

PRACTICES AT A ZEN MONASTERY

Clothing, Eating, Housing:
Being in Harmony with the Dharma



Tsugen Narasaki

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Zuioji Senmon Sodo



About the author

Tsugen Narasaki

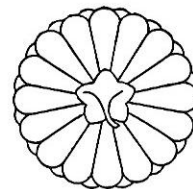
Born in 1926 in Mukaishima (Onomichi City, Hiroshima Prefecture), Tsugen Narasaki completed his *sodo* practice at Eiheiji Monastery in 1950 after graduating from the Komazawa University Department of Buddhist Studies in 1948. He later became the abbot of Keijuji Temple in Ozu City, Ehime Prefecture. He has held the posts of Soto-shu Special Disseminating Teacher, Dissemination Division Manager of Eiheiji Monastery, and director of the Soto-shu Shikoku Dissemination Center.

In 1985, he was appointed Sodo Master (Docho) and Head Teaching Priest (Shike) of Zuioji Monastery; he was named abbot of both Zuoiji and Shogoji International Zen Training Center in 1986. For two years starting in 2004, he served as chairman of the Soto-shu Committee of Head Teaching Priests. He is currently an advisor to Eiheiji Monastery and holds the priestly rank of Deputy Grand Master (Gon-Daikyosei).

In addition to being an authentic practitioner and teacher of Soto-shu monastic practices, Narasaki is also an author of children's stories and other publications.

PRACTICES AT A ZEN MONASTERY

—*Clothing, Eating, Housing:*
Being in Harmony with the Dharma



Tsugen Narasaki

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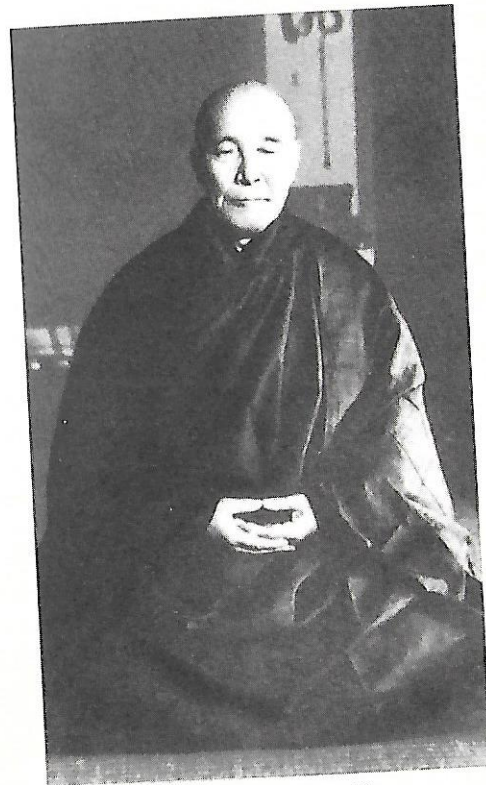
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Eko Hashimoto Roshi

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Preface for the Original Japanese Edition

In the spring of 1948, I had the great good fortune of becoming a student Eko Hashimoto Roshi. A few years later, Hashimoto Roshi took on the position of head master of Zuioji Monastery, holding this position for several decades. Subsequent to the Roshi's passing, I requested teachings from one of his primary disciples, Senryu Kamatani Roshi. Since then, along with a group of fewer than 20 disciples, I have had the great joy of being able to continuously practice the true Dharma.

I am always deeply moved by the fact that we have been able to maintain the *sodo no gyoji* (practices at the monastery) while emphasizing the special characteristics of the rural temple setting, thanks entirely to our history of tradition and to the great cooperation of all monks and lay people involved.

Thirty years ago, I established this *sodo* with the wish to implement the *nyoho* (original teaching) based on correct monastic rules. However, I must note that the practices and customs at this *sodo*, particularly the rules related to the vows of the monks practicing an *ango* (practice session), sewing the *kesa* (monk's robe) in accordance with the *nyoho* of food and clothing, *samu* (work in the monastery), and so on, are not always conducted in harmony with the goals originally laid out by my great teacher. Though as the founder of the *sodo* I intended to infuse it with all the spirit I could muster, I must admit that I am ashamed of the lack of results accomplished so far.

To my pleasant surprise, however, I have found that many people have lent me their support for my recent proposal to set up a special committee of Soto-shu head priests, leading to the

realization of this goal—an indication that the correct teaching of Zen has not disappeared. I have decided to take this excellent opportunity to publish this volume.

It is my sincere hope that this book will contribute to interaction between the *sodo* of local areas, *dojo* with various traditions, and Zen practice sessions between temples, as well as to the advancement of the practitioners who have a karmic connection with our temple.

Ikko Narasaki
Head Priest
Bukkokusan Zuioji
April 8, 1970

Preface for the Revised English Edition

The Soto Zen teachings expounded by Dogen Zenji and Keizan Zenji have spread around the world, to the extent that, in the U.S. and Europe, we now have over 700 recognized monks who devote themselves to Zen practice.

To accommodate this trend, since 2007, the Soto-shu Shumicho has held the Soto-shu Shuritsu Senmon Sodo (Official Training Monastery) for non-Japanese practitioners. I presided as abbot over the fourth such training session, which was held at Shogoji Temple in Kumamoto Prefecture. This three-month *ango* was attended by 16 monks from overseas.

The officer priests in charge of this *ango* guided these foreign monks during this three-month period, in a *dojo* equipped with the type of food, clothing and shelter prescribed in the teachings of *nyoho*. This guidance was based on the concept that the ultimate way to practice and embody the teachings of the Buddha and the Patriarchs is to practice according to rules taught by Dogen Zenji and Keizan Zenji. If this is accomplished, all teachings of the Buddha follow.

During this session, the group practiced in accordance with *Gyoji Kihan* (Standard Observances of the Soto Zen School) as well as the Japanese version of *Sodo no Gyoji* (Practices at a Zen Monastery), which I wrote 30 years ago.

The officer priests working during this practice period suggested that I publish a new English version of *Sodo no Gyoji*. An English version was published for the first time in 1986, translated by Tomoe Katagiri of the Minnesota (U.S.) Zen Center. This book was, however, a simplified compilation. It was suggested

that I update the content as well as the appearance of the book and publish a new version of it.

I am pleased to announce that this year (2011) marks the 20th anniversary of the Shogoji International Zen Dojo. Given this excellent timing, I have decided to publish this volume, with the hope that it will benefit ordained and lay practitioners with good intentions around the world.

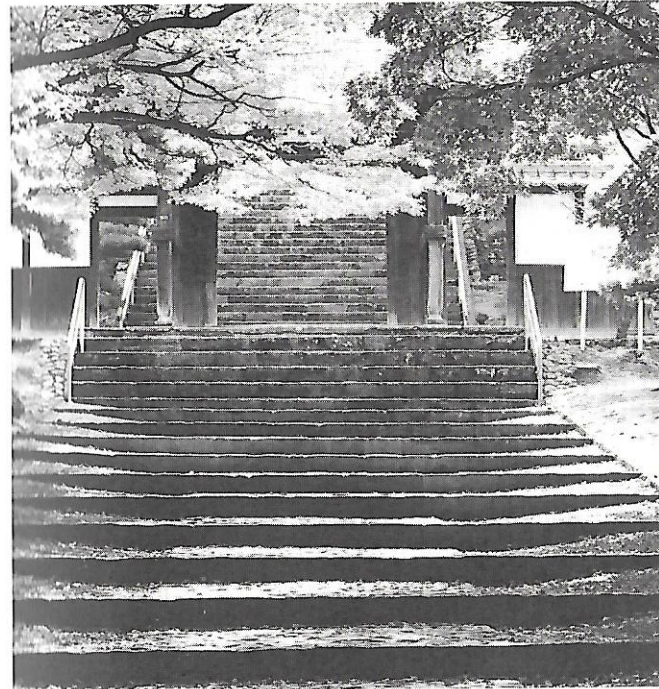
With Ms. Tomoe Katagiri's wholehearted consent, I decided to include additional material in the prefaces, as well as to add text from the English version of *Gyoji Kihan* and some poetic verses for purposes of consistency. This edition has benefited tremendously from the translation work of the Soto Zen Text Project.

In closing, I would like to express my profound gratitude to Koun Franz (of Zuioji and Shogoji) for his patient and thorough work in editing this revised translation, and to Yusho Sasaki (of Aichi Senmon Sodo) for her precise and valuable words of advice throughout this process. I would also like to extend my deep appreciation to Mr. Norio Okawa (president and representative director of Omega-Com, Inc.) and Ms. Yuko Igarashi (director of Omega-Com, Inc.) both of whom have worked tirelessly to make this publication possible.

Tsugen Narasaki
Head Priest
Bukkokusan Zuioji
September 29, 2011

Introduction

*Yearning for the
Ancient Ways*



Zuioji main gate surrounded by fall foliage

The way of the patriarch's coming
 from the West,
 I transmit to the East.
 Yearning for the ancient ways,
 catching the moon,
 cultivating the clouds,
 untouched by worldly dust
 fluttering about
 a thatched hut—
 snowy evening, deep mountain.

The above poem (*Sankyo-no-ge* [Verse of Life in the Mountains]), written by Dogen Zenji, is a crystal-clear reminder—encapsulating Dogen's 50 years of practice in day-to-day life—of how we need to approach our own practice.

Training superior monks is our most important role

We Zen monks must reflect on the nature of our practice and our day-to-day lives, since we are the upholders of traditional Buddhist practice in modern society, and it is up to us to protect and sustain the teachings of the Dharma. There are indeed people attempting to perpetuate the Way of the Buddha, making drastic calls such as "Return to the teachings of Shakyamuni Buddha," "Return to Dogen Zenji's original *zazen* sitting," "Bring back the spirit of Keizan Zenji," and so on. Though this emphasis on the importance of *sodo*-based training and the urgency of Buddhist training is a welcome development—one which has not been seen for some time—it is doubtful whether it will be taken seriously by many people.

It is extremely difficult to follow the path of the Buddha and the Dharma correctly, at the same time; however, if the sangha (Buddhist community) does not manifest the true value of the

Dharma, then this is in fact a disgrace to the work of the Patriarchs. In contrast, if we can train true *dojo* practitioners and produce teachers capable of teaching the Dharma, or avid practitioners who pursue the Dharma attempting to help people, then we can manifest the true value of the sangha—that is, we can be like a light shining through the darkness or a treasure found by a poor person. This is why we as a religious organization must focus our resources on training many excellent practitioners.

Excessive emphasis on economics and academic qualifications

The value of the sangha is in fact the exact opposite of that considered valuable by society in general. The Patriarchs said, "If we study, practice and spread the Dharma, our fortunes will change for the better in our daily lives." However, if we mistakenly put finances first, we will be unable to sustain the Three Treasures or the Way of the Buddha. Even more seriously, we will most certainly take the wrong way in the training of disciples—a fundamental factor underpinning the teachings. If this happens, the great teachings of the ancient philosophers, who emphasized Dharma transmission, will come to be regarded as useless old talk. Not only will we be unable to produce capable successors, but the lineage of the Patriarchs itself will soon be broken.

In recent times, the Japanese economy has prospered and the life of the average person has improved beyond recognition. Along with this change, the Japanese people's way of thinking has become decidedly realistic and calculating. This tendency has gone so far as to penetrate the institution of the temple, so much so that even practitioners have become more and more conscious of their financial circumstances, and their primary focus is now making money.

Another unfortunate development is that discipline and train-

ing for practitioners in the temple have become less and less strict, and there is a greater emphasis on academic qualifications, as there is in general society. The opinions we hear from some of the teachers and parents of students at Komazawa University, Soto-shu's highest learning institution, are truly deplorable:

"Practicing Buddhism is something that should be done throughout one's life. Instead of wasting their precious youth in the *sodo*, it is better to have students go out into the world and work once they graduate. This will better prepare them to run and sustain our temples."

"The essential philosophy of religious universities is the integration of practice and studies. If we adopt a dormitory system for all students and have them practice *zazen*, then they will naturally acquire the rhythm of life in a *sodo*. So, when they graduate, they can do a cursory *ango* at the head temples. That should be sufficient training for them."

"We live in the 21st century. It is extremely unlikely that any of these students will serve as head priest at any place where the old monastic rules are strictly enforced. It's enough that they achieve the basics of *zazen* and Buddhist ceremonies."

"If Dogen Zenji were alive today, he would not have been satisfied with the current *sodo* lifestyle. Also, Keizan Zenji would have adapted the rules to suit modern life. He would have devised an array of Buddhist ceremonies, lifestyle and practice that would be more fun."

Certainly, as if to reinforce such opinions, the trend is indeed for many temple disciples who have graduated from religious or

other major universities to be active in society, a tendency supported by their parents and teachers. As a result, our talented students are lost; instead of going to our own religious institutions, they become immersed in ordinary economic activity.

In addition, academic achievement is increasingly considered more important than one's achievements in practice. In other words, the reality is that the scholar is given more importance than the *roshi*, the businessman more importance than those spreading the Dharma, and the sect administrator more importance than the missionary. If this continues, even if the big temples are protected and grand ceremonies are conducted, Buddha nature will never arise, nor will there be any opportunity for true Zen monks—or scholars—to be trained.

The two wheels of the vehicle: practice and academics

In Zen practice, neither the academic Dharma learned from the master nor the practice of *zazen* is considered more important than the other. However, according to *Gakudo Yojinshu* (Guidelines for Studying the Way), the teaching of the Buddha must be verified by practice. This is an absolute rule. If practitioners have devoted themselves to practice in the *sodo* since the time they were young, even if they are not particularly accomplished in the areas of academia, knowledge and public speaking, they will be extremely capable of observing the Dharma and sustaining the temple as long as they focus single-mindedly on *zazen*, silent sutra reading, *sanmu* and so on. Practice and academics are the two wheels of the vehicle of Buddhist teaching.

On the down side of incredible advancements in scientific technology and economics, Japan today also faces frightening levels of pollution and human desperation.

In the midst of this situation, the enthusiasm of young practi-

tioners from the U.S. and Europe for *zazen* is much greater than we had previously imagined, and it is said that many people practice harder than the practitioners in Japanese *sodo*. Some of these practitioners not only practice *zazen*, but also follow the *sodo* rules regarding food, clothing and housing. In addition, many are engaging in authentic practice at Japanese *dojo*.

Meanwhile, in Japan, many people proficient in arts such as tea ceremony, flower arrangement, martial arts and more are practicing *zazen*. Additionally, *zazen* is becoming more popular with students and working people, with some companies even offering special *zazen* training for employees. *Zazen* is even frequently taught, in the form of both lectures and sitting, by founders and officers of Christian groups and new religions.

The fact that interest in Zen has increased so greatly, both in Japan and overseas, is evidence that people desperately want to return to a more human life. It can also be attributed to the fact that many people feel that only Zen has the power to resolve today's level of social uncertainty. Many temples organize outdoor Zen gatherings, or lectures and meetings on themes such as "purifying the heart and mind," "learning Zen culture" and so on. Interest in Zen even extends to calligraphies by Zen priests.

This increased interest means that the Zen *dojo*, as well as people who can teach Zen, are indispensable, yet the situation in Zen temples is plagued with the kinds of issues described above.

Certainly it is not an easy thing to sustain a temple. However, many monks allow themselves to be immersed in the filth of the ordinary world, running not only two but three or four different businesses, and making their temples into nothing more than their private residences.

Return to the teachings of the two patriarchs and the monastic rules

There are several worrying trends in the world of Zen today, including shorter periods of time spent in the *sodo*, dramatically lower numbers of people practicing *zazen*, less respect for head priests, unfavorable changes in the attitude of new practitioners embarking on the path, and more. There is simply no way that people can properly embody the practices of *zazen* or *gyoji* if they think of these practices merely as a type of certification.

If true Zen practitioners disappear and we Zen students no longer take any interest in our role, then the temples will decline and the meticulous solemnity of Zen practices will degrade into nothing but empty culture, devoid of meaning. Undoubtedly fewer people will then be interested in listening to the monks.

What can we do to remedy this situation? Clearly, the problem will not disappear if we simply choose to stand by and do nothing but criticize. We should never forget our positions as officer priests and scholars, remembering that it is not enough simply to talk about ideals and pursue empty dreams, whether we are *ango* practitioners or those who maintain the Three Treasures.

Now is the time to show our great admiration for the traditions of Dogen Zenji, and our respect for the teachings of Keizan Zenji, practicing the rules of the Zen *dojo* as wholeheartedly as we can.

In light of the above, this volume is designed to facilitate the practice of the monks first embarking on the path, and also to illustrate the complex traditions of the authentic lineage of the Buddhas and Patriarchs. Perhaps it may be better termed a memorandum for the monks of our *sodo*, who are extremely dedicated to their practice. We would also like to ask readers for their honest and straightforward opinions on this book.

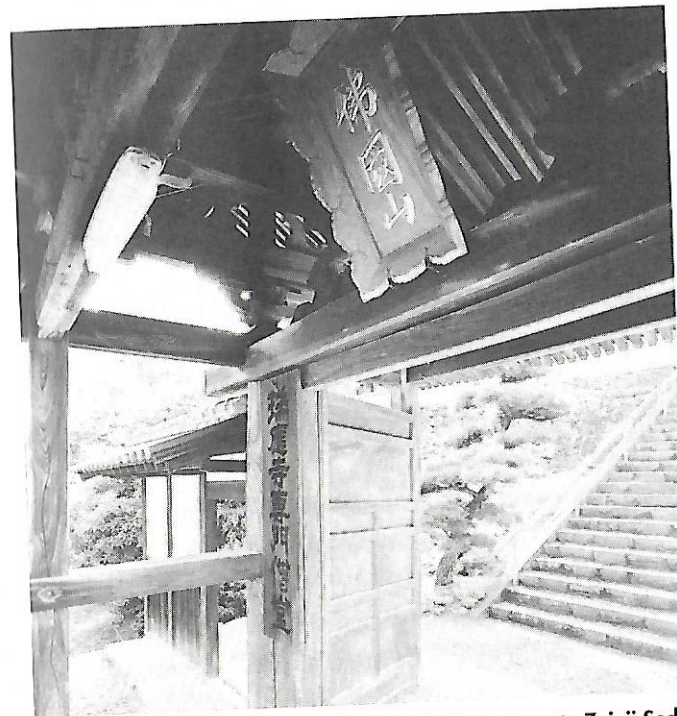
Our temple's *gyoji* is based on the standards set out in our

Soto-shu's *Gyoji Kiban*; that is, we always respect the traditional rules passed on to us from previous generations. That is why I have added the section on clothing, food and housing in accordance with the principle of *nyoho*, as taught by our teacher Eko Hashimoto Roshi.

I must admit that my knowledge and capability are still lacking, yet it is my hope that—and it would be my great pleasure if—this book would be of benefit to all who are interested in the study and practice of Zen Buddhism.

Chapter 1

Practices at a Zen Monastery



Entrance to Zuiōji Sodo

1. The Significance of the Zen Monastery

The Japanese word *sodo* (sometimes *zendo*) has two meanings. In a broad sense, it is a place for the Zen Buddhist monk to practice; in a narrow sense, it is one of seven buildings in the traditional monastic complex. Another common word for monasteries and temples in Japanese is *dojo*.

Since ancient times, the Zen *dojo* has also been called the *sorin*, which in Japanese means thicket; this is because the practice of the monks is like trees and grass growing together in peace and harmony. In the *sodo*, newcomers and seniors, young and old monks help each other to improve as they live together, doing *zazen*, listening to lectures and working with ongoing effort. In this way, they can be likened to milk smoothly blending with water. They never neglect practice. This attitude exemplifies the essence of the way of life at a temple.

