	अश्वघोष
13. Kapimala	Unknown	कपिमल
14. Nãgãrjuna	150-250 BCE	नागार्जुन
15. Kãnadeva	Unknown	काणदेव
16. Rãhulata	Unknown	राहुलभद्र
17. Sanghanandi	d. 74 BCE	संघनन्द
18. Gayasata	Unknown	गेयाशत
19. Kumãrata	Unknown	कुमारलब्ध
20. Jayata	Unknown	गयत
21. Vasubandhu	Unknown	वसुबन्धु

22. Manorhita	Unknown	मनुर
23. Haklena	Unknown	हकुलेनयसस्
24. Ãryasimha	Unknown	सिंह
25. Vaśasuta	Unknown	वशसुत
26. Punyamitra	Unknown	पुण्यमित्र
27. Prajñātāra	Unknown	प्रज्ञातर
28. Bodhidharma	470 – 536	बोधिधर्म
Chinese Ancestors		
29. Dazu Huìkě	487 – 592	大祖慧可
30. Jianzhi Sengcan	d. 606	江西僧璨
31. Dayi Dàoxìn	580 – 651	大義道信
32. Daman Hóngrěn	602 – 675	道門弘忍
33. Dàjiāng Huìnéng	683 – 713	大江慧能
34. Nanyue Huáiràng	677 – 744	南南懷讓
35. Mǎzǔ Dàoyī	709 – 788	馬祖道一
36. Báizhàng Huáihǎi	720 – 814	百丈懷海
37. Huángbò Xīyùn	720 – 850	黃蘗希運
38. Línjì Yìxuán	d. 867	臨濟義玄
39. Xiāngyán Zhixián	830 – 888	興化存獎
40. Nanyuan Huiyong	860 – 930	南院慧顒
41. Fengxue Yanzhao	896 – 973	風穴延沼
42. Shǒushān Xingniàn	926 – 993	首山省念
43. Fenyang Shanzhao	947–1024	汾陽善昭
44. Shishuang Chuyuan	987–1040	石霜楚圓
45. Yangqi Fanghui	993–1046	楊岐方會
46. Báiyún Shǒuduān	1025–1072	白雲守端

47. Wuzu Fayan	d. 1104	五祖法演
48. Yuanwu Keqin	1063–1135	圜悟克勤
49. Xuqui Shaolung	1077–1136	虚岐少隆
50. Yingan Tanhua	1103-1163	應庵曇華
51. Mian Xijie	1118-1186	密庵咸傑
52. Boan Cixian	1136-1211	破庵祖先
53. Wuchuan Shifan	1177-1249	無準師範
54. Xuehyen Huilang		
55. Qian Congshia		
56. Shiwu Qinggong	1270-1352	
Korean Ancestors		
57. Tae'gō Bowu	1301-1382	太古財宇宙
58. Hwanam Honsu	1320-1392	完房洪高
59. Kugok Gakun		龜谷正云
60. Pyoggye Jŏngshim	d. 1492	
61. Pyŏksong Chiŏm	1464-1534	碧松智嚴
62. Puyong Yŏnggwan	1485-1571	芙蓉靈觀
63. Sŏsan Taesa Hyujŏng	1520-1604	清虛休靜
64. P'yonyang Eongi	1581-1644	彦機
65. P'ungdang Ŭisim	1592-1665	楓潭義諶
66. Wŏldam Sŏlje	1632-1704	月潭雪霽
67. Hwansŏng Jian	1664-1729	喚醒
68. Hōam Chejŏng		
69. Chŏngbong Kōan		千峯
70. Yulbong Chŏngwa		
71. Keumhō Bŏpchŏm		
72. Yŏngam Heeong		

73. Yŏngŭl Bongyŭ		永乙顶惟
74. Manhwa Bosŏn		
75. Kyŏnghō Sŏng'u	1849-1912	鏡虛惺牛
76. Mańgŏng Wŏlmyŏn	1871-1946	滿空月面
77. Kōbong Gyeŏngk	1890-1961	
78. Sŭngsan Hăngwon	1927-2004	承山
American Ancestors		
79. Jibong Haeŭm	1941-Present	智顶洋音
80. Paul Lynch, JDPSN		