Both in sitting and lying down we must act in accord with other monks. The same can also be said of many actions. So long as we are alive we must lead a pure life in the Zen monastery.

—*Bendobo* (The Model for Engaging the Way)

Keizan Zenji said in *Zazen Yojinki* (Guidelines for Practicing Zazen), “the monastery is a virtuous field for nurturing the Buddha Mind.”

Gesshu Zenji said that “practicing the way of the Buddhas and Patriarchs is brought to life through monastic practice.”

The practice of retreat in a monastery for one year, concentrating on meditation, study and work is called an *ango*. To do an *ango* is to devote oneself, with unflinching concentration, to contin-

uous effort and to following the teaching of an authentic teacher.

Two-thirds of our days are already over,
yet we have not practiced clarifying who we are.
We waste our days in chasing satisfaction,
so that even when called, we refuse to turn around.
How regrettable.

— from *Soeishu* by Xuedou Chongxian (Seccho Juken)

2. The Significance of the *Ango* (Practice Period)

The *sodo* is the place to unite practice and enlightenment, the way of the Buddhas and Patriarchs. The common acts of daily life—sitting, eating, thinking, and so on—should be in accord with the way of Buddhas and Patriarchs. If the continuous practice of walking, standing, sitting and lying down does not result in the manifestation of the Dharma (Buddhist teachings), then the descendants who transmit the Buddha’s robe and bowl will never appear in this world. This is a strict rule from ancient times.

It is said in the *Kegonkyo* (Flower Ornament Sutra) that “perfect enlightenment will come at the first awakening.”

Eko Hashimoto Roshi said the following in a lecture:

During an *ango* in the *sodo*, the monk’s life is like treading on young wheat. Farmers tread on their wheat in the early spring to strengthen the shafts for future growth. You must discern that now, because you are standing at the point of being trodden wheat, you must devote all of your energy to this practice. You should not forget that if you apply yourself poorly and reluctantly, the wheat will not grow in strong shafts.

We can apply the same principle to our practice. The phrase

“continuous effort” is easy to say but hard to do. Cold water in a kettle never boils suddenly. You must continuously burn firewood under the kettle; only then does it start to boil.

Think about how a mother hen sits on her eggs. Does she take a short break during the sitting? If she does, the eggs will never hatch because of her capriciousness. She continuously sits on the eggs. Knowing the proper time, the chick pecks the shell from the inside, and the mother hen pecks the shell from the outside at precisely the same time. Then she pecks the baby out of the shell. She never misses the moment.

The most important development that must occur between the master and the disciple is the discovery of the opportune moment to enable the disciple to emerge from the shell.

Shakyamuni Buddha explains how to make fire in the Parinirvana Brief Admonitions Sutra (*Busshi Hatsunehan Ryakusekkyo Kaikyo*). He uses the story of how the ancients made fire by rubbing sticks together. If the mind of the practitioner is inclined toward indolence, it is just like one who rubs wood to start a fire and rests before the wood is hot. Even though the person wants to have fire, the fire cannot be had. Such is the practice of right effort.

In *Gakudo Yojinshu*, Dogen Zenji said to “practice the way as though saving your head from fire.” If your hair caught on fire you would immediately smother it. You should remember that the whole world is consumed by the fire of impermanence. Quickly seek to awaken yourself. While you are young, you should practice with Dharma Joy, and you should be aware of the perfect Teaching.

There are no age limitations as to when you can begin practice, such as being too young or too old, nor is it ever too early or too late. However, it is said the best ages for practice are the early twenties for beginning practitioners, and the late forties for Zen teachers. Iron is forged while the material is very hot. You should know that if your timing is not right, you will have to work hard, and you will have little result. At the same time, it is helpful to understand deeply that all sentient beings in the universe have unathomable energy in their lives.

In target practice, trainees are trained to follow an exact set of rules for shooting. If practitioners take aim at a moving target, ignoring the rules of basic practice, they will never attain proficiency in the art; instead they will retreat from it. Similarly, mastering the basics is of prime importance in driving a car. Drivers must not lose their focus for even a second. They need to consistently concentrate on driving, maintaining a calm mind and sound physical condition. Driving requires consistent mindfulness. It is very clear that our practice requires the same mindfulness.

Life in a monastery is called ceaseless practice, or *gyoji*. *Gyoji* means to practice following the Buddhas’ and Patriarchs’ Way in meditation, general work, social gatherings and ceremonies. The practice is not for the purpose of obtaining certification. *Gyoji* has to be practiced with the joy of hearing the Dharma and with gratitude so that we can become one with it and receive the true teaching of the Dharma. We should practice willingly, keeping the Way of the Buddha in mind and acting appropriately.

It has been the custom in Southeast Asian Buddhist countries such as Thailand, Myanmar and Sri Lanka for all 15-to-20-year-old men to live and practice in a monastery for at least one year. They are ordained, then shave their heads, wear robes, and begin

their practice. Through this experience their Bodhimind (mind of enlightenment) is cultivated and their faith deepens. We monks and lay people should reflect upon this. We should learn from this custom of the Southeast Asian countries.

“Studying is our life work” is a phrase often spoken by ordinary people. We should vow to practice the Buddhas’ and Patriarchs’ Way ceaselessly, *sho sho se se* (life after life, without end).

3. Rules and Etiquette When Arriving at a Monastery

Today, manners for newly arriving monks and lay people have changed somewhat since the old days. By the end of the Meiji era (1868–1911), there were monasteries around Japan, and monks traveled about to see the great masters and discuss the Dharma. These Dharma discussions truly added a vivid quality to their lives. This is seen in *Hokyoki* (Record of the Hokyō Period [1225–1227]) by Dogen Zenji as he spoke with his master Ju-ching (Nyojo Zenji):

“The mind that aspires to enlightenment arose in me at an early age. In my search for the Way, I visited various religious teachers in my own land and gained some understanding of the causal nature of the world. Yet the real meaning of the Three Treasures (Buddha, Dharma and Sangha) was still unclear; I clung vainly to the banner of mere name and form. Later, I entered the chambers of the Zen master Senko [Eisai Zenji] and there first learned the ways of the Lin-chi (Rinzai) school. Now I have accompanied the priest Myozen to the land of the Sung. I have sailed 10 thousand leagues, entrusting this phantom body of mine to the surging seas. I have at last reached the great Sung and am now able to join your students and

receive your guidance and Dharma teaching. This must be the blessing of some favorable karma from a previous existence.”

The terms *taiko* and *ajari-shi* are mentioned in *Eihei Shingi* (The Eihei Rules of Purity). The classifications of the *taiko* and *ajari-shi* held true through the end of the Meiji era. The *taiko* is a senior monk who has completed an *ango* of five years or longer in the same monastery, while an *ajari-shi* is a leader or teacher-class monk who has completed an *ango* of ten years or longer in the same monastery.

The summer *ango* is a practice period originally established by Shakyamuni Buddha. During this time, the monks engage in ceaseless practice without leaving the monasteries; they never leave the monastery to visit any village, town or private home for ninety days during the rainy season. They spend the time completely cut off from all people outside the monastery, quietly going about their practice. The summer *ango* is not only a period of three months, but also includes the other nine months, thus equaling one year. This means that one summer *ango* means your *ango* started in the summer and lasted one year; when we say someone has practiced for five summer *ango*, it means he or she has practiced for five years at the same monastery. A monk who wishes to do an *ango* must express great resolve to practice. Also, the monk’s *shisho* (master) should encourage the disciple and help him or her to leave the home temple.

Even if a teacher who correctly transmits the Dharma teaches the correct teaching of the Buddha and Patriarchs, but the practitioner’s eyes and ears are closed, or the practitioner misunderstands the teaching, then the teaching is to no avail. This is a pity.

If a practitioner is awake with open eyes and has the desire to seek the Dharma, but a teacher is not available or the practitioner cannot meet a genuine teacher, then this is also regrettable. Sometimes a practitioner and genuine teacher meet, but there is a gap between them. These are all regrettable situations, yet we should continue to seek the Buddha's teaching.

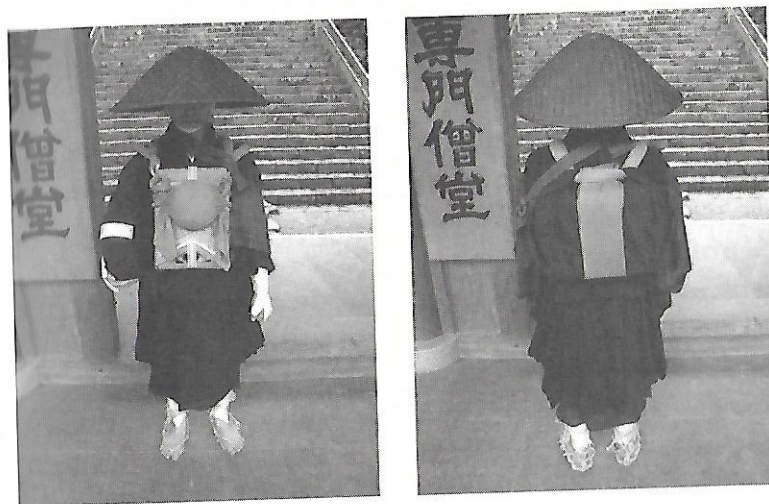
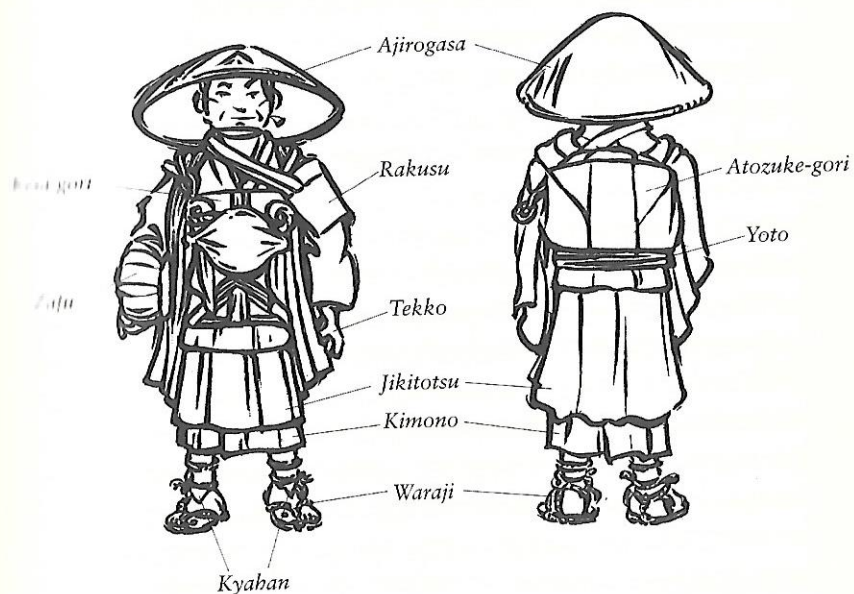
—Dogen Zenji, *Shobogenzo Gyoji* (Continuous Practice)

When a monk wishes to go to a monastery for practice, he or she first has to submit a written application to the monastery. The monastery gives permission and date of arrival; then the monk goes to the monastery on the appointed day, dressed properly.

New monks are allowed to join the monasteries twice a year, at the beginning of the practice periods. The monastic year is divided into two periods: the summer or rainy season *ango*, and the winter or snowy season *ango*.

Only during the spring (February 16th to April 30th) and fall (August 16th to October 30th) *geai* periods are new monks allowed to join an *ango*. *Geai* periods are the months between *ango*. The spring *geai* period occurs after the winter *ango* and the fall *geai* period occurs after the summer *ango*. During the *geai* periods, practitioners go out of the monastery to do *takuhatsu*, visit other temples, and so on, while continuing their practice.

When monks go to a monastery for practice, they must dress properly. The monks wear the formal pilgrimage outfit, which is a *jikitotsu* and *kimono* shortened with a *yotai* (priest belt), a *kesa-gori* (monk's robe case) hanging down on their chest, an *atozuke-gori* (small bundle) on their back, a *rakusu* (mini *kesa*) on their left shoulder, an *ajirogasa* (bamboo hat) on their head, *kyaban* (white leggings), *tabi* (Japanese socks), and *waraji* (straw



Traveling monk's garb

sandals). They also will wear *tekko* (white gloves that cover only the backs of the hands).

The monks take their first step out of their temple dressed in this style. When they arrive at the main gate of a monastery, they first go to the edge of the gate and straighten their pilgrimage outfits. Then they take off their hats and stand in front of the gate holding their hats in their right hands and look up, reading the tablets on the gate. Then they go through the monastery's main gate next to the pillar on the left side, with the left foot first, proceeding to *tanga-ryo* (room for overnight guests)

They should arrive at *tanga-ryo* no later than suppertime—between four and five o'clock. This is the rule and the traditional etiquette for any visitor. However, for the convenience of people visiting, it has almost become common to arrive after five o'clock, but this is not considered good etiquette. Monasteries should consider correcting this.

4. Preparation for Traveling: *Anri-motsu* (Traveling Monk's Garb)

Monks who desire to enter a monastery prepare themselves by wearing clothing in accordance with the *nyoho* or original teaching. Their clothes, called *anri-motsu* in Japanese, are a manifestation of the fundamental attitude of Zen practice. The *anri-motsu* is worn not only for entering a monastery but also for Buddhist pilgrimages.

Zennen Shingi (Zen monastic code of the Yuan dynasty), one of many books on Zen monastic regulations, says that "If monks desire to enter monastic life, they must first be aware of the appropriate garments and equipment they need," going on to describe these items. Monks should understand that these garments and

utensils are the same as those once used by the Buddha, and therefore are also associated with the Dharma. They must not treat them simply as materials for use in ordinary day-to-day life.

Ajirogasa or *tendai-gasa* (bamboo hat)

Today in Japan some people think that this hat has been rendered virtually useless because of convenient transportation; that is, it is unwieldy on trains where monks are already protected from the elements. However, it is impossible to do the practice of *takuhatsu* (hepping) or travel without the hat. It is still used by traveling monks as a means of protection from rain and sun.

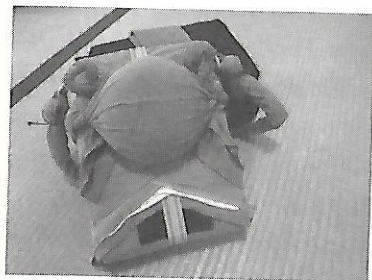
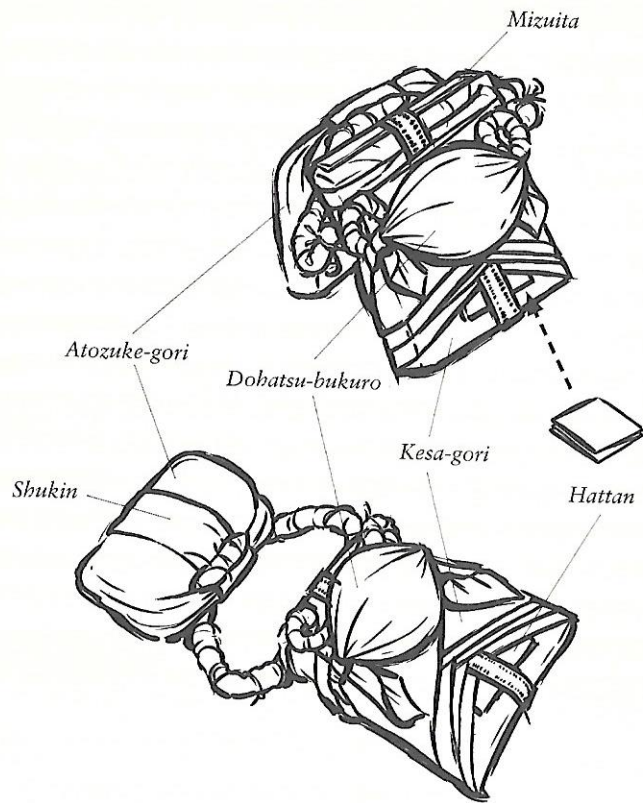
How to wear the hat is explained in *Zennen Shingi*: "Monks must avoid wearing the *ajirogasa* tilted to the right or left side of the head or toward the back of the head." The rule is to wear the *ajirogasa* horizontally. It is designed to block the view of the outer world and thereby to focus the monk's consciousness within his or her own being while walking through the town.

Shakujo (priest's staff)

Today ordinary monks rarely use the *shakujo*; only the abbot uses it. On top of the *shakujo* there are several metal rings which the priest rings for the purpose of scattering insects and wild animals, so as not to hurt them while traveling. This is one way the priests practice their compassion. Also, the sound of the *shakujo* frightens dangerous animals away.

Kesa-gori or *kesa-bunko* (monk's robe case)

Priests keep their valuable articles in their *kesa-gori* (including the *kesa*, or monk's robe) sutra (Buddhist scripture) book(s), the *Soroku* (Record of Dogen's ancestors), the *kechimyaku* (proof of Dharma lineage) and a scroll of Ryuten Goho Zenjin (Ryuten



Oryoki inside the dohatsu-bukuro and tied onto the kesa-gori



Oryoki untied from the kesa-gori and removed from the dohatsu-bukuro

Mendicant priest's travel garb

Dojo Zenjin is the King of the Dragons, a guardian of Buddhism. He guards monks from any troubles they may encounter in their practice, and helps them to enhance their faith.)

There is also an unwritten rule to put some money, which is called *nebankin*, inside the cover of the *kesa-gori*; this money is to be used in case of illness or death. Thus, if a monk is found ill or his body discovered after death, this money would take care of medication or funeral expenses so as not to place any burden on others.

Dohatsu-bukuro (bowl sack)

Oryoki (bowls) are placed in the middle part of the *dohatsu-bukuro* (a very long tube-like sack made of fabric), then fastened around the top part of the *kesa-gori*. The *hashi-bukuro* (chopstick bag) goes under the *oryoki*, while the *hattan* (place mat) is attached to the lower part of the *kesa-gori*. The *zagu* (bowing mat, *nisidanna* in Sanskrit), hangs on a belt on the left side of the priest's waist; the priest always wears a *shukin* or *yotai* (priest's belt) around his or her *jikitotsu*. In the *atozuke-gori* (a bamboo case on a pilgrim's back), monks keep a razor, wetstone and other daily necessities.

Since each monastery has its own set of rules, practitioners should faithfully follow the particular set of rules of the monastery they are visiting.

5. Tanga-ryo (Room for Overnight Guests)

New monks arriving at a monastery first go to *tanga-ryo*. Practitioners wishing to enter the monastery wait in *tanga-ryo* for formal permission to enter the monastery. The *tanga-ryo* room is also set aside for overnight lodging for traveling monks.

The word *tanga* indicates that monks stay for a night, arriving between four and five o'clock in the afternoon and leaving the next morning by 10 o'clock. This is the rule of *tanga*.

When monks arrive at *tanga-ryo*, they first put their *ajirogasa* and bundles down, then *gassho* (a Buddhist greeting with palms together and fingers pointed upward in prayer position) to the *han*, a wooden board that hangs at the entrance, and hit it three times to announce their arrival. The monk does *gassho*, bowing before and after striking the *han*, then waits to receive instructions from the guest manager. The guest manager arrives, inviting the monk into the *seppin* (reception) room. The monk then bows three times as a greeting and asks to go to the *kaisan-do* (founder's hall) to offer incense to the founder of the temple. He or she also asks the guest manager, three times, for permission to practice there.

The guest manager finally answers the monk after this question-and-answer formality, and the monk is given orientation in the *tanga-ryo* room. The monk also learns the daily routine during the seven days in *tanga-ryo*.

Many new arrivals have no *ango* experience. Since they are unfamiliar with the regulations of monastic life, they may not be properly prepared. During their time in *tanga-ryo*, the new monks are taught the traditional regulations of monastic life, along with the monastery's own set of rules. The guest manager teaches the daily routine of how to *gassho*, bow, meditate, eat, chant, sleep, and so on, before the new arrivals participate in the Sodo-entering Ceremony. The first step of entering the *ango* is an important moment for both the monastery and the new arrivals. Instructors should take their responsibilities seriously, because they are an important influence upon the new arrivals. They must be cordial in helping the new monks. At Eiheiiji, the guest managers take care

of these duties, while at some other monasteries the *ino* (administrator) does it.

The following are important points for instructors to observe:

1. Be well acquainted with the regulations of monastic life.
2. Receive new arrivals kindly and provide thorough, cordial guidance.
3. Never use the *kyosaku* as a threatening tool or in any display of anger or violence.
4. Provide correct guidance on the basic daily routines.
5. Point out the particular rules of the monastery and teach them.

6. Joining the Sangha and Receiving the Precepts

An absolute condition of practice for new monks is to be influenced by the *shike* (the teaching priest who directly transmits the Way of the Buddhas and Patriarchs).

First, the new monk entreats the *shike* to administer *jukai* (Precept Receiving Ceremony). The *shike* waits for the monk to become familiar with the daily routine, and then designates a date for *jukai*. Through *jukai*, monks are prepared for fully committing themselves to the sangha (Buddhist community); that is, they become more aware of their practice in the context of the sangha. In the old days, *jukai* ceremonies were held during the practice period, but this is not the case with most monasteries today. The timing depends on the individual monastery. Some monasteries take the position that monks doing an *ango* should attend the ceremonies.

The Buddhas and Patriarchs of India and China have all stated that receiving the precepts is the first step to entering the Way.

Without having received them, one cannot be considered a disciple of the various Buddhas or a follower of the Patriarchs.

—*Shobogenzo Jukai* (Receiving Precepts)

In practicing Zen and inquiring into the Way, the precepts take precedence over everything else. Unless we practice the virtues of being free from impropriety and unrighteousness, how is it possible to attain Buddhahood or Ancestorhood?

—*Zennen Shingi*

7. Receiving the *Nyoho-e* (Formal Monk's Robe) and *Oryoki* (Bowls)

Nyoho is the original teaching of the Buddhas and Patriarchs, which has been handed down from India to China and Japan.

To hold an *ango* in a monastery not only implies the meeting of material needs such as clothing, food and housing; it also suggests a knowledge and understanding of the original teachings of the Buddhas and Patriarchs. As a disciple of the Buddha, it is impossible to attain the teachings without receiving a *kesa* (monk's robe) and *oryoki*. If you wish to become a disciple of the Buddha, you must receive the *nyoho-e* (*nyoho-kesa* or formal monk's robe) and *nyoho oryoki* (set of bowls) by means of the *nyoho* ceremony. The *nyoho-e* has a different meaning behind it, and also a different appearance, from the *kesa* some people buy at Buddhist supply shops.

Therefore, if any human or celestial being wishes to wear a *kesa* he should wear one that has been correctly transmitted by the Buddhas and Patriarchs. In India and China, in the age of true and formal Buddhism, even laymen wore a *kesa*. Today Japan differs greatly from the countries mentioned above,

and is presently in a period known as the degenerate age of Buddhism; this means that even those who have shaved their heads and beards and call themselves disciples of the Buddha wear no *kesa*. It is truly regrettable that they do not believe, know, or realize that they should wear one; they are not aware of the materials, colors, or size of a *kesa* or *kasaya*, or even the way it should be worn.

—*Shobogenzo Kesa-kudoku* (Merit of the Kesa)

Only those with unopened eyes would say that the Buddha's *kesa* is nothing but a garment made from a fabric woven of silk or cotton, and that a Buddha bowl is just an eating bowl made from stone, clay, or iron.

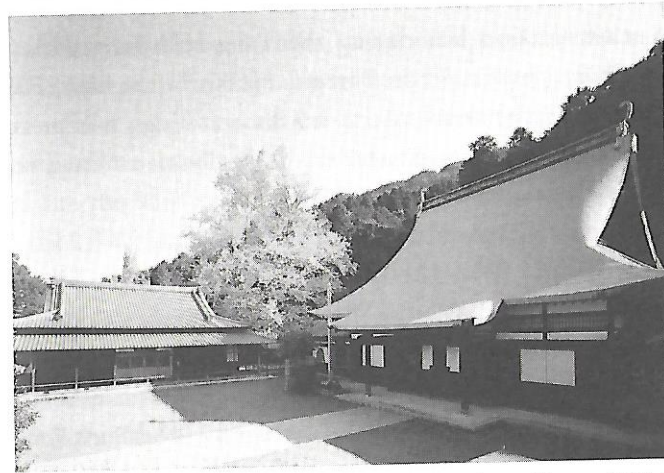
—*Shobogenzo Ho* (Mendicant Bowl)

Fanghui [Yogi Hoe] said, "Though the building is broken down, still it must be better than open ground under the trees. If one spot is leaking, then you should go sit in the spot where it doesn't leak in order to meditate. If the community could attain enlightenment by the building of a hall, then that hall should be built with gold and jewels. Enlightenment does not depend on how good or bad one's dwelling place may be. It should only be a matter of how great or small one's accomplishment is in sitting meditation.

—*Shobogenzo Zuimonki* (Record of Dharma Talks of Dogen Zenji)

Chapter 2

*Practice within
the Regulations of
Monastic Life*



Sodo and hatto of Zuioji

1. *Shingi* (Monastic Rules and Regulations)

Shingi in Japanese means the rule that practitioners must learn how to live in the monastery with purity, because Zen monastic life is harmonized by observing the regulations.

Hyakujo Shingi (The Regulations of Pai-chang [Jpn. Hyakujo]) was established by Hyakujo Zenji (720–814) during the Tang Dynasty.

In the first established sangha—Shakyamuni Buddha’s sangha—the Three Treasures of Buddha, Dharma and Sangha were venerated and adopted by the monasteries. Monks lived together in peace and harmony by observing the precepts. In light of the growing sangha, it naturally became necessary for sangha life to have leadership and regulations. Hyakujo Zenji established regulations following the Buddha’s teaching in order to accommodate this need.

Hyakujo Shingi is the oldest known *shingi*, but unfortunately, it was scattered and lost during the Tang and Sung dynasties. *Zennen Shingi* (by Chang-lu Tun’g-tse [Choro Soseki], 1103) is the oldest of all the now-existing books on *shingi*; it is an organized collection of the original text and orally transmitted teachings of the *Hyakujo Shingi*.

Eisai Zenji (1141–1215), Dogen Zenji (1200–1253) and Shoichi Kokushi (1202–1280) all transmitted Zen Buddhism to Japan and introduced *Zennen Shingi* during Japan’s medieval period; they quoted numerous passages concerning practice from *Zennen Shingi* in their writings. *Eihei Shingi* (The Eihei Rules of Purity) by Dogen Zenji and *Keizan Shingi* (The Pure Rules of Keizan) by Keizan Zenji are important explanations of the regulations, daily routines and ceremonies of the Soto School. It would be no exaggeration to say that in monastic life, observing the *Eihei*

Shingi and the *Keizan Shingi* is the heart of Soto Zen practice.

Gyoji Kihan (Standard Observances of the Soto Zen School), a volume compiled by the Soto-shu Shumuchō, is a collection of the Soto School’s ceremonies and other rules based on *Eihei Shingi* and *Keizan Shingi*. The ceremonies are organized according to daily, monthly and yearly schedules. You might see some small differences in the rules of local monasteries, but careful study of the *shingi* books reveals the source of the differences. Since *Eihei Shingi* and *Keizan Shingi* are accurately based on *Zennen Shingi*, they never contradict each other. Referencing the *shingi* makes this clear.

Eihei Shingi encapsulates monastic practice through the teachings of *Bendoho* (Model for Engaging the Way), *Chiji Shingi* (Rules of Purity for Administrative Officers), *Fushukuhampo* (The Dharma of Taking Food), *Tai Taikoho* (The Dharma of Addressing Senior Monks), *Shuryo Shingi* (Rules of the Study Hall), and *Tenzo Kyokun* (Guidelines for the Cook).

As disciples of the Buddha, we should observe the practices of *Eihei Shingi* and *Keizan Shingi* with Dharma joy. Keizan Zenji is one of the greatest contributors to Japanese Buddhism, as he introduced the solemnity of Chinese Zen and the way of Dogen Zenji into the Soto Zen School (one of the many Buddhist schools in Japan). Through *Keizan Shingi*, the monasteries’ routines were organized according to monthly and yearly schedules. Keizan Zenji highly respected the *Eihei Shingi* for its teaching of basic monastic practices.

He emphasized in *Keizan Shingi* that in their daily routine, practitioners should apply the essential attitude of practice when eating meals, using the toilet, and interacting with senior priests. He recognized Dogen Zenji’s faith in *shikantaza* (sitting) and “the unity of practice and enlightenment.” He then added the patterns

of the ceremonial practices—*nenju-mon* (recitation texts), *eko-mon* (dedications of merit), *sho* (special texts), *koshiki* (special liturgical ceremonies), and so on—in *Keizan Shingi*.

In establishing his monastic guidelines, Keizan Zenji gave great guidance toward the development of the Soto Zen School. As such, we should not think that there is any difference between Eiheiji (founded by Dogen Zenji) and Sojiji (founded by Keizan Zenji), both of the Soto School. Keizan Zenji vowed to practice with the bodhisattva mind. Also, in gratitude for his mother's support, he helped women in their practice.

On many different occasions, ordinary people have gone to monasteries or temples and introduced the ways of monastic life (sangha life) into their homes in accordance with Zen culture. The building of homes, the making of clothes, the cooking of food, and the manners of the people have all been taken from the ways of monastic life. We should not forget that we owe all of these customs to Keizan Zenji and other Patriarchs.

2. Notes on the Daily Practice Schedule

(a) *Kokon Zazen* or *Shoya Zazen* (Evening Zazen)

According to *Bendoho*, a chapter of *Eihei Shingi*, each day in the monastery begins with evening *zazen*. However, in *Keizan Shingi*, the day begins with morning *zazen*. Since at the present time *Gyoji Kihan* follows the guidelines laid out in *Keizan Shingi*, the day begins with morning *zazen* and ends with evening *zazen* (see figure on page 150).

Evening *zazen* commences with the *konsho*. The *konsho* is the 108 strikes of the large hanging bell—the *bonsho*—in the evening,

consisting of three rounds of 36 strikes each. A simpler version is 36 strikes (three rounds of 12 strikes each). Upon hearing the *bonsho*, practitioners put on their *kesa* and proceed to the *sodo* (monks' hall).

During the first round of the *konsho*, practitioners enter the *sodo* and sit at their assigned seats doing *zazen* facing the wall.

During the second round, the *shuso* (head monk) enters the *sodo*, offers incense to Shoso Manjushri, and walks around the periphery of the *sodo* behind the sitting practitioners, starting from the back entrance (*shuso jundo*).

During the third round, the abbot enters the *sodo* through the right side or the center of the front entrance, offers incense to Manjushri and walks around the *sodo* in *shashu* (a hand position in which the left hand is held vertically in a fist in front of the chest, covered by the right hand) to survey the practitioners (*ken-tan*). The abbot then walks to Manjushri, does *gassho* and bows three times. Then the *doan* (bell-ringer) hits the *naisho* (bell) three times to signal the beginning of the *zazen* period. Meanwhile, the abbot goes to the front of his or her chair (seat), bows in *gassho* to the person to the immediate left (*shuso*) and begins *zazen*. Unless a special seat is provided, no one faces the abbot's seat.

The *jikido* (*sodo* keeper) smoothly and quietly walks around the *naido* (inner *zendo*) and *gaido* (outer *zendo*) with a *kyosaku*. The *jikido*'s responsibility is to help sleepy practitioners or those with incorrect posture. It is strictly prohibited to use the *kyosaku* as a means of displaying anger. The *kyosaku* is also called "Buddha's Admonition," so oftentimes people who use it become arrogant or overconfident. They should follow the *shike*'s teaching of how to use the *kyosaku*. The *jikido* should remember the fact that he or she is a representative of the abbot, and not a privileged person. Sometimes a practitioner cannot sit properly

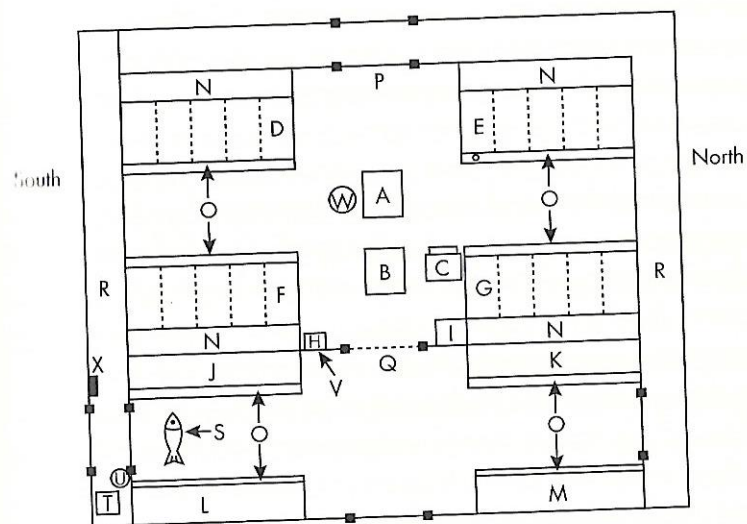
because of physical ailments. Therefore, the *jikido* and even the senior monks must be aware of such special conditions before correcting a practitioner's posture.

About 15 minutes before the end of evening *zazen* (8:45 p.m.), the *ino* leads the practitioners in reciting *Shobogenzo Zazengi* (Principles of Zazen), *Shobogenzo Zazenshin* (Lancet of Zazen) and *Giun Zenji Hotsugan-mon*. If time allows, they also recite *Fukanzazengi* (Universally Recommended Instructions for Zazen) or *Zazen Yojinki* (Guidelines for Practicing Zazen) by Keizan Zenji. The tone during the recitation must be moderate and not too fast or too slow.

The *shosu*, who is in charge of the *bonsho* (which announces the time), strikes the *bonsho* 18 times just before 9:00 p.m. Then, another *shosu* (or *doan*) strikes three rounds on the *gaido-han* (the wooden *han* outside the meditation hall), followed by the *kaichin-sho* (bedtime bell), which is announced by striking the *bonsho* either nine or 18 times.

Hearing the first sound of the *kaichin-sho* on the *bonsho*, the *jikido* hits the *naido* bell once to announce the end of the *zazen* period; this is called *chukai-sho*. The practitioners get down and stand in front of their seats, *gassho*, and bow. The abbot and teachers leave the *sodo* in order. The *shuso* and practitioners take off their *kesa* and store them in the top of the *kanki* (closet). The *kanki* is divided into two parts: top and bottom. The bottom part has either a curtain or a wooden door. The monks keep their bedding and personal belongings in the bottom half and the *kesa* in the top half.

The *naido* bell, the small hanging bell inside the *sodo* (above the *jikido*'s seat), is used to announce the beginning and end of *zazen* and *kinhin* (walking meditation). The *gaido* bell is used for *nenju*, because the announcement needs to reach people outside



- | | | | |
|---|----------------------------|---|-----------------------------------|
| A | Shoso Manjushri | M | Jisha-jo |
| B | Raiban (bowing mat) | N | Kanki |
| C | Abbot's seat (jo) | O | Jo-en (the wooden part of the jo) |
| D | Tanto's seat | P | Back entrance |
| E | Godo's seat | Q | Front entrance |
| F | Seido's seat | R | Kinbin hallway |
| G | Shuso's seat | S | Ho (fish-han) |
| H | Jikido's seat | T | Drum |
| I | Jisha's seat | U | Gaido-sho (bell) |
| J | Shika-jo (guest's seat) | V | Naido-sho |
| K | Chiji-jo (officer's seat) | W | Tsuichin |
| L | Zanto-jo (newcomer's seat) | X | Sodo-han |

Floor plan of a typical *sodo*

the *sodo* (monks' hall).

The *Keizan Shingi* says that after the nine o'clock bell the *doan* walks the fire watch ringing the fire-bell. The *doan* brings people's attention to the fire by intoning "*Shoko kashoku*," which means, "mind the fire." The rounds start from the kitchen, go through the main gate to the abbot's room, and then come back to the kitchen. Then the *shosu* hits the bell. The time is about 10:20 p.m.

(b) *Kaichin* (Bedtime Bell)

Bendoho teaches us the proper way of lying down and sleeping.

When practitioners have no special office duties, they must sleep together in the *sodo*. They are not allowed to get up and sit *zazen* or go somewhere else while everyone else is asleep. Practitioners take out their bedding from their *kanki* and make their own beds quietly. After they have made their beds, they change into their *tamin-e* (sleepwear), sit at the head of their beds and face Manjushri. Then they bow and chant the "Verse of Sleep"—sometimes in silence, sometimes together:

As we go to sleep this night,
may all sentient beings
calm all things,
making the mind clear and untainted.

The formal sleeping posture is the same as Shakyamuni Buddha's nirvana posture, shown in paintings of his nirvana. He lies on his right side with his head pointing north and his face to the west.

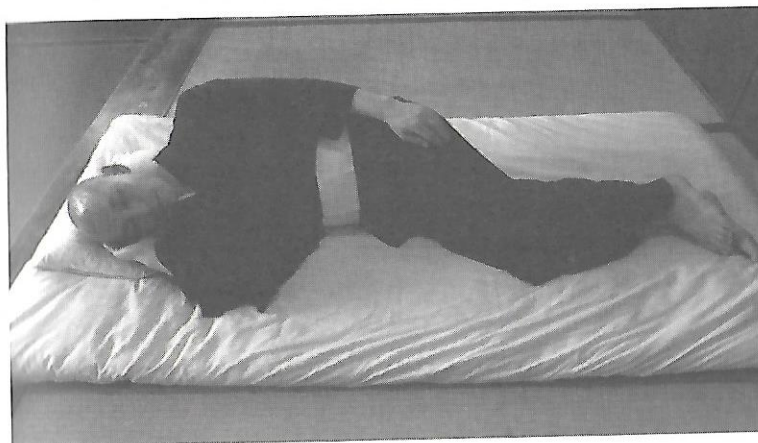
When sleeping in the *sodo*, the seats are set in four directions with Manjushri in the center. We are not supposed to point our

feet toward Manjushri, so practitioners sleep with their heads toward the *jo-en*, placing their right hand on their pillow and their left hand on their side or lightly on their chest. The left leg is slightly bent and the knee touches the bed, facilitating a calmer mind and body. This posture is called the King of Lion's Posture.

Practitioners should be mindful of the light of all the Buddhas and the heavenly guardians while they are sleeping. This protects one's mind and posture from falling into laziness while sleeping. This posture is also the correct way to sleep as shown in *Keizan Shingi*. The Buddha's teaching does not allow practitioners to lie on their left side, back, or chest during sleep.