Appendix 五: Suggested Reading List

Introductory Study

An Introduction to Zen Buddhism
By Daisetz Teitaro Suzuki
Publisher: Grove/Atlantic;
Reissue edition November, 1991
ISBN: 0–8021–3055–0

Zen in the Art of Archery
By Eugen Herrigel and Daisetz T. Suzuki
Publisher: Vintage
ISBN: 0–3757–0509–0

Zen Mind, Beginner's Mind
By Shunryu Suzuki Rōshi
Publisher: Weatherhill
ISBN: 0–8348–0079–9

Dropping Ashes on the Buddha –
The Teaching of Zen Master Seung Sahn
Edited by Stephen Mitchell
Publisher: Grove Press
ISBN: 0–8021–3052–6

Nothing Special – Living Zen
By Charlotte Joko Beck & Steve Smith
Publisher: Harpers San Francisco
ISBN: 0–0625–1117–3

The Compass of Zen Teaching
(Original Abbreviated Version)
By Zen Master Sŭngsan
Publisher: Beforethought Zen Group

Zen Flesh, Zen Bones
Compiled and translated by Paul Reps et al.
Publisher: Tuttle
ISBN: 0–8048–3186–6

Advanced Study

Compass of Zen
By Zen Master Seung Sahn
Publisher: Shambhala Dragon Editions
ISBN: 1–5706–2329–5

Contemporary Book on Buddhism

Only Don't Know
By Zen Master Seung Sahn
Publisher: Shambhala Dragon Editions
ISBN: 1–5706–2432–1

The Mind of Clover –
Essays in Zen Buddhist Ethics
By Robert Aitken Rōshi
Publisher: North Point Press
ISBN: 0–8654–7158–4

Open Mouth, Already a Mistake
By Zen Master Wu Kwang, Richard Shrobe
Publisher: Primary Point Press
ISBN: 0–9427–9508–3
Currently out of print.

The Roaring Stream–
A New Zen Reader
Edited by Nelson Foster and Jack Shoemaker
Publisher: Ecco,
ISBN: 0–8800–1511–X

Cutting Through Spiritual Materialism
By Choygam Trungpa Rinpoche
Publisher: Shambhala
ISBN: 0–8777–3050–4

Women's Buddhist Study

Meetings with Remarkable Women:
Buddhist Teachers in America
By Lenore Friedman
Publisher: Shambhala
ISBN: 1–57062–474–7

Buddhist Women on the Edge:
Contemporary Perspectives from the Western Frontier
By Marianne Dresser
Publisher: North Atlantic Books
ISBN: 1–55643–203–8

Turning the Wheel:
American Women Creating the New Buddhism
By Sandy Boucher
Publisher: Beacon Press
ISBN: 0–80707–305–9

No Time to Lose:
A Timely Guide to the Way of the Bodhisattva
By Pema Chodron
Publisher: Shambhala
ISBN: 1–59030–135–8

When Things Fall Apart:
Heart Advice for Difficult Times
By Pema Chodron
Publisher: Shambhala
ISBN: 1–57062–344–9

The Places that Scare You:
A Guide to Fearlessness in Difficult Times
By Pema Chodron
Publisher: Shambhala
ISBN: 1–57062–921–8

The Wisdom of No Escape:
And the Path of Loving Kindness
By Pema Chodron
Publisher: Shambhala
ISBN: 1–57062–872–6

Start Where You Are:
A Guide to Compassionate Living
By Pema Chodron
Publisher: Shambhala
ISBN: 1–57062–839–4

Chinese Chán Buddhism

Transmission of the Mind Outside the Teachings
By Charles Luk
Publisher: Grove Press

The Original Teachings of Ch'ān Buddhism
Compiled and translated by Chang Chung–yuan
Publisher: Pantheon Books,
ISBN: 0–6797–5824–0