The five ways of lying down, according to the Sutra of Three Thousand Manners and *Bendoho*, are as follows:

1. Lie with your head toward the Buddha
2. Never look at the Buddha while lying down
3. Never stretch your legs out together
4. Never face the wall or lie on your face
5. Never raise your knees in the air



Kichijosui

The King of Lions' Posture is also referred to in *Zennen Shingi*, *Hyakujo-kijoju* and *Hyakujo Ekai-den* by two other names: *kichijosui* and *taitoga*. The *taitoga* position is used because the sword is carried on the left side. Of course, the sword is used to cut away bushes and grass so that monks would not kill insects, rather than for self-defense.

(c) *Shinrei* (Wake-up Bell)

In *Gyoji Kihan*, it is written that the *shinsu* (bell ringer), who is in charge of the *shinrei*, wakes the practitioners by ringing a bell. In the *shingi* books, it is written that practitioners wake up at sunrise (*koten-ho*) and for this the *shinrei* (wake-up bell) is rung to announce the time. Training to wake up by ringing a bell and also to wake up with the sunrise are both important practices for us. Thus, we use "sunrise time" (*koten*) during the practice period and "clock time" (*jibun*) during the inter-practice period. In the wintertime the *shinrei* will be rung later, as the bell follows sunrise time. This is the old way of announcing time, calculated according to the sunrise.

When the time comes to get up, the *shinsu* beats a big drum and *kei* (a type of gong) in the *sodo*, then hits a small bell to announce the time. Next the wooden *han*, which is in front of the *shuso's* quarters, is struck three times. Then the *shinsu* proceeds to the other halls ringing the bell.

When practitioners hear the sound of the *han*, all of them must get up together. They sit on their beds, *gassho* and recite the "Waking Verse" together:

As we wake this morning,
may all sentient beings

realize everything without exception,
embracing the Ten Directions.

They swiftly and quietly put their bedding back into the *kanki* and change their clothes. In order, they go to the *joka* (wash room) through the back entrance. The washroom is located next to the lavatory behind the *sodo* building. There, they wash their faces and brush their teeth. In this modern age, the rules for washing the face and using the toilet have changed greatly since the time of *Fubei Shingi*.

(d) Washing the Face

How to wash the face is described in a chapter of *Shobogenzo* entitled *Senmen* (Washing the Face). Washing the face means not only to clean the skin, but also to purify our body and mind by washing away impurities. When body and mind are purified, everything around us is purified. Then our practice is considered correct practice. According to *Bendoho*, priests use the *shukin* for washing their face. The traditional *shukin* is made from cotton or linen material measuring about 15 inches by four yards. The color is a blended color. You should not use white cotton because it is not the color used in the Buddha's teaching. When newcomers do not have their own *shukin*, the monasteries lend them one.

Today priests use a cord-like belt around their waists which is also called a *shukin*, but its traditional name is the *yotai*. The *yotai* is used when priests want to wear the *jikitotsu* shorter, for example, for a pilgrimage. Monks should always wear a *yotai* with their *jikitotsu*.

Shobogenzo Senmen (Washing the Face) teaches us how to wear the *shukin*:



How to wear the *shukin*



How to wear the *shukin*

1. The *shukin* is hung on a *jokan* (rod) in the washing room. *Gassho* and bow in front of the *shukin* and then roll or tuck up the *jikitotsu* sleeves. Next, take the *shukin* and hang it on your left arm, then put it around your neck with both ends hanging down on your chest.
2. Tuck half of the width of the *shukin* inside the *jikitotsu* collar down to the level of the mid-chest. The loose ends are passed under the arms.
3. Wrap the two end lengths of the *shukin* around the back without crossing them.
4. Grab the right length of the *shukin* with your right hand and the left length of the *shukin* with your left hand, and bring both ends to the front of the chest. Do not pull the *shukin* tightly. Then tie a knot at the level of the lower chest.
5. The collar of the *jikitotsu* and the *kimono* are covered and protected by the *shukin*. The *jikitotsu* and *kimono* sleeves are held next to the body, exposing the forearms and lower part of the upper arms.

Warm water is used to wash the face. We should understand, however, that using warm water is not out of a sense of luxury or to ease practice during the cold winter. Monks never wear *tabi* or *bessu* (Japanese socks), because their basic practice is *zazen*; for *zazen*, socks are not needed. We sit *zazen* with bare feet. We should avoid becoming attached to training our body and mind, and not wear *tabi* or *bessu* when it is cold, as it is not a matter of cold or warm weather.

When monks take part in ceremonies or special services, they are required to wear *bessu* even on very warm days. On the same note, we should understand that using warm water to wash the face is not meant as a luxury, nor is it meant to make our practice easier during the cold weather.

When washing the face, use hot water and put it in a basin. Boiling water is available from a wood fire near the face-washing area.

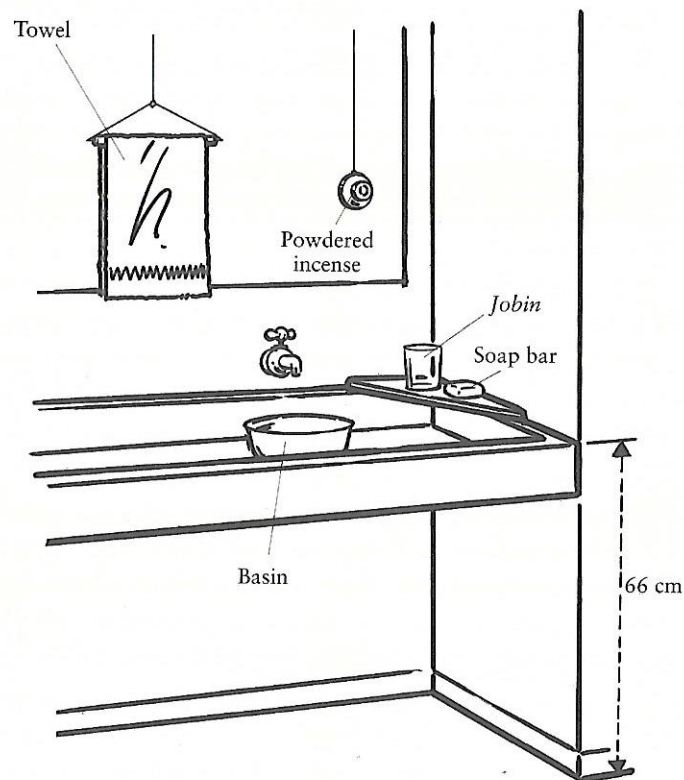
The Dharma consistently emphasizes the principle of cleaning with water. To wash the body, eyes, mouth; to perform the two acts (of urination and excretion); to clean the hands, the bowl, the robe, and to wash the head—all these comprise the Right Dharma of the Buddhas and Patriarchs.

The way of washing the face came from India and spread to China. The Vinaya of various groups expressed clearly that the Buddha Dharma transmits the correct way of washing. This is not only the way to reject impure things, but is the life stream of the Buddhas and Patriarchs.

If hot water is not available, then follow the old way of using cold water. If hot water and cold water cannot be procured in the morning, thoroughly wipe the face and put powdered incense on it. Then you should bow to the Buddha, chant the sutra and sit *zazen*.

To perform any type of service without washing your face is considered disrespectful.

—*Shobogenzo Senmen*



Joka (face-washing area)

We use our toothbrushes and toothpicks in the same way. Holding the toothpick or toothbrush in the right hand, we recite this verse:

Holding the toothbrush,
may all living beings
attain the true dharma,
and be naturally pure and clean.

We then put toothpaste on the toothbrush:

Brushing the teeth in the morning,
I vow with all beings
to care for the eyeteeth
that bite through all afflictions.

We continue with this verse when we rinse the mouth:

Rinsing the mouth,
may all living beings
approach the pure dharma gate
and accomplish liberation.

And this is the verse for washing the face:

Washing the face,
I vow with all beings to
attain the pure dharma gate
and be forever undefiled.

When Dogen Zenji visited monasteries in China, none of the ordained or lay people knew how to use a toothpick or brush. A

few people rinsed their mouths and used a toothbrush made from the hair of the horse. They used a similar brush for their hair and shoes. Since they didn't wash their mouths, even very respected priests had bad breath. *Shobogenzo Senmen* details how to use a toothpick and rinse our mouths.

After rinsing the mouth, the water used for rinsing should be used for washing the eyes. Next we wash the face, scooping up hot water from the basin with both hands. We then wash the forehead, eyebrows, eyes, nostrils, behind the ears, the chin, and cheeks, in this order. When washing in this way, use water with restraint; don't spill or splash water outside the basin, and don't make noise with the basin and ladle. Then wipe your face with the *shukin*.

Untie and remove the *shukin*, replace it on the rod, and straighten your clothes. Then *gassho* and return to the *sodo*.

We enshrine the deity Hakusan Gongen on the altar in the washroom because Dogen Zenji had faith in him. It is said in Dogen Zenji's biography that when he went to China, the spirit of Hakusan Gongen went to China with him, and one night helped Dogen in his study of the *Blue Cliff Record*. For this reason, the Soto School holds Hakusan Gongen in high regard as the guardian of sutra study.

Choose a time when the bathroom is not crowded. Carry a towel folded in half on your left forearm, with both ends pointing either toward you or away from you. Slide off your seat and take the most convenient route to the back entrance. Lightly hold up the bamboo blind to go out. If you are on the upper wing and exiting from the north side, step out first with the right foot. If you are on the lower wing and exiting from the south side, step out first with the left foot. Avoid dragging your sandals, because this makes noise. While passing

the *shodo* (illuminating hall) and the *kotei* (well) on the way to the *joka* (washroom) do not speak if you happen to pass another person. Even if you do not pass another person, do not chant out loud. Also keep in mind that you should not hang your hands down at your sides. Instead, walk in *shashu*. When you arrive at the washroom, do not push your way in; instead, wait for an opening. Once you get a place, wash your face there.

—*Bendobo*

It has been said by medical doctors that to wash the eyes with water used to rinse the mouth is helpful for promoting healthy eyes, and that to wash and rub behind the ears and up the back of the neck and head helps to increase salivation and appetite.

(c) How to Use the *Tosu* (Toilet)

Take proper care in regard to your daily bodily functions (urination and defecation). Shariputra is said to have awakened Buddhists to the truth by virtue of this law.

In building a monastery or becoming the founder of a temple, follow the way of the Buddhas and Patriarchs, which has been correctly transmitted.

—*Shobogenzo Senjo* (Using the Toilet)

Soon after Dogen Zenji came back to Japan from China, he taught the regulations for using the toilet to many practitioners at Koshoji Temple in Uji, Kyoto. Dogen Zenji was invited to become the founder of Koshoji Temple. This later became the first Soto Zen temple in Japan.

The proper way to use the lavatory is to first *gassho* and bow

to Ususama-myō-o, the deity enshrined on the altar. Ususama-myō-o is a guardian who has the virtuous power to change impurity to purity. His features reveal anger, and flames burst from his head. He is also believed to have the power to eliminate troubles associated with giving birth, the withering of trees, poisonous snakes, and evil spirits.

Take off your *jikitotsu* and put the sleeves together. Next, take the lower inside corners of the sleeves, wrap the sleeves around the body of the *jikitotsu*, and hang it over the *jokan* (rod) used specially for this purpose. Next, wrap the *yotai* or *shukin* around the *jikitotsu* and tie it so that the *jikitotsu* will not fall to the floor. Then *gassho* and bow to the *jikitotsu*.

Go to the washbasin (the place for washing the hands) and put water in a *jobin* (container). Hold it with your right hand and proceed to the toilet, changing your slippers at the entrance of the toilet. How much water to place in the container is indicated in *Shobogenzo Senjo*, which says, "Do not fill it completely, only about nine-tenths of the way." Open the door with your left hand, entering the toilet from the left side with the left foot. Then recite this verse:

As we use the toilet,
may all sentient beings
eliminate defilements,
removing lust, anger and ignorance.

After this, put a little water in the toilet bowl, and place the container in front of the toilet. Purify the inside of the toilet bowl by *danji*, a snapping of the fingers. *Danji* is a means of purifying a place by snapping the thumb and index fingers of the right hand together three times. The practitioner makes a fist with the left

hand and puts it on the waist, then snaps his or her fingers. There are three occasions when we use *danji*: to awaken a sleeping practitioner, when a junior priest visits a senior priest (juniors stand in front of senior priests' doors and announce themselves by snapping their fingers), and for the purpose of eliminating impurity.

We carefully use the toilet in a squatting position. A standing position is prohibited. *Shobogenzo Senjo* teaches us that the toilet paper should be new and clean, and that we should never use anything with writing on it. In ancient times people used spatulas for cleaning purposes.

We chant this verse before using the water:

As we are going to use this water,
may all sentient beings
move toward the supreme way,
attaining the Dharma beyond the world.

After going to the bathroom, hold the water container in your right hand, put a little water in the left hand and wash your private parts; then dry yourself with toilet paper using the left hand.

While using the water, chant the following:

As we cleanse defilement with water,
may all sentient beings
enter into the pure nature of patience,
achieving undefilement.

Leave the toilet area with the water container, and go to the wash basin. Recite the hand-washing verse:

As we wash the hands with water,
may all sentient beings



How to fold and hang the *jikitotsu*



How to fold and hang the *jikitotsu*

acquire supremely subtle hands,
with which to hold the Buddha Dharma.

Wash the water container and your hands, and put the container back in its proper place. Go to the *jokan*, *gassho*, and bow to your *jikitotsu*. Untie the *shukin* and put your *jikitotsu* on. Put some incense cream or powdered incense on your hands for purification. *Gassho* to Ususama-myo-o, and leave the lavatory. A communal-use incense container is available on the basin. Private incense containers are tied on one's own *yotai* (waist-belt).

Zen and other Buddhist temples display the verses for face washing and use of the toilet and bath on separate boards. These are placed in each washroom, lavatory and bath house.

The Three Thousand Majestic Manners Sutra says "to have a clean body means to cleanse excrement and to cut the nails of one's 10 fingers."

Accordingly, though body and mind are in fact undefiled, there is a way of cleansing body and a way of cleansing mind—purifying not only body/mind but also the ground under the trees. Even though the ground has never been truly contaminated, purification is something that is kept and held by the Buddhas. From now on, even after attaining the stage of Buddhahood, you should not withdraw from this practice nor abolish it. Its essential point can hardly be measured. This etiquette manifests the essential (truth). Attaining the Way is manifested by this etiquette.

You should clarify in detail that to practice like this is to purify and adorn the Buddha's land. Do not be careless. Do not use a toilet with the thought of finishing quickly so that you

can do something else. You should calmly consider that the Buddhadharmas are not thought about in the toilet (that is, the Buddhadharmas are there, but it is not necessary to bring it into the conceptual world).

My old Buddha (Tendo Nyojo Zenji) admonished all monks in the world about wearing their hair and nails long, saying, "Those who do not understand the purification of the hair are neither laymen nor monks; rather they are no more than animals. What ancestor did not purify their hair? Now I am convinced that one must be a real animal to be unable to understand purification of the hair." By virtue of this statement, those who never shaved their head have now learned to shave their head.

You should know that wearing long hair is admonished by the Buddhas and Patriarchs, and having long nails is the demeanor of a non-Buddhist. The descendants of the Buddhas and Patriarchs would not be fond of ignoring this admonition. Purify body and mind. Cut your nails and shave your hair.

—*Shobogenzo Senmen* (Washing the Face)

(f) *Gyoten Zazen* or *Goya Zazen* (Morning Zazen)

Fifteen minutes after the *shinrei* (wake-up bell), the *doan* strikes the *gaido-han*, the wooden *han* of the *shuso*'s quarters, and the wooden *han* of the abbot's room three times each, in this order.

Upon hearing the first *han*, the practitioners who have slept in the *sodo* (monks' hall) return to the *sodo* through the back entrance. The practitioners who have slept in other quarters also enter the *sodo*, but through the front entrance. They go to their seats and sit *zazen*. All the practitioners should enter the *sodo*

before the abbot enters.

Hearing the second *han* in the *shuso*'s quarters, the *shuso* enters the *sodo*. He or she offers incense, does *gassho* and bows to Manjushri, and then starts *jundo* (walking around the periphery of the *sodo* behind the sitting practitioners, starting from the back entrance). After *jundo*, the *shuso* goes to his or her own seat and sits *zazen* facing toward Manjushri.

The third *han* in front of the abbot's room announces the entrance of the abbot. Upon hearing the sound, the abbot proceeds with *jundo* (in this case, *jundo* refers to making the rounds to the various altars of the temple). At each hall, the monk in charge lights the candle and burns two sticks of incense, waiting for the abbot. The abbot starts *jundo* from the kitchen altar, where Idaten (or Itaten) is enshrined. Idaten is a guardian of Buddhist temples and a guardian of the monks' food. The *shosu* then strikes the *umpan* (cloud-shaped metal *han*) three times. Next, the abbot proceeds to the lavatory, bathhouse, Dharma hall (*batto*) and founder's hall (*kaisan-do*). At the Dharma hall the abbot bows three times, and with every bow the *den-an* (the monk who looks after the Buddha hall) strikes the *keisu* (big bell). Finally the abbot proceeds to the *sodo*.

Each temple or monastery has a different *jundo* course, but they all start from Idaten and end at the founder's hall or *sodo*. The abbot enters the *sodo* and offers incense to Manjushri, does *gassho* and bows three times. He or she walks around the inside of the *sodo* (*naido*) and outside of the *sodo* (*gaido*) to observe the practitioners, then returns to Manjushri and bows in *gassho*. The *doan* hits the *naido*-bell three times, signifying the beginning of the *zazen* period. To begin *zazen* is called *shijo* in Japanese: "to enter silence." Following the *naido* bell, the *shinsu* announces the time by beating a *hokku* (big drum) and hitting a small bell.

Following this the *shosu* strikes the *bonsho* 108 times. This set of bells is called *gyosho* (morning bell).

How to enter the *sodo*

Libei Shingi's Fushukuhanpo (The Dharma of Taking Food) teaches us to enter in *gassho*, stepping in with our left foot and then bowing to Manjushri. As a rule, the *sodo* is built facing the east; for this reason one enters on the south side of the entrance. The south side of the entrance is also your left-foot side. The practitioners enter next to the left doorpost.

When practitioners enter through the rear entrance, they enter with the foot closest to the doorpost. The same style applies to entering any hall or room. Practitioners show their respect to the abbot by never entering the *sodo* through the right half or middle part of the front entrance; only the abbot enters in this way. This etiquette was adopted by the Japanese tea ceremony as well as by other art forms.

How to do *gassho*

Put your hands perfectly together, palm against palm. There should not be any space between the fingers, and they should be fully extended. The tips of your fingers should align with the bottom of your nose. Make about one-fist space between your nose and thumbs. This is the rule. When you lower your hands, keep them upright or cock them a little. The tips of your fingers should also be in direct alignment with the motions of your head. You must keep your arms and elbows away from your chest. The point of *gassho* and bowing is not to pay attention only to your head and hands: you must bend the upper body from the lower back. As your head goes lower, your *gassho* mudra goes lower. This is Dogen Zenji's teaching in *Fushukuhanpo*.

However, when you look at the hands of a statue of a Buddha in *gassho*, they are always positioned at chest level instead of the correct position at nose level. This is done so that the Buddha's face is not obstructed by the hands when a person looks at the statue from below. Also note that it is leaning slightly forward. One may notice that the heads of Buddha statues are slightly larger than normal. The larger head is intended to be reminiscent of our mothers when we were babies, and therefore to engender the feeling that we are receiving affection.

How to get on the *jo* (platform or raised floor)

After entering the *sodo* in the manner noted above, walk to your seat and stand in front of it. Bow in *gassho* one time each to the practitioners on your right and left, and to your own seat. These practitioners return the bow in *gassho*.