Ch'ān and Zen Teaching – Volumes 1, 2 & 3
By Lu K'uan Yu, Charles Luk
Publisher: Weiser
ISBN: 0–8772–8795–3 Vol. 1,
ISBN: 0–8772–8797–X Vol. 2
ISBN: 0–8772–8798–8 Vol. 3

The Story of Chinese Zen By Nan Huai–Chin
Translated by Thomas Cleary
Publisher: Tuttle
ISBN: 0–8048–3050–9

The Golden Age of Zen
by John Ching–Hsiung Wu
Publisher: Image Books,
ISBN: 0–3854–7993–X

Sayings and Doings of Pai Chang
Translated by Thomas Cleary
Center Publications, ISBN: 0–9168–2010–6
Currently out of print.

The Zen Teaching of Bodhidharma
Translated by Red Pine
Publisher: North Point Press
ISBN: 0–8654–7399–4

The Zen Teaching of Huang Po
Translated by John Blofeld
Publisher: Shambhala
ISBN: 0–8021–5092–6

Swampland Flowers–
Letters and Lectures of Zen Master Ta Hui
Translated by Christopher Cleary
Publisher: Grove Press
ISBN: 0–3941–7011–3

Currently out of print.

Korean Sŏn Buddhism

Only Doing It for Sixty Years
Publisher: Primary Point Press
Currently out of print.

Thousand Peaks–Korean Zen Traditions and Teachers
By Mu Soeng
Publisher: Primary Point Press
ISBN: 0–9427–9502–4

The Way of Korean Zen
By Zen Master Kusan
Publisher: Weatherhill
ISBN: 0–8348–0201–5
Currently out of print.

Nine Mountains
By Zen Master Kusan
Publisher: International Meditation Center, Korea; 1978
Currently out of print.

The Zen Monastic Experience
By Robert Buswell, Jr.
Publisher: Princeton University Press,
ISBN: 0–6910–3477–X

Tracing Back the Radiance – Chinul's Korean Way of Zen
By Robert E. Buswell
Publisher: University of Hawaii Press
ISBN: 0–8248–1427–4

The Korean Approach to Zen – The Collected Works of Chinul
By Robert E. Buswell

Japanese Zen Buddhism

Shobogenzo– Zen Essays by Dogen
Translated by Thomas Cleary
Publisher: University of Hawaii Press
ISBN: 0–8248–1401–0

The Zen Master Hakuin–Selected Writings
Translated by Philip Yampolsky
Publisher: Columbia Univ. Press
ISBN: 0–231–06041–6

Bankei Zen–Translations from the Record of Bankei
Translated by Peter Haskel
Publisher: Grove Press
ISBN: 0–8021–3184–0

Kong´an Study

Wúménguan–Chinese;
No Gate Checkpoint–English

The Gateless Barrier– The Wu Men Kuan
Translated with commentaries by Robert Aitken Rōshi
Publisher: North Point Press
ISBN: 0–86547–422–7

No Barrier– Unlocking the Zen Koan the Mumonkan
Translated with Commentaries by Thomas Cleary
Publisher: Bantam
ISBN: 0–533–37138–X

Gateless Gate– The Classic Book of Zen Koans
By Koun Yamada
Publisher: Wisdom Publications
ISBN: 0–86171–382–6

Gateless Barrier– Zen Comments on the Mumonkan
By Zenkai Shibayama
Publisher: Shambhala
ISBN: 1–57062–726–6

The World: A Gateway– Commentaries on the Mumonkan
by Albert Low, Huikai
Publisher: Tuttle Publishing; 1st ed
ISBN: 0–80483–046–0

Pi Yen Lu–Chinese;
Blue Cliff Record–English

The Blue Cliff Record
Translated by Thomas Cleary and J.C. Cleary
Publisher: Shambhala
ISBN: 0–87773–622–7

Ts'ung Jung Lu–Chinese;
Book of Serenity–English

The Book of Serenity– One Hundred Zen Dialogues
By Thomas Cleary
Publisher: Shambhala
ISBN: 1–59030–249–4

The Book of Equanimity– Illuminating Classic Zen Koans
By Gerry Shishin Wick
Publisher: Wisdom Publications
ISBN: 0–86171–387–7

Iron Flute–English

The Iron Flute– 100 Zen Koans
By Nyogen Senzaki (Translator), Ruth Strout McCandless, Genro Oryu, Fugai, Steve Hagen
Publisher: Tuttle Publishing
ISBN: 0–80483–248–X

Ten Gates–English

Ten Gates
By Zen Master Seung Sahn
Publisher: Primary Point Press
ISBN: 0–9427–9501–6
Currently out of print,

Whole World is a Single Flower–English

The Whole World is a Single Flower – 365 Kong´ans for Everyday Life
Edited by Jane McLaughlin, JDPSN and Paul Muenzen
Publisher: Tuttle
ISBN: 0–8048–1782–0

Zen: The Perfect Companion
(Perfect Companions!)
by Seung Sahn
Publisher: Black Dog & Leventhal Publishers

ISBN: 1–57912–279–5

Various Koan Collections

The Zen Koan as a Means of Attaining Enlightenment
By Daisetz Teitaro Suzuki
Publisher: Tuttle Publishing
ISBN: 0–80483–041–X

The Sound of the One Hand– 281 Zen Koans with Answers
By Hau, Yoel Hoffmann
Publisher: Basic Books
ISBN: 0–46508–079–0

Opening a Mountain– Koans of the Zen Masters
By Steven Heine
Publisher: Oxford University Press
ISBN: 0–19513–586–5

The True Dharma Eye– Zen Master Dogen's Three Hundred Koans
By John Daido Loori, Kazuaki Tanahashi (Translator)
Publisher: Shambhala
ISBN: 1–59030–242–7

Straight to the Heart of Zen– Eleven Classic Koans and Their Inner Meanings
By Philip Kapleau
Publisher: Shambhala
ISBN: 1–57062–593–X

Bring Me the Rhinoceros– And Other Zen Koans to Bring You Joy
By John Tarrant
Publisher: Harmony
ISBN: 1–40004–764–1

Sutras for Chan Study

The Flower Ornament Scripture– A Translation of the Avatamsaka Sutra
By Thomas Cleary
Publisher: Shambhala
ISBN: 0–8777–3940–4

The Diamond Sutra and the Sutra of Hui-Neng
By A. F. Price, Wong Mou-lam, W. Y. Evans-Wentz
Publisher: Shambhala
ISBN: 0–8777–3005–9

The Platform Sutra of the Sixth Patriarch
By Philip Yampolsky
Publisher: Columbia University Press

ISBN: 0–2310–8361–0

The Diamond Sutra– The Perfection of Wisdom
By Red Pine
Publisher: Counterpoint Press
ISBN: 1–5824–3256–2

A Buddhist Bible
Edited by Dwight Goddard
Publisher: Beacon Press,
ISBN: 0–8070–5911–0

The Holy Teaching of Vimalakirti– A Mahayana Scripture
Translated by Robert Thurman
Publisher: Pennsylvania State University Press
ISBN: 0–2710–0601–3

Zen Poetry

Bone of Space
By Zen Master Seung Sahn
Publisher: Primary Point Press
ISBN: 0–9427–9506–7

One Robe, One Bowl– The Poetry of the Hermit/Monk and Zen Master Ryokan
Translated by John Stevens
Publisher: Weatherhill,
ASIN 0–8348–0125–6
Currently out of print.