Turn with *gassho* clockwise to face away from your seat and bow to the practitioner in front of you. At this time that person must return the *gassho* and bow to you. Practitioners facing the wall need not return the bow. When you get on the *jo* (platform), lift up the left sleeve of your *jikitotsu* with your right hand and tuck it under your armpit. Do the same with your right sleeve and left hand. Holding each sleeve under your arms, lift your *kesa* up around your hips with both hands and hold it.

Stand very close to edge of the *jo*, put your feet together on the floor, and sit on your *zafu* (a round-shaped sitting cushion) at the same time. Lift yourself up, supporting your weight with both hands, which are placed on the *tatami* part of the *jo*. Leave your slippers on the floor. You must not touch the *jo-en* (the wooden part of the *jo*). Put your left hand on the *tatami* part of the *jo* and, bending down, put your slippers together with your right hand. Your left hand must not be placed on the *jo-en*. Sit upright in

kokkafuza (full lotus position) on your *zafu*. Turn clockwise with your *zafu* to the wall and sit *zazen*. When you sit on the *zafu*, tuck both corner-edges of your *jikitotsu* sleeves under your knees. Then adjust the front part of your *kesa* so that it covers you in front, slightly touching the floor.

Next fold the extra part of the *kesa* so that it lies neatly on your lap. It is improper to cover your front with just a corner of your *kesa*. Also, it is inappropriate to put your sleeves on your lap or to wrap your hands in your sleeves. Even during the harsh winters at Zuijōji, no one covers their mudra with their sleeves. This is the rule. If you cover your hands with the sleeves, your mudra often becomes too relaxed. If your mudra becomes too relaxed, your mind will wander. The method of wearing the *kesa* has a long history that has developed into many different forms from different environments and cultures: we can see this in India, China, Japan and other Buddhist countries.

It may happen that a particular temple or monastery may have a way slightly different from that described above. The main point, however, is that while adhering to the regulations of a particular temple or monastery we should remember and try to practice as much as possible the original and traditional way (*nyoho*) of wearing the *kesa*.

When priests turn themselves during Buddhist ceremonies, most of the time they turn to the right, since to turn clockwise is the rule. This clockwise motion is also seen in South Asian countries. Devotees circumambulate an image of Buddha or pagoda to show their respect and regard for it, always moving to the right. It is emphasized in the *Kinhinkun* (Teaching of Walking Meditation) in *Hokyōki* by Dogen Zenji that the direction of walking during *kinhin* is always to the right and never to the left. Also, in *Bendōho*, Dogen Zenji says that after putting on your *kesa*, you

should turn to the right in *gassho*.

How to sit *zazen*

There are many guidebooks and manuals for the instruction of *zazen*. Two by Dogen Zenji are *Fukanzazengi* and the *Zazengi* chapter of *Shobogenzo*. *Fukanzazengi* is more inclusive and comprehensive, while *Zazengi* is more simplified and direct.

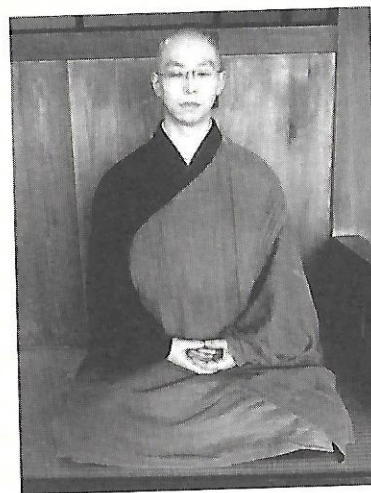
Shobogenzo Zazengi says, "During *zazen*, you should wear the *kesa*. Put down a cushion."

In *Bendoho*, it says that generally when sitting *zazen*, we wear the *kesa* except for late afternoon and early morning *zazen*. After early morning *zazen* we chant *Takkesage* (Verse of the *Kesa*), after which we put it on. When entering the *sodo* for late afternoon *zazen*, we enter with our folded *kesa* on our left arm and go to our seat. We then take our folded *kesa* off our arm, put it on the *kanki* and begin our *zazen*. We must not move our *kesa* around in just any old way.

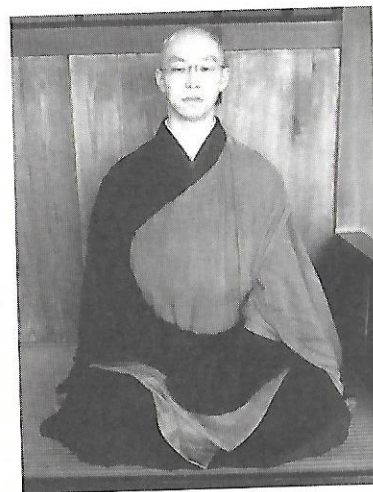
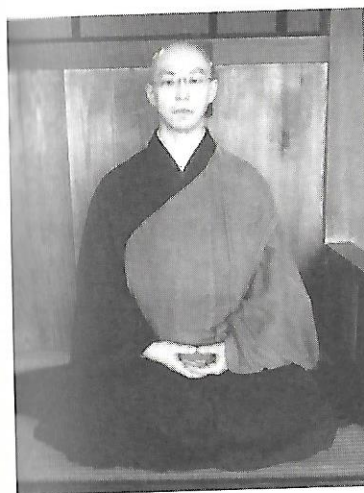
It is said in *Bendoho* that in the old days, practitioners stuffed billowed cattail flowers into their *zafu*. They put the *zafu* on a *zaniku* (a mat on which we sit *zazen*). A *tatami* or *zabuton* (square cushion) may be substituted for the *zaniku*. The standard size of a *zafu* (before stuffing) as shown in *Zazen Yojinki* is about 36 centimeters in diameter.

The cushion is not placed completely under your crossed legs but only under the rear half, so that the mat is beneath the legs and the cushion beneath the spine. This is the way that all the buddhas and ancestors have sat during *zazen*.

—*Shobogenzo Zazengi*



Correct



Incorrect

How to arrange the *jikitotsu* and *kesa*

Spread the *kesa* over the knees. You should not let the inner robe show, and the *jikitotsu* should not hang over the *jo-en*. You should sit a bowl's width from the *jo-en*, thus protecting the purity of the *jo-en*.

—*Fushukuhanpo*

The *jo* is a platform or raised floor. The front side of the *jo* has a wooden part called the *jo-en*. Our *kesa* and *oryoki* are placed on the *jo-en*. At mealtime the *jo-en* is used as a table, and practitioners place their *oryoki* sets on it. First we put our *hattan* (place-mat) on the *jo-en*. Then we put our *oryoki* sets on it. Also, in the evening when we sleep, we place our pillows there. We should always have enough space between our knees and the *jo-en* to place a Buddha-bowl (about 15 centimeters).

Then we sit in *hankafuza* (half lotus position) or *kekkaifuza* (full lotus position). We cannot say that *hankafuza* is either a formal or informal way of sitting. In *Zennen Shingi* and in *Fushukuhanpo*, it says that at mealtime *hankafuza* is the formal sitting position.

Sit in either the half lotus or full lotus position. For the full lotus position, place your right foot on your left thigh and your left foot on your right thigh. The toes should be even with the thighs, not out of alignment. For the half lotus position, simply place your left foot on your right thigh.

—*Shobogenzo Zazengi*

The full lotus position is the basic sitting posture. The toes of our crossed legs should be even with the outside line of our thighs. To do this, we must first sink the ankle deep into the inside of the thigh when first crossing our legs; otherwise, our toes and thighs will slip out of line.

To sit in the half lotus position, we bend our right knee and

place our foot close to the *zafu* (sitting cushion), then put our left foot on our right thigh. The line made by our left toes should be even with the outside of our left thigh.

Good form means the knees should touch the floor in both the full lotus and the half lotus positions, but we should understand that each practitioner has a different body structure, and that for some this posture may be very difficult, while for others it may be quite easy.

Loosen your robe and underwaist, and arrange them properly.

—*Shobogenzo Zazengi*

“Your robe” in this instance means the *kesa* or Buddha's robe. In the past, all Zen monks at Mount T'ien-t'ung wore robes that consisted of two pieces. The upper garment is called the *henzan* or *hensan* in Japanese, while the bottom piece is known as the *kunsu*. Later the two pieces were sewn together, and it is now called a *jikitotsu* or priest's robe in Japanese. The *kunsu* has a waist belt. In *Hokyoki* it is taught, “Tie the waist belt together because this lessens the possibility of the practitioner becoming tired and drowsy during *zazen*.” When we sit *zazen*, we need to plan so that our underwear and undergarments do not restrict or confine.

Place your right hand on your left foot and your left hand on your right hand. Put the tips of your thumbs together. With your hands in this position, place them against your body, so that the joined thumb tips are aligned with your navel.

—*Shobogenzo Zazengi*

This mudra is called the *dharmadhatu*, or cosmic mudra (*hokkai-join* in Japanese). The second joint of the left middle finger lies on top of the second joint of the right middle finger. If your posture is not straight and upright, in accordance with these guidelines, it is difficult to do the mudra correctly. Conversely, when your posture is correct you can do a well-formed mudra. It is best to maintain your mind in a clear state, not deviating from the teachings. Some exceptions are made to the above, given the fact that some people have longer or shorter arms, fingers or bodies. Regardless, we should try to make the mudra a rounded, gem-like shape.

Some people say that the posture before enlightenment is called the *goma-za* posture, while that after enlightenment is called the *kissho-za* posture. In the *goma-za* posture, the left hand is placed on the right hand, and the left foot is placed on the right thigh. In the *kissho-za* posture, the right hand and right foot are placed on the top. We often see the *kissho-za* posture on Buddhist statues. Dogen teaches us that when we do *zazen* we “place the mind in the palm of the left hand”:

The head priest compassionately taught: “When you do *zazen* you place your mind at various locations (the tip of the nose, the lower abdomen, and so forth). All of them are expressly prescribed. But to place the mind in the palm of the left hand is the way correctly transmitted by the Buddha-patriarchs.”

—*Hokyoki*

About crossing our legs

Today many Japanese people live a Western lifestyle using tables and chairs, so the custom of sitting on the floor has become somewhat difficult for them. People now need to train themselves to sit

on the floor. It appears that this new lifestyle even affects young or modern people’s personalities, and some people feel that sitting on the floor is archaic. In response, some have developed a strong resistance to this traditional Japanese custom.

We must remember, however, that when a traditional way is changed into a modern or more convenient way, its original essence becomes watered down. This means that the fundamental thinking behind it has digressed further from its true nature. Our practice can be understood only through our body. If we have a desire to practice the authentic Buddha Way, we should practice sitting on the floor.

In both the full lotus and half lotus positions, the knees should touch the floor or mat. This steady position settles our equilibrium. This is not only true of the Japanese, but also of foreigners, who practice *zazen* in their own countries: they say that sitting *zazen* on the floor is more stable than doing it in a chair. Some people feel that sitting *zazen* on a chair is the more comfortable way, but this needs to be considered carefully.

Overweight people or those who lack the flexibility to bend or cross their legs can loosen their bodies by soaking in a hot bath and massaging their muscles and joints while sitting in the lotus posture.

Straighten your body and sit erect. Do not lean to the left or right; do not bend forward or back. The ears should always be aligned with the shoulders, and the nose aligned with the navel. The tongue should be placed against the front of the palate. The breath should pass through the nose. The lips and teeth should be closed. The eyes should be open, neither too widely nor too narrowly.

—*Shobogenzo Zazengi*

These rules are indispensable to *zazen*. Dogen Zenji teaches us the correct posture for our torso, head and neck. The following are standard instructions for beginners: "Throw your chest (out) with your seat pushed back. Sit with enough energy to break the ceiling from the top of your head." If your posture is too curved, it cannot be called the proper posture; in this unnatural posture we cannot breathe even one breath correctly.

We must practice breathing harmoniously at all times during *zazen*. Practitioners must gain mastery of abdominal breathing. To do this abdominal breathing, we must sit in the proper posture. The lower abdomen is located about two inches below our navel. Practice letting the inhalation reach the bottom of the abdomen. We settle the eyes at a point about one meter from our seat and leave them half-opened. If we close the eyes completely, we will become drowsy. *Zennen Shingi* says we should avoid drowsiness by keeping the eyes opened.

If someone has grown fully accustomed to *zazen* by putting in 40 or 50 years of practice, and has gotten to the point of never dropping the head in a doze, it is all right for such a person to close the eyes during *zazen*. However, beginners not accustomed to *zazen* should sit with the eyes open. Should practitioners feel tired of sitting for a long time, it is acceptable to adjust the legs. This is the authentic transmission that has been passed directly down from the Buddha himself.

—*Hokyoki*

Adjust your body and mind in this way; then exhale fully and take a breath.

—*Shobogenzo Zazengi*

Body and mind are not separate from each other. When our

body posture is correct, our mind becomes settled. Our posture, breathing and mind are fully integrated; these three are not independent of each other. Open the mouth and take a slow, deep breath. This breath is a type of artificial yawn. First, push back and lift up the shoulders, then drop the head back so that you are looking at the ceiling. Open your mouth and take a deep breath. Then, while exhaling slowly, move the head forward so that you are looking down the front of the body. You will be able to relax by repeating these inhalations and exhalations several times. By this action our minds become settled and we can enter into the Buddha's *zazen*.

Open your mouth for a while, and if a long breath comes, breathe long; if a short breath comes, breathe short. Gradually harmonize your breathing and follow it naturally. When the timing becomes easy and natural, quietly shift your breathing to your nose.

After sitting down, you should move your body seven or eight times from the left to right, shifting from large to small. Then you should sit like an immovable mountain.

—*Zazen Yojinki*

Having thus regulated body and mind, take a breath and exhale fully. Sitting fixedly, think of not thinking. How do you think of not thinking? Nonthinking. This is the art of *zazen*.

—*Shobogenzo Zazengi*

Concentrating on the waist area, gently sway the upper body as far as the side stretches and do the same on the other side. These movements are very helpful for the muscles, blood circulation, bones and joints. Even though there is less of a particular form or pattern for this movement, we must keep our action quiet

and gentle. We should be careful not to disturb others. This action should not be performed like an exercise, bending or twisting with exaggerated action or swinging the shoulders and head roughly. Such actions are not thoughtful or compassionate. Sometimes we may twist the upper body to alleviate stiffness, but we do not need to bend the back or neck so much toward the floor that the head might actually touch the floor or the person in the seat next to us. This type of movement does not help our body very much, and in fact disturbs others.

The breath should go smoothly in and out, neither panting nor making noise, neither long nor short, and neither slow nor fast.

—Bendoho

When we forget the delusive activity of the mind, we can sit *zazen* in the context of the Buddha's conduct. This is the key to *zazen*. Thus *zazen* is simply the Dharma Gate that opens into the compassion of the Tathagata (Shakyamuni Buddha).

Put yourself in *zazen* with the mind that is beyond thinking and not-thinking; simply sit *zazen* and do nothing else.

—Zennen Shingi

Dogen Zenji is quoted as follows in *Shobogenzo Zazenshin* (Lancet of *Zazen*), on a talk between Yuen-shan (Yakusan Zenji) and a monk:

While the great master Yuen-shan Hung-tao was sitting *zazen*, a monk asked, "What is thinking in immovable steadfast sitting?"

The master said, "Think not-thinking."

The monk asked, "What is thinking not-thinking?"

The master said, "Non-thinking."

Since thinking and not-thinking are not in opposition in *zazen*, Yuen-shan uses the expression "non-thinking," which means beyond thinking, or absolute thinking, liberated thinking, or casting off body and mind. The instruction of "non-thinking" is the dharma-art of *zazen*. The way of *zazen* with the proper posture, or the dharma-art of immovable steadfast *samadhi* (concentrated meditation) in sitting must be studied through *Fukanzazengi* and other texts.

When you want to find a pearl in the sea you must be careful to maintain the stillness of the water. If you are not careful you will cause waves, making it difficult for you to get the pearl. When the water is still, it is clear; at this time we can naturally see the pearl in the sea.

—Zennen Shingi

Hozen (concluding the *zazen* period) and swaying

The length of the *zazen* period is determined by the length of time it takes a long stick of incense to burn. Generally incense burns in about 40 to 50 minutes. Concluding the *zazen* period is called *hozen* in Japanese.

When a *zazen* period ends, the *jikido* or *junko* puts the *kyo-waku* ("encouragement stick") back, and practitioners begin to sway the body from right to left. (At most temples, practitioners wait until a bell is struck before they begin these swaying movements.) When swinging the body from right to left, we should first sway the neck, working our way down to the waist with larger and larger movements.

This should be done quietly. When we begin *zazen*, we swing

from larger to smaller movements, but when we conclude the period we do the opposite. At this time we turn ourselves clockwise, put our slippers on the floor, and prepare to put them on. Then, stretching out our legs, we get down from the *jo*. After standing on the floor, directly straighten and fluff the *zafu* and bow to it in *gassho*. Turn clockwise in *gassho*, face away from the seat, and bow to the practitioner in front of you. This process should be done slowly and carefully.

When you want to get up from *zazen*, put your hands on your thighs with palms up and move your body seven or eight times from left to right, with the motions getting progressively larger. Then open your mouth and inhale, put your hands on the floor, gently arise from your cushion, and quietly walk around. Turn your body to the right and walk to the right.

—*Zazen Yojinki*

How to walk in *kinhin* (walking meditation)

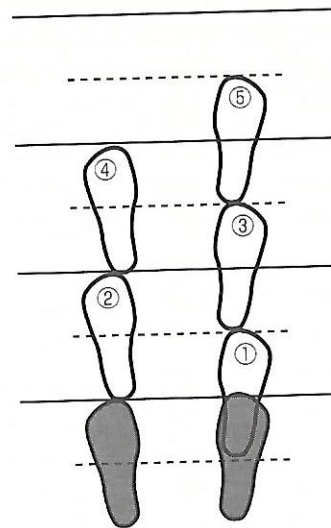
Kinbin is done after *zazen* or between *zazen* periods. When practitioners walk in *kinbin*, they walk in a column or row. The Chinese character *kin* means “lengthwise,” while *bin* means “to go” or “practice.” We slowly and quietly walk clockwise.

The form for the upper part of the body (torso, head, and neck) is the same as for *zazen*.

After getting down from the *jo*, we stay in front of our own *jo* but turn ourselves to the right and prepare for *kinbin*. Before we begin *kinbin* we stay at the same spot and do standing meditation for five or 10 minutes in *shashu*. By standing, practitioners stretch the leg muscles while keeping the legs straight. Though this standing meditation is not currently practiced at many temples, it remains important.

To do the *shashu* posture, we put the thumb of the left hand inside a fist made by that hand, lightly rest it on the chest and lightly cover it with the right hand. Make sure that your *shashu* does not fall lower than the chest. Stretch the arms so that they form a horizontal line parallel to the floor. Leave about a fist-sized space between the heels. The toes should angle open and remain a chest's width apart. Keep the eyes half-opened and focused about two meters from the toes. The half-opened eye should resemble a willow leaf. Buddhas and elephants have these kinds of eyes, which are full of compassion and dignity. They also represent gentleness. These half-opened eyes that we maintain in *zazen*, standing meditation, and walking meditation are called “elephant eyes.”

A *naido* bell is rung to signal the beginning of *kinbin*. We start *kinbin* with the right foot. Each step, half a foot-length forward,



How to walk in *kinhin*

is taken with one breath. We do the same breathing as in *zazen*. Step forward with the exhalation, without bending the knees, keeping the body stable and straight. Shift the weight of half the body onto that foot and inhale. When bringing the trailing (left) foot forward, exhale. Some temples do *kinhin* in the *kinhin-roka* (hallway), which is located outside the north-side *jo* and the south-side *jo*.