Appendix 六:: Sanskrit Pronunciation Guide

Sanskrit's breadth of expression comes in part from using the entire mouth for pronunciation, and from elongating accented vowels. With an alphabet of 49 letters, it has several different versions of familiar sounds such as 'n' and 's', each issuing from a different part of the mouth. For this reason, diacritical marks are generally used to indicate how and where a consonant or vowel should be sounded.

a pronounced like 'a' in america

â pronounced like 'a' in barn

i pronounced like 'i' in bit

î pronounced like 'i' in liter

u pronounced like 'u' in put

û pronounced like 'u' in dude

e pronounced like 'e' in grey

ai, ay pronounced like 'ai' in aisle

o pronounced like 'o' in over

au pronounced like 'ow' in cow

â, î, û, ê, âi, âu prolonged for two beats instead of one

k, kh, g, gh, ò gutturals, arising from the throat

c, ch, j, jh, õ palatals, arising from the back of the palate

ø, øh, è, èh, ñ cerebrals, with tongue touching the roof of the mouth

t, th, d, dh, n dentals, with tongue touching the back of the teeth

p, ph, b, bh, m labials, arising from the lips

c, ch palatal, always pronounced like 'ch' in chop

ë cerebral, pronounced like 'ri' in rip

å palatal, pronounced like ‘sh’ in shout

æ cerebral, pronounced like ‘sh’ in leash

õ pronounced like ‘ni’ in onion

ä pronounced like ‘n’ in uncle

jõ pronounced like ‘gn’ in igneous

h alone pronounced like ‘h’ in hot

ï a soft echo of the preceding vowel

h after a consonant extra breath after the consonant (in Sanskrit there are no compound sounds like ‘th’ in thief or ‘ph’ in phone)

Appendix 七: Pinyin Pronunciation Guide

Consonants

b = same as English
p = same as English
c = ts in its
q = ch in chicken, tip of tongue on the lower teeth
ch = ch in chicken, tongue on the roof of your mouth
r = r in red but with the tongue the roof of your mouth
d = same as English
s = same as English
f = same as English
sh = same as English
g = same as English
t = same as English
h = same as English
w = same as English
j = same as English, tongue on lower teeth.
x = sh in hush, tongue on the lower teeth
k = same as English
y = same as English
l = same as English
z = like the ds in kids
m = same as English
zh = j in jump, tongue on roof of mouth
n = same as English

Vowels and other things...

a = as in father
iu = yo in Tokyo
ai = ‘eye’
o = o in mom
an = ‘on’ in ‘gone’
ong = somewhere between ‘ong’ in Hong Kong and ‘ung’ in hung
ang = somewhere between ‘ang’ in sang and ‘ong’ in Hong Kong

ou = ow in mow
ao = ow in cow
u = oo in boo

ü = ew in new
e = u in full
ua = ua in Guam
ei = ay in pay
uai = ‘why’
en = un in fun
uan = uan in quantity
eng = ung in sung
uang = rhymes with strong
er = sounds like it is spelled
ui = ay in way
i = after the c, ch, s sh, z, zh, like ‘i’ in ‘chirp’ (chi is like chi in ‘chirp’, but stop before you pronounce the ‘r’). Following any other letter the i is like ee in bee
un = following j, q, x, y, l, n, sounds like ‘une’ in June. Following other letters it is closer to un in pun
in = similar to English
uo = wo in worry
ing = ing in sting

Appendix

[1] **Yúnmén Wényǎn** (862 or 864 -949 CE), (雲門文偃; Japanese: Ummon Bun'en; he is also variously known in English as "Unmŭn", "Ummon Daishi", "Ummon Zenji"), was a major Chinese Zen master in Tang-era China. He founded one of the five major schools of Chan (Chinese Zen), the "Yúnmén School", after succeeding his famous master, Xuěfēng Yìcún (or Hsueh-feng I-ts'un; Japanese: Seppô Gison; another famous disciple of Yìcún would be Fa-yen Wen-i (885-958)) (822-908), for whom he had served as a head monk. When founding his school, he taught at the Yúnmén monastery of Shaozhou, from which he received his name. The Yúnmén school flourished into the early Sung period, with particular influence on the upper classes, and eventually culminating in the compilation and writing of the Hekiganroku. The school would eventually be absorbed by the Línjì school later in the Sung.

[2] **Recorded Sayings of Zen Master Joshu** (Paperback) by James Green (Translator,) Paperback: 208 pages, Publisher: Shambhala (September 18, 2001,) Language: English, ISBN: 157062870X

[3] **The Compass of Zen** (Shambhala Dragon Editions) (Paperback) by Seung Sahn, Paperback: 416 pages, Publisher: Shambhala; 1st ed edition (October 28, 1997,) Language: English, ISBN: 1570623295

[4] **The Book of Serenity: One Hundred Zen Dialogues** (Paperback) by Thomas Cleary, Paperback: 512 pages, Publisher: Shambhala; Reprint edition (March 22, 2005), Language: English, ISBN: 1590302494

[5] **Kwan Um School of Zen**: The Kwan Um School of Zen is an international organization of more than a hundred centers and groups founded by Zen Master Seung Sahn, among the first wave of Korean Zen Masters to live and teach in the West. The School's purpose is to make this practice of Zen Buddhism available to an ever-growing number of students throughout the world. The heart of the Kwan Um School of Zen is the daily practice, which goes on in its Zen centers and groups. Students and visitors eat together, work together, and meditate together – gradually attaining a clear compassionate mind, which moment to moment is able to help all beings. They offer training in Zen meditation through meditation instruction, daily morning and evening practice, public talks, teaching interviews, sittings, retreats and workshops. Their programs are open to anyone regardless of previous experience and are often offered at no cost.

[6] **Sŭngsan sŏnsa** (1927-2004) (KUSZ: Seung Sahn Soen-sa) was a Korean Zen master born in Seun Choen, North Korea. In 1973 he founded the Kwan Um School of Zen in Providence, Rhode Island. Zen Master Sŭngsan died in at Hwage'sa in Seoul, South Korea. Some of his Zen teachings were recorded in several books, including The Compass of Zen, Only Don't Know: Selected Teaching Letters of Zen Master Seung Sahn, and Dropping Ashes on the Buddha which was his first book actually was the labor of Stephen Mitchell, an early student of Zen Master Sŭngsan. Zen Master Sŭngsan also bestowed the title of

Taesŏnsa-nim (KUSZ: Dae Soen Sa Nim) upon himself as a celebration for his sixtieth birthday, which mean 'Great Honored Zen Master.'

[7] **Wade-Giles** (Simplified Chinese: 威妥▪拼音 or ▪氏拼音), sometimes abbreviated Wade, is a Romanization system (phonetic notation and transliteration) for the Chinese language based on the form of Mandarin used in Beijing. It developed from a system produced by Thomas Wade in the mid-19th century, and reached settled form with Herbert Giles's Chinese-English dictionary of 1892. Wade-Giles was the main system of transliteration in the English-speaking world for most of the 20th century, replacing the Nanjing-based romanization systems that had been common until late in the 19th century. It has mostly been replaced by the pinyin system today, but remains in use in the Republic of China (Taiwan).

[8] **Pinyin** is a system of romanization (phonemic notation and transcription to Roman script) for Standard Mandarin, where pin means "spell" and yin means "sound". The most common variant of pinyin in use is called Hanyu Pinyin (Simplified Chinese: ▪▪拼音方案; Traditional Chinese: 漢語拼音方案; pinyin: Hànyǔ Pīnyīn fāng'àn), also known as scheme of the Chinese phonetic alphabet ((Simplified Chinese: ▪▪拼音; Traditional Chinese: 漢語拼音; pinyin: Hànyǔ Pīnyīn).

[9] **McCune-Reischauer** is a romanization system of the Korean language, created in 1937 by two Americans: George M. McCune and Edwin O. Reischauer. It does not attempt to transliterate Hangŭl but rather to represent the phonetic pronunciation. North Korea and many Western countries use this system while South Korea replaced it with a new romanization system that was created by the Ministry of Culture and Tourism, the Revised Romanization of Korean. A third system—the Yale romanization system, which is a one-to-one transliteration system—exists, but is only used in academic literature, especially in linguistics. During the period of Russian interest in Korea at the beginning of the 20th century, attempts were also made at representing Korean in Cyrillic. The McCune-Reischauer system is basically friendly to Westerners.