It is going without going; it is moving without moving.

It is seeing in the distance a quiet mountain.

We vow to the Tathagata to walk gently and slowly.

In *kinhin* we follow our respiration.

Without looking upward or downward at the feet, and without bending the body, we step forward.

When you see *kinhin* from close by, it appears that the practitioner is standing in one spot.

Don't sway the head, shoulders, chest and back.

—*Hokyoki*

Shoso Manjushri Bodhisattva

In the tradition of Soto Zen, an image of Manjushri Bodhisattva is enshrined in the *sodo*, while an image of Avalokiteshvara Bodhisattva is enshrined in the *shuryo* (monks' quarters).

There are several kinds of images of Manjushri Bodhisattva. One depicts his face emanating a youthful or childlike expression. This expression symbolizes simplicity and purity. Another shows him sitting in the half lotus position on a lion holding a sword and/or a sutra scroll. In yet another he is depicted as a priest sitting on a chair, a manifestation called "Shoso Manjushri Bodhisattva." Zuioji's *sodo* enshrines Shoso Manjushri Bodhisattva. He wears the *nyoho-e* made following his arm or *chu* size, and he is sitting on a *zagu* sewn in accordance with traditional methods.

During the winter practice period, we cover Shoso Manjushri's chair, his *jo*, with a sheet that is called a *hi* (pronounced "he"). A *hi* is used to cover a monk's body during morning *zazen* or at night when the weather is cold. A painting of Shakyamuni Buddha's enlightenment is placed in front of Shoso Manjushri Bodhisattva's *jo* during the *rohatsu sesshin* (winter practice session commemorating the Buddha's enlightenment), and a painting of his Nirvana (*nichuan-e*) is placed there during the Nirvana Day *sesshin*.

Eko Hashimoto Roshi said the following about Shoso Manjushri Bodhisattva at the Opening Ceremony of Zuioji's new *sodo*:

Shoso Manjushri's image is enshrined in the *sodo*. These days it is common to see the Manjushri image sitting on a lion and holding a sword, but this is not traditionally accurate. If Southeast Asian priests saw this image they might not honor it. According to the traditional way or *nyoho*, Manjushri appears as a priest sitting on a chair. This is called the Shoso Manjushri Bodhisattva.

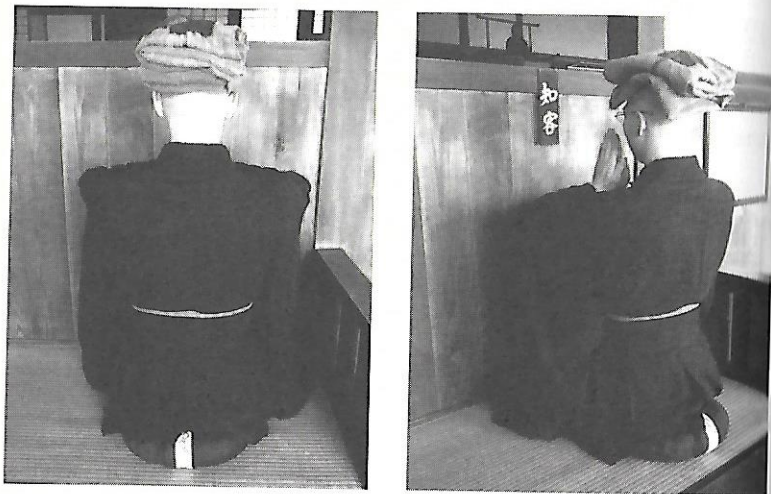
According to the authentic Buddhist way, the chair itself is the lion seat or diamond seat. Holding a sword symbolizes the Buddha's wisdom, but in the image of Shoso Manjushri, *kek-kafuza* (the full-lotus position) represents the Buddha's wisdom. This diamond seat, which emanates Buddha's wisdom, is not reserved for Manjushri alone, but for all of the seats (*jo*) of the practitioners sitting in both the *gaido* and *naido*. We regard all of the practitioners who come to the *sodo* as Bodhisattvas. They sit on the *jo* in the full or half lotus position. As a representative of these Bodhisattvas, Shoso Manjushri Bodhisattva is enshrined in the center of the *sodo*.

Daikaijo (announcement of the end of morning zazen)

The announcement of the end of morning *zazen* by the various instruments (*han*, *umpan*, drums and bells) is called *daikaijo*. Each monastery has a slightly different method of *daikaijo*.

The *shosu* strikes the *bonsho* 108 times. Then the *shinsu* or *shoten-kaban* announces the hour, either according to the clock or sunrise, by *sodo*-drum and *gaido*-bell. Next, the *anja* (kitchen attendant) strikes a total of three rounds on the *umpan*, a cloud-shaped copper gong that hangs in front of the kitchen. The striking of the rounds begins slowly, gradually accelerating up to the end. During the third round, the *umpan*, *sodo-han* and abbot's *han* (*hojo-han* in front of the abbot's room) are slowly struck alternately. This third round announces the *daikaijo*.

The person striking the *han* must have extensive experience. One should hold the wooden mallet lightly in the center of the *han* and wait for the sound of the *umpan*. It should not be a sharp hammering noise. It is important to become familiar with



Putting the folded *kesa* on top of the head

the process by listening carefully, so that we can produce a clear and resonant sound. The *daikaijo* finishes with one strike of the *umpan* and then one strike of the *han*.

Takkesa—putting on the kesa

After the *daikaijo*, the striking of the *naido*-bell announces *hozen*, or the end of the *zazen* period.

At the beginning of the third round of the *daikaijo*, we quietly stand up from our seats and go to the *kanki*. We bow in *gassho* to the *kesa*, which is placed on the top of the *kanki*, take the wrapped *kesa* with both hands, return to our seats and sit in *kekkaфуza*. Then we take the *kesa* out of the *fukusa* (wrapping cloth) and put it on top of our heads.

The *kesa*'s folded side faces the left shoulder while the edge of the top side faces the right shoulder. Thus, the folded *kesa*'s longer sides are perpendicular to the line running along the shoulder and the shorter sides are parallel to it. While sitting in *gassho* we recite the "Verse of the *Kesa*" three times. After the chanting, we bow in *gassho* and, while sitting, put on the *kesa*. The "Verse of the *Kesa*" may be chanted without putting the *kesa* on top of the head. Alternatively, the *kesa* may be held up with both hands at eye level. However, the traditional way is to put the *kesa* on top of the head.

When Dogen Zenji was at T'ien-t'ung-shan in China sitting *zazen*, a monk sitting next to him held up the *kesa* with both hands, put it on his head, and in *gassho* recited the "Verse of the *Kesa*." After the monk chanted the verse three times he put on his *kesa*. Dogen Zenji had never seen this great practice before; he was deeply moved and even shed tears from a feeling of joy mixed with sorrow. He describes this in the last part of the chapter called *Kesa-kudoku*, saying that his robe's collar was wet from tears.

When I was in Japan I read the Agama sutras (early Buddhist discourses) and found the “Verse of the *Kesa*”; I also found that one should place the *kesa* on the head before putting it on. Not knowing the correct way to do it, I asked my master and friends, but none of them knew. I felt very bad that I had wasted a long period of time without knowing how to handle the *kesa* properly, including three years at Hieizan and nine years at Kenninji. Now, due to good karma accumulated in previous existences, I was able to see and hear with my own eyes and ears the manner in which to wear the *kesa*. I was extremely grateful. If I had stayed in Japan, I would not have had a chance to witness this great practice. I took pity upon the people of my country because they were not able not see it.

At this time Dogen Zenji quietly vowed to become a direct disciple of Bodhidharma, correctly transmitting the teaching of Shakyamuni Buddha. He vowed to see, listen to and wear the Buddha’s pure direct teaching. He vowed that all sentient beings would attain Buddhahood through seeing and wearing the *nyoho-e* and through listening to the “Verse of the *Kesa*.” After he went back to Japan he strongly recommended people to wear the *nyoho-e*. By his earnest vow many lay people and monks began to wear it. Because of Dogen Zenji’s vow regarding the *kesa*, today’s Soto Zen practitioners know how to wear it correctly.

How great, the robe of liberation,
a formless field of merit.
Wrapping ourselves in Buddha’s teaching,
we free all living beings.

Eko Hashimoto Roshi wrote a poem about Dogen Zenji’s impressions, which was written on the *rakusu* that practitioners received at the *Kesa*-receiving Ceremony. The poem reads as follows:

As the Un-do of great integrity comes to open calmness,
The adjoining monks heartily perform the ritual of receiving
the Buddha’s robe.

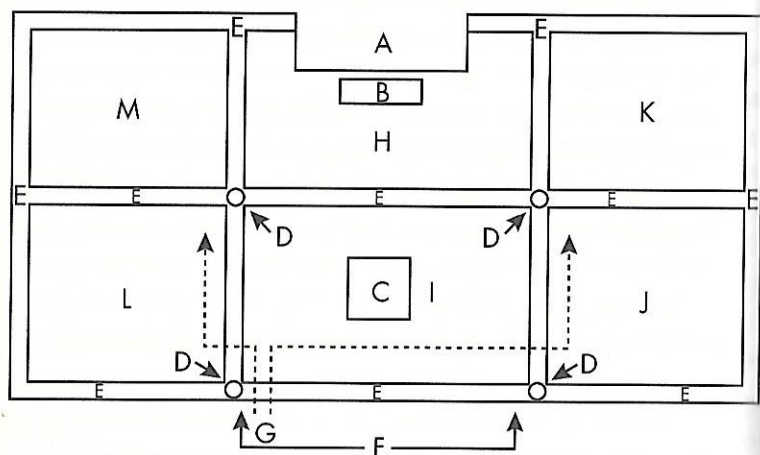
The Patriarch’s tears streamed ceaselessly down with pain and
joy.
May the descendants share everlastingly this great
compassion!

(11) *Choka Fugin*—Morning Service and Chanting

The system of striking the bells, *han* and other instruments is described in *Gyoji Kihan*. The following outlines only the Zuijoji Sodo method, because each temple differs slightly from others.

Entering the Buddha hall (*butsuden*) or Dharma hall (*hatto*), the *shuso* (head monk) or the *den-an* (*butsuden anja*) strikes the *densho*-bell. The *chiden* (custodian) lights the candles, prepares incense and makes any other necessary preparations for the altars. When finished, he or she claps the *kaishaku* (clappers) twice signaling that the preparation has been completed. Then the *shosu* strikes three rounds on the *densho*-bell.

Officers staying in quarters outside the *sodo* enter during the first round, while the *sodo* practitioners enter during the second round. In *shashu*, practitioners enter the hall next to the west side post (*rochu*) stepping in with the left foot first—the same as we do in the *sodo*, main gate or other rooms. Upon entering any room,



- | | | | |
|---|--------------------------------------|---|---|
| A | <i>Shumidan</i> (altar) | H | <i>Naijin</i> (inner sanctuary) |
| B | <i>Maejoku</i> (front table) | I | <i>Daima</i> (large room) |
| C | <i>Haiseki</i> (bowing mat or seat) | J | <i>Higashi-wakima</i> (southeast alcove) |
| D | <i>Rochu</i> (pole) | K | <i>Higashi-shicchu</i> (northeast alcove) |
| E | <i>Shiki-i</i> (door sill) | L | <i>Nishi-wakima</i> (southwest alcove) |
| F | <i>Hasshaku-ken</i> (entering place) | M | <i>Nishi-shicchu</i> (northwest alcove) |
| G | Entrance | | |

Floor plan of the Zuijōji *hatto* (Dharma hall)

we must remember never to step on the door sill. After entering the *butsuden* or *hatto*, we bow in *shashu* to the altar. Practitioners at Eihei-ji do this slightly differently.

To accommodate a larger number of practitioners, the participants step inside the hall a few steps, then stand in *shashu* and bow. Traditionally the *butsuden* or *hatto* is built facing south so that there are two east alcoves and two west alcoves, with the altar in the center of the hall. After bowing, we walk to either the east side or the west side and stand in parallel lines side by side. After arriving at our spot we face the altar and bow in *gassho*.

Then we turn to the center.

Raihai—doing prostrations

Raihai is the offering of three or nine prostrations or full bows to the Buddhas. A set of three prostrations is called *fudo-san-pai*, while a set of nine prostrations is called *fudo-kyu-hai*. In Japanese *hai* means “bowing,” *san* is “three” and *kyu* means “nine.” The ceremony is led by the *doshi* (officiating priest). The *doan* rings the bells in conjunction with the *doshi*’s actions of standing, bowing, and sitting. Using the bells as cues, the rest of the participants follow the *doshi*’s actions. Each person’s movements must harmonize with those of the others. So as not to confuse the *doshi* and others, the *doan* must practice finding the best timing to strike the bells by watching every detail of the *doshi*’s manner and action.

The *doshi* offers incense at the altar, then bows in *gassho*. At this time the *doan* strikes the *inkin* (handheld bell) for the first time. As the *doshi* turns clockwise and faces south, the *inkin* is struck the second time, and as he or she walks past the right side of the bowing mat, the *inkin* is struck the third time. When the *doshi* arrives at his or her mat and begins to unfold the *zagu*, the accelerated striking of the *inkin* begins. The others then turn to the altar and spread their *zagu* on the floor, prostrating three times.

Raihai is a primary gate through which we enter the solemnity of ceremonies, since it has components of faith, practice, and manifestation of the Buddha’s compassion.

There are different methods of spreading the *zagu*, depending upon the position of the object to which we bow. We generally stand with our feet pointing to the altar, turning only the upper half of our body. Participants on the east side of the hall turn their upper bodies to the right, while those on the west side turn their

bodies to the left. In this position we unfold the *zagu* and spread it out to face the altar. Even if we cannot face the altar exactly straight on, it is not necessary to spread the *zagu* out at an angle. The first seat on the northeast alcove (*higashi-shicchu*) is the special seat for the *seido* (head priest from another temple) and a second seat sits directly across the *naijin* on the west side of the hall. The other special seats are placed inside these, successively further from the *daima*. Those seated in these special positions, directly to one side or the other of the altar, bow directly to the altar; they do not turn with the assembly to face north.

The practitioners bow with an unfolded *zagu* (*ten-zagu*), then spread out the *zagu*, facing the altar in the correct manner, and stand at the foot of the *zagu* in *gassho*; then we prostrate. When we bend the upper half of our body, we hold the left sleeve of the *jikitotsu* and the *kesa* covering the left arm with the right hand, and the right *jikitotsu* sleeve and the front part of the *kesa* with the left hand so as not to sit or step on them. We then bow down on the *zagu* with an attentive mind so as not to let the *kesa* protrude beyond the *zagu* and touch the floor.

When we bow, we first touch our knees to the *zagu* or floor, and then reverently raise our arms and hands to ear level. All the fingers must be together and fully extended, and the forehead must touch the floor. This is an important Buddhist practice, because it means we are receiving Buddha's feet (in our hands) with our whole body. By prostrating our entire body on the ground, in the form of touching our forehead, both hands, arms and legs (knees and foot) to the ground, we are able to take refuge in the Buddha with our whole body and mind.

We express our true heart through this form. I have heard that our ancestors often got corns on their foreheads from the daily prostrations they performed while chanting the three thousand

names of the Buddha. Southeast Asian Buddhists perform prostrations with slightly different form: they stretch their entire bodies out on the ground. I was very impressed to see many pilgrims prostrating in this way before the pagoda in Bodhgaya, India.

The adoration of the 57 Buddhas

In this practice, the participants generally chant the names of the 57 ancient Buddhas and only the *doshi* bows, but properly speaking, all of the participants should bow. At the chanting of the names of Shakyamuni-butsu Daiosho, Bodhidharma Daiosho, and Eihei Dogen Daiosho, people usually lower their heads. Since there is no difference in the relative importance of the Buddhas, there is no particular rule about how many times we should bow. However, the *doshi* needs to be mindful that each temple has its own way of bowing during the chanting of the names of the 57 Buddhas, so as not to confuse people.

In the beginning of chanting the *eko-mon* (dedication) which follows the chanting of the names of Buddha, everyone including the *doan* stands and faces the altar and bows to the ancient Buddhas. As a rule, the participants who have specific duties and the *doshi's* *anja* (assistant) leave the hall first after the service.

The breathing used in parts of the *eko-mon*, or dedication, for example, "*yorai*," "*koi negau tokoro wa*," and "*atsumuru tokoro no kudoku wa*" is important. Since these phrases are in fact exaltations in the form of a *gatha* (*ge*), we chant them without pausing for breath.

How the *ino* leads others in *kokyo* (chanting)

When the *ino* leads and chants the beginning of an *eko-mon*, he or she must read it clearly and neither too fast nor too slowly. The pace should be natural and should not lead to a peculiar

way of chanting. The *ino* sets the tone for chanting. We must be respectful in reading the sutra or *eko-mon*, so as not to misread it, because the objective of the chanting is to confess openly to Buddha with our whole heart, mind and body. The point is not to sing a beautiful solo but to arouse our faith.

Awareness of handling the *eko-zoshi* (book of dedications of merit)

When we chant a sutra, we always read an *eko-mon* after it. In the Morning Service, Noon Service, Evening Service and other special services, the *eko-zoshi* is an absolute requirement, except when chanting the *fueko-mon* (universal dedication of merit).

The procedure for passing the *eko-zoshi* from the *den-an* to the *ino* is a complicated and difficult procedure that has to be practiced many times. If we utilize fancy or intricate procedures for the participants in a ceremony, these movements or actions can turn into a performance, which can mean that the ceremony deviates from our original intention of simply handing the *eko-zoshi*, which contains our dedication to the Buddhas, to the *ino*.

When performing a procedure, the *den-an* focus in a state beyond emotion or thinking, so that wherever they are in the *nai-jin* or *daima*, their walking pace is constantly harmonized with the chanting pace. We adopt this way of walking from the method of walking meditation. The walking must be a consistent pace from the beginning to the end. When the *ino* and *den-an* communicate properly, the ceremony goes smoothly.

Because the Buddhas' and Patriarchs' names, *tange* (exaltations), *kisei-mon* (prayers) and *kuyo-nenju* are respectfully written on the *eko-zoshi*, we should treat it with respect. First we spread a *fukusa* (wrapping cloth) on a *sanbo* or *kendai* (lectern), and put the *eko-zoshi* on it. Then the *den-an* reverently carries the *eko-zoshi* and solemnly passes it to the *ino*. The following

etiquette should be followed by the *ino* and *den-an*:

1. Do not step on the edge of the *tatami*.
2. Do not walk in an unrefined manner.
3. Keep correct posture.

Ho Hashimoto Roshi talked to practitioners about the proper attitude to take during the *Daihannya Tendoku* (opening of the *Great Perfect Wisdom Sutra*):

At local temples during the *Tendoku* ceremony, priests often put the *Daihannya Rishumon Sutra* book down on the table noisily. It seems that they are hitting the sutra book on the table. But when we use sutra books we should treat them with the same care as if they were the Buddha's body.

A low, quiet tone should be maintained during recitation. Gento Sokuchu Zenji, who was the Fiftieth Abbot of Eihei-ji, remarked as follows:

By all means recite the sutras in harmony and at the same pace as the other participants, so that if a breath is needed, the words at that point are omitted and the chanting is picked up again at the same place as everyone else. Strictly prohibit using a high voice or a shouting tone. Chant the sutra with your ears.

He put the above teaching in writing and instructed practitioners in it. Also the phrase, "chant the sutra with your ears" was often used in his oral instructions. Using our own ears, we must be aware of the pace of the *mokugyo* (wooden fish drum) and of the sound of others so that each of us can chant with one voice

to create good harmony. We must practice carefully the reading and chanting of the sutras with the ears so the chanting does not become a mixed chorus. For this, senior practitioners are usually asked to take the *doan* and *ino* positions.

If for some reason we have to read a sutra in a short period of time, we should read a shorter sutra instead of quickly reading a longer one. If it is truly necessary to read a long sutra in a short period of time, the *ino* should lead the chanting at a faster pace from the beginning to the end, and also should not change the pace at any time during the chanting.

***Sange-mon* and *Sona-ho* (formless repentance)**

According to custom, most Buddhist services begin with the reading of *Sange-mon* (Repentance Verse) and *Sona-ho* (Three Refuges). These appear in the beginning of our daily sutra books. We should consider why they appear on the first page and read them first during the service.

As we know, our Buddhist predecessors continued their practice of work and chanting throughout their entire lives. Whenever they came upon an unhappy event, they accepted it and admonished themselves that their practice and understanding of the teaching through chanting sutras was insufficient: this motivated them to practice even harder.

In the Morning Service, after three prostrations, we chant *Sange-mon* and *Sona-ho* three times while facing the altar in *seiza* (sitting position with knees folded) and with our hands in *gassho*, following the *ino* and the instruments.

***Shitsunai-kankin* (private morning service)**

After the Morning Service, the priests go to the *kaisan-do* (founder's hall) to perform *shitsunai-kankin*. Essentially the service is

held at each participant's altar. In Zuioji Sodo, instead of chanting at our own altars, we practitioners do the service with others in the *sodo* because it is a learning experience for us.

The following illustrates the simple manner of *shitsunai-kankin*: the *ino*, *shuso* or a representative of the practitioners goes to the front of the founder's altar and offers incense. Everyone prostrates three times and then sits down facing the altar. Since Zuioji Sodo uses the *sodo* for this service, the *ino*, *doan* or a representative goes to the Shoso Manjushri altar. The *ino* leads *Sange-mon* in classical Japanese. Practitioners repeat the text three times and then chant the Triple Treasure with their hands in *gassho*.

Then we recite the names of each *daiosho* (master) of our own Dharma-lineage after the name of Keizan Jokin Daiosho. While we are reciting, we prostrate at least seven more times. When we recite the name of the *honshi* (the First Teacher, Shakyamuni Buddha) three times, we again prostrate three times. After this we recite the name of our *sangakushi* (practice teacher) three times with three prostrations. In the original or formal way, when we recite this service in our own room, the names of the *jugoshi* (ordained teacher), the *hodoshi* (*shuso* teacher), and the practice teachers are chanted. Since Zuioji Sodo does not provide practitioners' rooms, everyone does the recitations in the *sodo*. After reciting these names, they prostrate and then sit down to recite the last sentence of *Shobogenzo Busso* (Buddha-ancestors):

Practicing under my late master, old Buddha T'ien-t'ung, at the time of the summer practice period in the first year of Baoging of Great Song (1227), I mastered the practice of receiving and bowing to these Buddha-ancestors. This can only occur between a Buddha and a Buddha.

On the third day, first month, second year of Ninji (1241), this was written and taught at Kannon Dori.

The ceremony concludes with the following *eko-mon* (dedication of merit):

We honor the Boundless Virtue of the Buddhas and Bodhisattvas. May their compassion embrace us.

We prostrate ourselves before the Buddhas and Bodhisattvas. May their wondrous power enter our hearts. Now that we have chanted *Shobogenzo Busso* and dedicated it to our Dharma lineage, we express our heartfelt gratitude and acknowledge our debt to all successive Buddhas and Patriarchs.

All buddhas throughout space and time,
all honored ones, bodhisattvas, mahasattvas,
wisdom beyond wisdom, maha prajnaparamita.

We lower our heads during the recitation of the names of each individual Dharma lineage. Then we chant *Kangan Zenji Hotsugan-mon* with our hands in *gassho*. We chant the Four Vows three times, and then prostrate three times. We should chant the Four Vows without pausing between lines, but in the Evening Service we chant it with pauses and prostrate at the end of the verse when the *keisu* bell sounds. We then fold the *zagu*, leave the hall and go back to our own quarters.

Notes on the Morning Service

The monastery environment enables us to carry out services and practices smoothly, with all of the practitioners acting together. In our teacher's or our own temple, we have to discover how to

adapt the traditional ways to daily practice, particularly with regard to the functions of the *ino*, *doan*, and other duties, which are usually performed by a single person. If we carelessly omit or change some part of the service, its true nature would become diluted.

We need to research carefully how one person alone should do the services, drawing from the source of the teaching in *Keizan Shingi*. Through this process, our practice truly comes alive in our daily life. In the days when *Eihei Shingi* was put into practice, the focus of practice was *zazen*, but later Keizan Zenji incorporated the chanting and *nenju* ceremonies to establish *Keizan Shingi* and the foundation of our daily practice.

Idaten or Idaten Fugin Service

The *Idaten Fugin* Service is held after the Morning Service. After the Morning Service, the *doshi*, *jisha* (personal attendant), and *nikido* (*sodo* keeper) leave the *butsuden* or *hatto* and proceed to the Idaten altar in the *tenzo-ryo* (kitchen). On the way, the *jisha* starts chanting *Hannya-shingyo* (the Maha Prajna Paramita Hridaya Sutra). After the *doshi* offers incense to Idaten, all chant *Shosaimyo-kichijo* (Removing Disaster) *Dharani* and *Idaten Kompon Dharani* three times, followed by the *eko-mon* (dedication of merit):

on ita teta moko teta sowaka
on ita teta moko teta sowaka
on ita teta moko teta sowaka

Now we have chanted the Prajnaparamita Sutra and *Shosaimyo-kichijo Dharani*, the *Dharani* of Removing Disaster; we dedicate them to

The guardian of Buddha Dharma, Ita-son-ten
 The guardian of the monks' meals
 The guardian of fire and hot water

May they pacify the inside and outside of the temple, remove the disasters of fire and burglary, and guide all temple-followers to awaken their faith and to adore the Triple Treasures.

Gyoji Kihan states that the *Idaten Fugin* Service is held on the fifth day of each month after the Morning Service but, according to our time-honored custom, the *Idaten Fugin* Service is held every morning. After completing *Idaten Fugin*, the participants proceed to the *butsuden* or *hatto* through the outer hallway. In front of the hall they chant *namu jita hokkai byodo riyaku* ("May we and others live in equality in the Dharma-world, and be benevolent toward each other") in *gassho* and prostrate.

Soko Fugin Chanting Ceremony

After the Morning Service the practitioners return to their own quarters to do their respective duties. The *anja* (kitchen attendant) goes to Soko Shinsai, the guardian of the kitchen stove, offers incense, rings a small bell, then chants *Shobogenzo Jikuin-mon* (Instructions on Kitchen Work), or *Daihishin* (Great Compassion) *Dharani*, and the *eko-mon*:

Now that we have chanted *Daihishin Dharani* we dedicate it to the guardian of the kitchen stove of this temple—

May this guardian protect the Dharma and bring peace and harmony to people.

After chanting, the practitioners set a table in front of the

Idaten altar and put rice, soup and other food on the table. Then the *anja* strikes the *umpan* 36 times; this is called *cho-ban* or *cho-ban*. The *soko fugin* (chanting ceremony) is also held during lunch preparations, when the lunch rice is almost done. After the *eko-mon*, the *anja* strikes the *umpan* three times, a process called *ahatsu-ban*; this announces that the fire cooking the rice is now out. This is the traditional way of announcing the time. Commonly the *ahatsu-ban* is struck just before the *nicchu-sho* (in between are three strikes of the *butsuden* drum).

Any food offering by a donor is first offered to Soko Shinsai by the *tenzo* (head of the kitchen), and then he or she offers incense to purify the food. The *anja* cooks it once more before the food is offered to the practitioners. These are the proper steps as taught by Dogen Zenji in *Shobogenzo Jikuin-mon*. Dogen Zenji in *Jikuin-mon*, and Daichi Zenji in *Junitoki-hogo* (On Practicing Throughout the Day), both use and teach us to use honorific words when speaking about food.

(h) Gyohatsu—Mealtime Practice

Having a meal following the format established by the Buddha is called *gyohatsu*. *Gyo* means "practice" and *hatsu* means "bowl" or *oryoki*.

We should throw the spirit of *zazen* away when the ritual of breakfast is conducted, at around seven o'clock. What we must be cautious of is not to practice with any extra wholesomeness, much less unwholesomeness, but only to concentrate on the six mindfulnesses and the 10 benefits. When you have breakfast the body and mind have only to merge with the

food. We need not worry about *zazen* and other practices. This means to clarify the time and occasion of the meal and realize the spirit of the meal. At this moment we are all able to thoroughly realize the mind/heart of the Buddhas and Patriarchs.

—*Junitoki-hogo* (On Practicing Throughout the Day)

When the *tenzo* has finished all of the meal preparations, the *anja* places a table in front of the Idaten altar and sets the rice (first bowl), soup (second bowl) and the other foods on it. The *tenzo* then goes to the altar with a *kesa* on, offers incense and does nine prostrations to the *sodo* from the front hall of the kitchen. The *anja* strikes three rounds on the *umpan*. (The *Eihei Shingi* method is to strike three rounds on the *umpan* while the *Keizan Shingi* method is to strike it 36 times.)

The *uchikiri* (the conclusion of the third round) and the *gas-sho*/bow of the *tenzo* (after he or she has completed the nine prostrations and put the *zagu* over the left arm) must coincide. Next, in the *sodo*, the *ho-ku* or *ho* is struck by a server, while in the kitchen, the *soku* (servers' leader) and servers carry the food to the *sodo*. (We must never carry the food to the *sodo* before the food-sending ceremony). At Zuioji Sodo, our striking of the *cho-han* follows the *Eihei Shingi* method during the *geai* period (months between practice periods). Idaten is enshrined facing the west in the kitchen front entrance hall. He directly faces Shoso Manjushri in the *sodo*, their eyes level with each other.

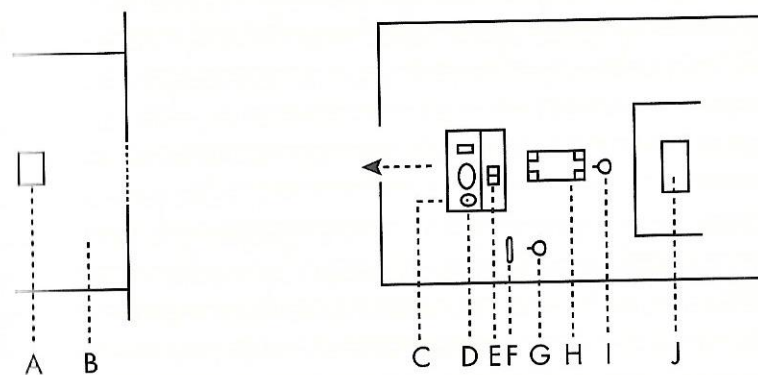
The following is an excerpt from Hashimoto Eko Roshi's talk at Zuioji Sodo's New Opening Ceremony:

If Idaten's seat is higher than that of Shoso Manjushri, Idaten has to look down on Manjushri. When this happens, it is said that Idaten loses his ability to be agile and adept in

taking charge of the monks' food, fire, hot water and serving. Therefore, when building a temple, it is important that Manjushri's seat not be lower than Idaten's.

The *ho* or *ho-ku* is a big-fish-shaped wooden *han* which hangs on the south side of the *gaido* in the *sodo*. When the server strikes the *ho*, he or she begins with the *uchidashi* (introduction) of four strikes (medium, medium, soft, loud), then follows with three rounds.

During the first round the servers finish bringing the food to the *sodo* and get ready to pass the Manjushri tray to the *tenzo-anja*. The servers then stand just outside the *naido* entrance in two lines facing each other, holding cloths to wipe the table. At that time, the server striking the *ho* finishes and the servers holding



- A Shoso Manjushri
- B Sodo
- C Table
- D Food
- E Incense burner

- F *Umpan*
- G *Anja*
- H *Zagu*
- I *Tenzo*
- J Idaten

Gyohatsu (mealtime practice) diagram

the cloths bow to each other. When the second round of the *ho* begins, the servers enter the *sodo* and wipe the *jo-en* with a wiping cloth. Then one of the servers wipes the abbot's table. After finishing, all the servers in the *naido* meet in back of the Shoso Manjushri altar and bow to each other. Then they leave the *naido* as the second round is ending.

The servers wipe the *gaido jo-en* during the third round of the *ho*.

Immediately following are the final strikes on the *umpan*, located in the kitchen—a rolldown, and a final strike. This is called *ahatsu-ban*. The *ahatsu-ban* has no introduction.

When we hear the *ahatsu-ban*, we stand up, turn ourselves clockwise, and walk to the *kanki*, where each of our *oryoki* sets is hanging from a hook. (There is a long hook on a rod above the *kanki*. The monks hang their *oryoki* sets on the hook when they are not using them.)

We bow in *gassho* to the *oryoki* and take it from the hook, holding it up with the left hand and unhooking it with the right hand. We hold the *oryoki* up with both hands at about nose level, turn ourselves clockwise and then return to our own seat. We sit in the *hankafuza* position facing each other and wait for the abbot to come.

Hearing the *ahatsu-ban*, the *shoso-jisha* (Manjushri attendant) enters the *naido* in *gassho*. Remaining in *gassho*, he or she walks to the Shoso Manjushri altar. The *kasshiki-anja* (meal announcer) follows the *shoso-jisha* carrying the Shoso Manjushri tray. The *anja* walks around the back of the altar and comes to the front of its right side. At this time, following the final hit of the *ahatsu-ban*, the *dairai* ("great [*dai*] thunder [*rai*] drum") begins. The *dairai* begins with the *uchidashi* (introduction), followed by three rounds of crescendoing and decrescendoing strikes on the *gaido*

drum and concluding with an *uchikiri* (ending round).

During the crescendo of the *dairai* the *shoso-jisha* bows, offers incense and turns to the right. The *kasshiki-anja* passes the tray to the *jisha* and leaves the *naido* by again walking around behind the altar. The drumming reaches its peak while the *jisha* purifies the tray over the burning incense. As the drumming gradually fades, the *jisha* sets the tray on the altar and walks around to the bottom of the bowing mat. The *uchikiri* (final strike) of the first round coincides with a bow from the *shoso-jisha* to Shoso Manjushri.

When the second round begins, the *shoso-jisha* holds his or her hands in *gassho*, turns clockwise to the left and proceeds to the *tsuichin* (wooden block). He or she stands beside the *tsuichin*, removes the *fukusa* (wrapping cloth), hangs it on his or her left forearm, goes back to the altar with hands in *gassho* and bows. This bow coincides with the final strike of the second round. When the third round begins, the *shoso-jisha* leaves the *naido* to sit in the *gaido* (or to help with serving).

The server announces the entrance of the abbot and *seido* by seven strikes on the *sodo* bell in the *gaido*. Then we descend from the *jo* and stand to receive the abbot and *seido*. When the abbot is already in his or her seat or does not come, we do not stand or strike the bell. This set of seven strikes of the *sodo* bell is called *shichige-sho*.

Eiheiji breakfast etiquette states that after the second round of *dairai*, we should *gassho* and then put the *oryoki* sets on the *jo-en*, because the abbot does not take his meals in the *sodo*.

The abbot bows to Manjushri, then goes to his or her seat. We all bow together and take our seats facing each other in the half lotus position. Then the *imo* enters the *naido*, bows to Shoso Manjushri, offers incense and walks to the *tsuichin* with his or her hands in *gassho* and bows. The *imo* makes sure the abbot-*anja*

has placed the abbot's *oryoki* on the abbot's table, then strikes the *tsuichin* with the mallet once. Then we start the mealtime chanting with *Tenpatsu-no-ge* (Verse for Setting out Bowls).

Tenpatsu—opening the *oryoki*

We sit facing outward and put our *kesa* and *jikitotsu* sleeves in order. Then we take the *oryoki* that is behind us to our left on the *jo* and gently place it on the *jo-en* on front of our seat. The *ino* hits the *tsuichin* once, after which we *gassho* and begin to chant *Montsui-no-ge* (Verse upon Hearing Mallet) and *Tenpatsu-no-ge* (Verse for Setting Out Bowls). After finishing the chant we untie the *fukusa* (wrapping cloth).

bussho kabira
jodo makada
seppo harana
nyumetsu kuchira

Buddha was born in Kapilavastu,
attained the way in Magadha,
preached the dharma in Varanasi,
and entered nirvana in Kushinagara.

nyorai oryoki,
gakon toku futen
gangu issai shu,
to san rin ku jaku

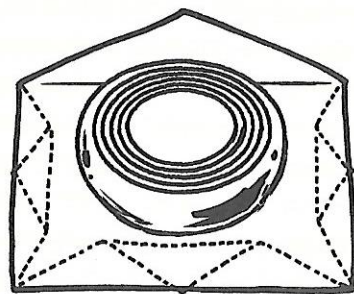
We are now able to set out
the Tathagata's *oryoki*.
May we, together with all living beings,
discern the emptiness of the three wheels.

Put the left hand on the knot of the *oryoki*, then pull out the short corner of cloth coming from it and open the knot. Pick up the *fukin* (wiping/drying cloth) with both hands, holding it in the middle. Fold it in two, then fold the longer side in three and place the cloth together with the *hashi-bukuro* (chopstick bag) and the *mizuita* (water board) in front of you just behind the *jo-en*. Next, spread the *hizakake* (napkin) over your lap. Unfold the *fukusa* (wrapping cloth), and allow the farther corner to fall over the edge of the *jo-en*; turn the other corners underneath the wrapping cloth.

Take the *hattan* (placemat) in both hands, and, holding the top and bottom corners, open it all at once. Hold the *hattan* with the right thumb on the top side and the right index finger and middle finger on the bottom side. Lift the bowls with the left hand, place the *hattan* on the *fukusa*, then put the bowls to the left of the *fukusa*.

Take the *kunsu* (smaller bowls) from the *zuhatsu* (Buddha bowl) one by one with the tips of the thumbs. The thumbs grasp the inside of the rim while the index fingers and middle fingers support the outside of the rim. We must be considerate of others and make no noise. When picking up the *kunsu*, tilt them a little to the right; this will help reduce any noise. The arrangement of the bowls depends on the number of dishes.

Pick up the *hashi-bukuro* and remove the chopsticks, then the spoon, and then the *setsu* (cleaning stick), and do the opposite when putting them back. The *fukin*, *hashi-bukuro*, and *mizuita* are placed on one another between the knees and the *hattan*. When we have a meal in the *kuin* (kitchen), we observe *ryaku-handai* (informal meal) and put them under the *hattan*.