[10] Sanyasi, (Devanagari: संन्यास) sannyāsa is the renounced order of life within Hinduism. It is considered the topmost and final stage of the varna and ashram systems and is traditionally taken by men at or beyond the age of fifty years old or by young monks who wish to dedicate their entire life towards spiritual pursuits. One within the sanyass order is known as a sannyasi or sannyasin.

[11] **Ficus religiosa**, also known as Bo (from the Sinhalese Bo), Pipal (Peepul) or Ashwattha tree, is a species of banyan fig native to Nepal and India, southwest China and Indochina east to Vietnam. It is a large dry season-deciduous or semi-evergreen tree up to 30 m tall and with a trunk diameter of up to 3 m. The leaves are cordate in shape with a distinctive extended tip; they are 10-17 cm long and 8-12 cm broad, with a 6-10 cm petiole. The fruit is a small fig 1-1.5 cm diameter, green ripening purple. The Bodhi tree and the Sri Maha Bodhi propagated from it are famous specimens of Sacred Fig. The known planting date of the latter, 288 BC, gives it the oldest verified age for any angiosperm plant. This

plant is considered sacred by the followers of Hinduism, Jainism and Buddhism, and hence the name 'Sacred Fig' was given to it. Siddhartha Gautama is referred to have been sitting underneath a Bo Tree when he was enlightened (Bodhi), or "awakened" (Buddha). Today Sadhus still meditate below this tree.

[12] **The five skandhas** (Sanskrit) or skandhas (Pāli) are the five "aggregates" which categorize or constitute all individual experience according to Buddhist phenomenology. An important corollary in Buddhism is that a "person" is made up of these five aggregates, beyond which there is no "self". In the Theravada tradition, suffering arises when one identifies with or otherwise clings to an aggregate; hence, suffering is extinguished by relinquishing attachments to aggregates. The Mahayana tradition further puts forth that ultimate freedom is realized by deeply penetrating the intrinsically empty nature of all aggregates.

[13] **Karma** (Sanskrit: kárma), kárman- "act, action, performance; literally cause and effect"; Pāli: kamma) is the concept of "action" or "deed" in Dharmic religions understood as denoting the entire cycle of cause and effect described in Hindu, Jain, Sikh and Buddhist philosophies.

[14] **Nirvāna** (Sanskrit: निर्वाण; is a Sanskrit word that literally means "to cease blowing" (as when a candle flame ceases to flicker) and/or extinguishing (that is, of the passions). It is a mode of being that is free from mind-contaminants (kilesa) such as lust, anger or craving; a state of pure consciousness and bliss unobstructed by psychological conditioning (sankhara). All passions and emotions are transformed and pacified such that one is no longer subject to human suffering or dukkha. The Buddha in the Dhammapada says of Nirvāna that it is "the highest happiness". This is not the sense-based happiness of everyday life, nor the concept of happiness as interpreted by Western culture, but rather an enduring, transcendental happiness integral to the calmness attained through enlightenment or bodhi. The knowledge accompanying nirvana is expressed through the word bodhi.

[15] **Dhyāna** in Sanskrit or Jhāna in Pāli refers to a type or aspect of meditation. It is a key concept in Hinduism and Buddhism. Equivalent terms are "Chán" in modern Chinese, "Zen" in Japanese, "Sŏn" in Korea, and Samten in Tibetan.

[16] **Pāramitā** or Pāramī (Sanskrit and Pāli respectively) means "Perfect" or "Perfection". In Buddhism, the Paramitas refer to the perfection or culmination of certain virtues. In Buddhism, these virtues are cultivated as a way of purifying the self, building good merit (karma), and helping the aspirant to live an unobstructed life, while trying to reach the goal of Enlightenment.

[17] **Zen in the art of Archery** (Pages 44–45) by Eugen Herrigel (Random House, 1974)

[18] **Mahākāśyapa** or Kāśyapa was a Brahman of Magadha, who became one of the principal disciples of Śākyamuni Buddha and who convened and directed the first council. Mahākāśyapa is one of the most revered of the Buddha's early disciples. He is often depicted in statuary together with Ananda, each standing to one side of the Buddha. Zen purports to lead its adherents to insights akin to that mentioned by Śākyamuni Buddha in his Flower sermon. Mahākāśyapa smiled faintly, and Śākyamuni Buddha picked that disciple as one who truly understood him and who was worth to be his successor. The words of the Śākyamuni Buddha addressed to Mahākāśyapa are described below: “I posses the true Dharma eye, the marvelous mind of Nirvana, the true form of the formless, the subtle dharma gate that does not rest on words or letters but is a special transmission outside of the scriptures. This I entrust to Mahākāśyapa.” Thus, a way within Buddhism developed which concentrated on direct experience rather than on rational creeds or revealed scriptures. Zen is

a method of meditative religion which seeks to enlighten people in the manner that the Mahākāśyapa experienced

[19] **Ananda** was one of many principal disciples and a devout attendant of the Buddha. He was renowned as the Guardian of the Dharma. The word 'Ananda' means 'bliss' in Pali, Sanskrit as well as other Indian languages. It is a popular Buddhist and Hindu name. Ananda was the first cousin of the Buddha, and was devoted to him. In the twentieth year of the Buddha's ministry, he became his personal attendant, accompanying him on most of his wanderings and taking the part of interlocutor in many of the recorded dialogues. He is the subject of a special panegyric delivered by the Buddha just before his death (the Mahaparinibbana Sutta (Digha Nikaya 16)); it is a panegyric for a man who is kindly, unselfish, popular, and thoughtful toward others.

[20] **Tathāgata** (Pali and Sanskrit. "one who has thus gone" - tathā-gata; "one who has thus come" - tathā-āgata; or " one who has gone to That") (ch.如來）(jp. 如来）is the name which the historical Buddha Gautama used when referring to himself[1] . The term is deliberately ambiguous, reflecting the ineffable ontological status of a fully liberated human being. Some would say that such a one has attained True Being (Sat) ; others that the liberated soul has transcended categories of being and non-being. Thus Tathāgata reflects these ambiguities having no fixed meaning. Gautama Buddha used this word as his preferred personal appellation. In the scriptures instead of saying 'me' or 'myself' he says, "The Tathagata is such and such..." emphasizing that as an enlightened being he has gone beyond human personality - the absence of self being a central doctrine of Gautama Buddha's teaching. The term is somewhat analogous to the expression Son of Man used by Jesus to refer to himself impersonally.

[21] **Bodhidharma** (early 6th century CE) was the Buddhist monk traditionally credited as founder of Zen. Very little contemporary biographical information on Bodhidharma is extant, and subsequent accounts became layered with legend, but most accounts agree that he was a South Indian monk who journeyed to southern China and subsequently relocated northwards. The accounts differ on the date of his arrival, with one early account claiming that he arrived during the Liú Sòng Dynasty (420–479) and later accounts dating his arrival to the Liáng Dynasty (502–557). The accounts are, however, generally agreed that he was primarily active in the lands of the Northern Wèi Dynasty (386–534).

[22] **Prajnatara** was the twenty-seventh ancestor of Indian Buddhism, according to the Chinese Chan lineage. He traveled around India preaching the Buddha's teachings. He was the guru, or teacher, of Bodhidharma. The Denkoroku: Record of the Transmission of Light by Keizan Jokin Zenji relates the following legendary exchange between Prajnatara and Bodhidharma. Prajnatara: "What is it that is formless amongst things?" Bodhidharma: "Formlessness is unborn." Prajnatara: "What is the highest amongst things?" Bodhidharma: "The Actual Nature is the highest."

[23] **The Collected Works of Chinul**, translation by Robert Buswell's, pp. 214-215 Complete and Sudden Attainment of Buddhahood

[24] (Buswell's translation pp. 170-171)

[25] **Thousand Peaks: Korean Zen — Tradition and Teachers** by Mu Soeng (Primary Point Press, revised edition 1991)