Arrangement of the *fukusa*
(wrapping cloth)



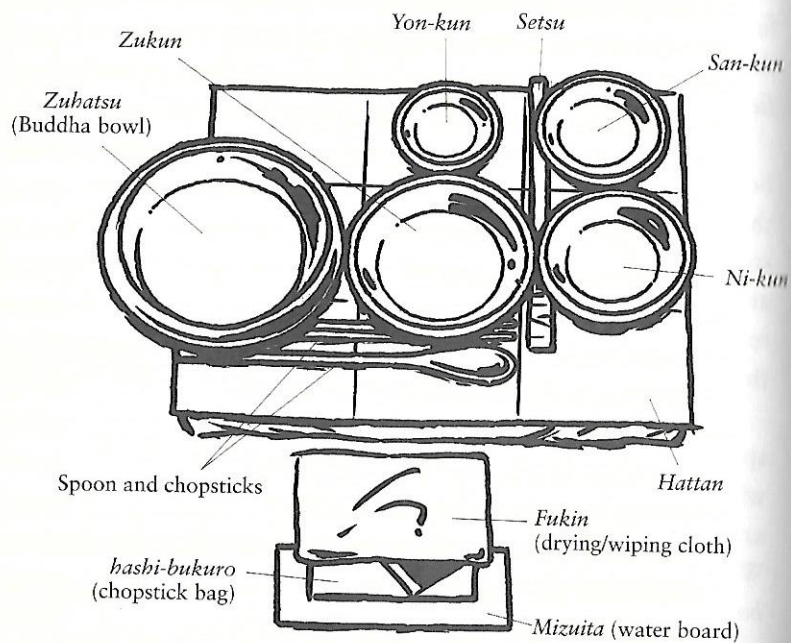
Folded *battan*



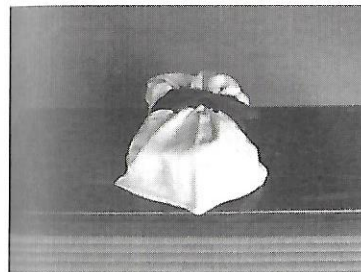
Utensils before using



Utensils after using



Oryoki and other eating utensils



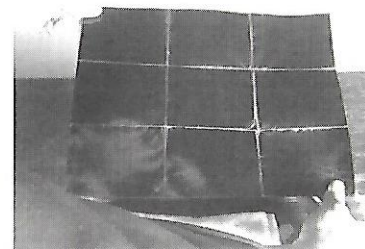
Oryoki set wrapped in *fukusa*



Oryoki set placed on *fukusa* with three corners folded under



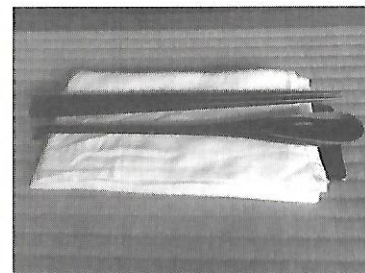
The positioning of the hands to open the *battan*



The opened *battan*



Oryoki bowls and utensils positioned on the *battan*



The proper orientation of the spoon and chopsticks prior to eating

Kasshiki-ho—announcing dishes

The *kasshiki-ho* is the way of announcing the various dishes. The server who announces the dishes and takes care of the *oryoki* arrangement for the *ino* is called the *kasshiki-anja*. In the *gaido*, the *kasshiki-anja* finishes the arrangement of the *oryoki* for the *ino*. At the chanting of “*torai asan miru sonbu*” in *Jubutsumyo* (Ten Buddha Names), he or she enters the *naido*, stands in the spot of the *jikido* and awaits the conclusion of the chant with hands in *shashu*.

Then the *kasshiki-anja* walks in *shashu* to the abbot, bows in *gassho* to the abbot, then moves one step to the left and bows to the *shuso*. The *anja* returns to his standing position in *shashu*, then bows in *gassho* to Shoso Manjushri. Facing the altar, he or she announces the dishes, standing straight with hands in *shashu* and head lowered. When we use the simple mealtime rules, the *kasshiki-anja* quietly walks to the abbot and the *shuso* while the others chant *Jubutsumyo*. Eating itself is also done the simple way, without announcing the dishes.

The announcement must be given clearly and correctly. Incorrect information causes confusion for the people receiving the food during the meal.

—*Fushukuhanpo*

The *kasshiki-anja*'s voice must be of medium tone, and he or she should deliver the announcements with head lowered and hands in *shashu*. After the servers enter, the *kasshiki-anja* raises his or her head. He or she assists the servers, opens and arranges the *ino*'s *oryoki* and carries Shoso Manjushri's tray to and from the altar.

Special words and specific phrases are used in the *kasshiki-*



Umpan

anja's announcements, such as “*joshu*,” “*kyosai*” and “*koto*.” These are called *gyohatsu kasshiki-go* (special language for meal-times). The Chinese characters “*jo*” (“pure” or “chaste”), and “*kyo*” or “*ko*” (“fragrance” or “scent”) are used as terms of respect for the food.

The following are some examples:

At *shuku-ji*, or breakfast time:

<i>Kasshiki-go</i>	Pronunciation*	Definition
<i>joshu</i>	<i>jo shu</i>	rice gruel
<i>kyosai</i>	<i>kyo sai</i>	pickle
<i>saishin</i>	<i>sa i shi n</i>	second serving
<i>josui</i>	<i>jo sui</i>	clear water

At *saiji*, or lunch time:

<i>Kasshiki-go</i>	Pronunciation*	Definition
<i>kyohan</i>	<i>kyo han</i>	rice
<i>kyoju</i>	<i>kyo ju</i>	soup
<i>kyosai</i>	<i>kyo sai</i>	pickle
<i>shusan</i>	<i>shu san</i>	collecting food offering
<i>kyoka</i>	<i>kyo ka</i>	fruit
<i>koto</i>	<i>ko to</i>	tea

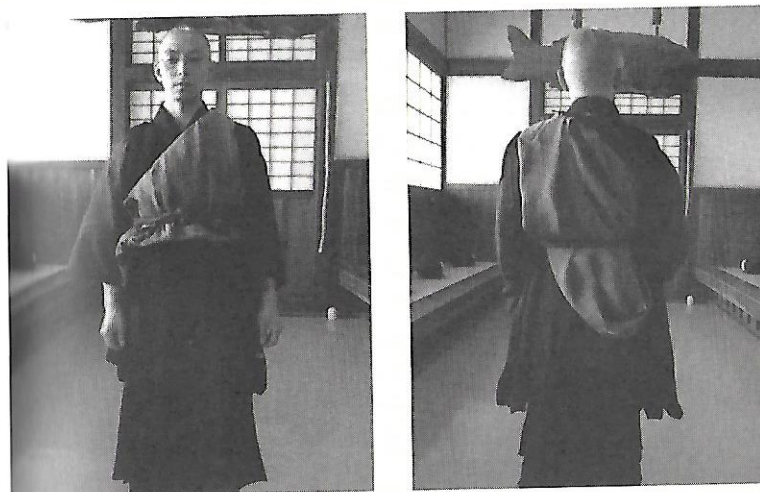
*Each distinct syllable is extended to twice its normal length by the *kasshiki*. For example, *joshu* is called out as “*jo-shu-*.”

Gyojiki—serving food

The food is an offering to the practitioners by the temple’s donors. The *shuso* and the *seido* are served first. Then those in seats progressively farther and farther from the altar are served next. Since the abbot is considered the host, he or she is served last.

In accordance with the original teachings, the servers are lightly clothed. The *kesa* is shortened for serving by inserting the bottom corners and the bottom hem, with its back showing under the fold of the *kesa*, on top of the left shoulder. Then we roll the sleeves up on the shoulders and tie the *yotai* around the *kesa* and the sleeves. This arrangement allows the servers to concentrate on the task of serving.

The serving process must be smooth—not too fast nor too slow. Reckless or rough actions lead to confusion. We must walk carefully and move the serving containers gently so as not to make noise. In serving rice gruel or soupy food, servers must be careful not to drip it outside the bowl or smear the inside of the bowl. It is suggested that, after scooping up soupy food, one should move the ladle up and down several times to clear it of drips. When



Clothes of a meal server

placing food in a bowl, tilt the ladle toward the person receiving the food. Doing it this way will prevent smearing of the inside of the bowl or the fingers of the person holding the bowl.

In serving the *shuku* (rice gruel) we must put the left hand on the chest and lean the upper half of the body slightly forward. During serving we must not sneeze or cough. If we cannot stop a sneeze or a cough, we turn our back to the person receiving the food and cover our mouth with our hands. This etiquette applies not only when serving, but, as Dogen Zenji often teaches us in *Shobogenzo*, to all other situations as well.

As it is said in the teachings, during mealtime we practice the Dharma of eating food, serving the food, and cooking the food in order to support our life.

Itenjimitsui—“food is served”

After making sure that the servers have finished serving the food, the *ino* strikes the *tsuichin*. This strike, which signifies that the

food is ready, is called *henjimitsui*. The people receiving the food *gassho* and chant *Gokan-no-ge* (Verse of Five Contemplations):

hitotsu niwa, ko no tasho o hakari, kano raisho o hakaru
futatsu niwa, onore ga tokugyo no zenketto hakatte, kuni
ozu
mitsu niwa, shin o fusegi, toga o hanaruru koto wa tonto o
shu to su
yotsu niwa, masa ni ryoyaku o koto to suru wa gyoko o ryozen
ga tame nari
itsutsu niwa, jodo no tame no yue ni, ima kano jiki o uku

First, considering how much effort produced this food, we reflect on its origins.

Second, mindful of the deficiencies of our own virtue and practice, we strive to be worthy of this offering.

Third, we take restraining the mind and avoiding faults such as greed as the essential principle.

Fourth, we use this food properly as good medicine, to keep our bodies from withering away.

Fifth, for the sake of attaining the way, we now receive this food.

After striking the *tsuichin*, the *ino* remains standing beside the *tsuichin* with hands in *gassho*, leading the chanting. At the beginning of the line, “*mitsu niwa*—” the *ino* lowers his or her head briefly and then walks to the foot of the bowing mat with the

hands in *gassho*, chanting the verse. At the fourth line, “*yotsu niwa*—,” the *ino* bows to the altar, turns clockwise leaving the *uido*, returning to his or her own seat to eat (the *ino* has been served as described above).

Even though pronunciation of *Gokan-no-ge* in Japanese is standardized, there are still some differences between the Soto School and the Rinzai School with regard to the reading: the Soto School’s pronunciation was taken from *Fushukuhampo* and the Rinzai School’s was taken from *O Sankoku Gokan-no-ge*. The following are some examples:

English: We take restraining the mind and avoiding faults such as greed as the essential principle.

Rinzai School *shin o fusegi toga tonto o hanaruru o shu tosu*

Soto School *shin no fusegi toga o hanaruru kotowa tonto o shu tosu*

English: For the sake of attaining the way, we now receive this food.

Rinzai School *dogo o jozen ga tameni masani kono jiki o uku*

Soto School *jodo no tame no yue ni ima kono jiki o uku*

Eko Hashimoto Roshi annotated each verse of *Gokan-no-ge* as follows:

First verse *Gratitude*
 Second verse *Reflection*

Third verse	<i>Cultivation</i> (of one's practice)
Fourth verse	<i>Purpose</i>
Fifth verse	<i>Goal</i>

***Shussan-no-ge* or *Saba-no-ge*—“The Verse of Offering Food”**

*jiten kijin shu
gokin suji kyu
suji hen jiho
ishi kijin kyu*

You host of spirits,
I now give you an offering.
This food is given to all spirits
throughout the ten directions.

After finishing *Gokan-no-ge* we offer rice for all beings; this offering, called *saba*, is made only at lunch time. We *gassho*, then take about seven grains of our rice with the right index finger and thumb and put them on the end of the *setsu* handle. When the food to be offered is something large like a rice cake, we tear off a small piece. If it is noodles we offer a small bit (about three centimeters or one inch). *Fushukuhanpo* tells us that the *saba* was also offered at breakfast in the old days, but at the time the *Fushukuhanpo* was written, this was no longer practiced.

***Keihatsu-no-ge* (*Kuyo-no-ge* and *Sankujiki-no-ge*)**

*jo bun san bo
chu bun shion
gekyu roku do
kai do kuyo*

The upper portion is for the three treasures.
The middle portion is for the four benefactors.
The lowest extends to the six destinies.
May all alike be given nourishment.

*ikku idan issai aku
niku ishu issai zen
sanku ido shoshu jo
kaigu jo butsu do*

The first mouthful is to cut off all evil.
The second mouthful is to cultivate all good.
The third mouthful is to deliver all living beings.
May all together attain the Buddha way.

At *shuku-ji* (breakfast time), *Kuyo-no-ge* is chanted immediately after *Gokan-no-ge*. At *saiji* (lunch time), it is chanted after we put the *saba* (offering) on the *setsu*. While we chant *Kuyo-no-ge*, we *gassho*, take the spoon, and place it in the *zuhatsu* (Buddha bowl) so that the bowl of the spoon points toward us. Place the *bashi* (chopsticks) on the *zukun* or *ni-kun* (second bowl) in a slightly diagonal position with the tips pointing at five o'clock. At *shuku-ji* we do not put the chopsticks on the *zukun* because we transfer the *shuku* (rice gruel) from the *zuhatsu* into the *zukun* and eat it from the *zukun*. Dogen Zenji teaches this etiquette in *Fushukuhanpo*, though many *sodo* do not observe this rule; instead, they eat directly from the *zuhatsu*.

At *saiji* we put our chopsticks on the *zukun* after we have been served soup in that bowl. Chanting *Sankujiki-no-ge*, we take the *zuhatsu* and hold it before us at eye level. After we finish chanting, we bow with the bowl in our hands and begin to eat.

Kisshuku—eating breakfast

After we finish chanting *Keihatsu-no-ge*, we place the *zuhatsu* on the *battetsu* (bowl stand) and sprinkle *gomashio* (sesame and salt mix) on the food. At Eiheiji and some other *sodo*, salt, *gomashio*, and the like are not put in the *zuhatsu* out of respect for the bowl. Originally the bowls (called *teppatsu*) were made of iron, and salt would have destroyed them. Regardless of this fact, however, salt is used as an ingredient in foods served in the *zuhatsu*.

When you receive the gruel with the *zuhatsu*, place it on the *battetsu*. At the right time, take up the *zukunft* with the right hand, place it level on the left palm, and hold it with the tip of the thumb, slightly bent like a turtle's neck. Then, picking up the spoon with the right hand, transfer the gruel from the *zuhatsu* into the *zukunft*. Bring the *zukunft* close to the left side of the *zuhatsu* and transfer about seven or eight spoonfuls. Bring the *zukunft* to your mouth and eat the gruel using the spoon. The rule is to eat the gruel by repeating this process several times. When the gruel in the *zuhatsu* is almost gone, place the *zukunft* on the *hattan*, leaving about a spoonful of gruel in it. Taking up the *zuhatsu*, eat the remaining gruel, then clean it using the *setsu*, and put it back on the *battetsu*. Then, taking the *zukunft*, eat the remaining gruel, use the *setsu* to clean it, and wait for the bowl-cleaning water.

—*Fushukuhanpo*

Saiji Kippan—eating lunch

After *Sankujiki-no-ge*, we hold the *zuhatsu* by the bottom and, with the spoon in the right hand, we carry rice to the mouth, which we eat without making noise. As we finish eating, we leave about a spoonful of rice in the bowl, which we later drink with *koto* (tea).

Shakyamuni Buddha and his disciples ate their cooked rice rounded with the fingers of their right hands, as this was considered the noble way. They used neither spoon nor chopsticks. It was the custom to use the spoon and chopsticks in countries east of India, such as China. The *Tanbutsu-e Hosshiki* (Ceremony for Admiring the Buddhas) and the *Hyakushu-gaku-ho* (The Dharma of One Hundred Mealtime Manners) teach us in detail about the dharma of taking food.

Kyosai and kyoka (vegetables and fruit)

People tend to think that Zen temples serve a very poor, plain diet consisting mainly of rice and soup. This is simply not true. The *tenzo* always attempts to refine his or her cooking, serving highly nourishing *shojin ryori* (temple vegetarian food). For that purpose, plenty of sesame seeds, sesame oil and natural foods are used.

These vegetable dishes are called *kyosai* and the fruit dishes are called *kyoka*. Sometimes fruit is served after the meal. Cooked vegetables may also be served on a separate plate, but we try as much as possible to serve them in the *san-kun* (third bowl) or *yon-kun* (fourth bowl). Spices and foods belonging to the onion family are not part of Zen cooking.

Saishin and shusan (second serving and offering collection)

When the *kasshiki-anja* sees that the abbot, *shuso*, *seido*, *godo*, *tanto* and two-thirds of the other people are about to place their chopsticks on the *zukunft* or have already done so, it is time for the *kasshiki-anja* to announce *saishin*.

After making sure that the servers have served the last bowl and left the *naido*, the *kasshiki-anja* announces *shusan*. Next, the servers collect the *saba*. The *kasshiki-anja* then removes the food

offering from the altar.

Koto and josui (burned rice tea and clear water)

Koto (tea) and *josui* (clear water) must not be too hot. Very hot water (so hot that you cannot touch the pot) makes it difficult to hold the bowl, and is not good for lacquered *oryoki*. At breakfast time, moderately hot water is served, while for lunch *koto* or *bancha* tea and moderately hot clear water are served. The water is used for bowl washing. *Koto* is tea made from rice that has accidentally been burned. The rice is dried and then made into tea as the need arises. Even though *koto* is made from burned rice, we should not burn rice for the purpose of making *koto*; if we do so, it contradicts the Dharma of the *tenzo*. In place of the burned rice tea, *bancha* tea may be served.

After receiving the *koto* in the *zuhatsu* we rinse the bowl. Then we transfer all the tea (about a spoonful of rice is left in the bowl) to the bowls with the *setsu*, beginning with the *zuhatsu* and continuing with the smaller bowls one by one. Then we place the *setsu* in the *zuhatsu* and wait for the *josui*.

Senpatsu—washing the bowls

1. After receiving the water in the *zuhatsu* (Buddha bowl), place the bowl on the *hattetsu* (for lay people, the wrapping cloth) and wash the inside, using the *setsu* with the right hand. The custom at most *sodo* is to wash it on the left knee, but we do not do it that way out of respect for the *kesa*.

2. Transfer the water into the *zukun* and wash the outside of the *zuhatsu*, turning it clockwise.

3. Put the *setsu* in the *zukun* with the right hand, pick up the *fukin*

(wiping/drying cloth) with the right hand, and let it drop unfolded over the *zuhatsu*. Turn the bowl clockwise as you dry.

4. After drying the bowl, roll the *fukin* in the right hand, wipe the bottom of the bowl and temporarily leave the rolled *fukin* in the bowl. A corner of the cloth should be exposed. Place the bowl on the *battan*.

5. Taking the *setsu* from the *zuhatsu* with the right hand, wash the spoon and the chopsticks. Dry them and replace them in the *hashi-bukuro* (chopstick bag).

6. Hold the *zukun* and *setsu* lightly together with the left hand and lift them up. Put the *ni-kun* in the *zukun*'s place. Transfer the water and the *setsu* into the *ni-kun* and dry the *zukun*, leaving the *fukin* in the *zukun*. Then place the *zukun* in the *zuhatsu*.

7. Wash the *san-kun* and *yon-kun* in the *ni-kun*, then dry them and place the *yon-kun* in the *san-kun*. Lay people do not usually have a *san-kun* and *yon-kun*.

8. Last, wash the *setsu* and dry the tip with one of the corners of the *fukin*. Replace the *setsu* in the *hashi-bukuro* (chopstick bag) and wait for *sessui* (water collecting).

Sessui (washing water)

Sessui is the water that was used for washing bowls and utensils. The Chinese character for *setsu* means "break," "fracture," "bend," "give in," and "share," and *sui* means "water." We must not put leftover food in the water collecting bowl; the water is used only for bowl washing. We must return only the clear water

at the top.

The remainder is drunk and the bowl is dried. In *ryaku-bandai* (informal meal), which is for lay people, we often see leftover food discarded in the *sessui-ki* (collecting bowl). Lay people should be carefully taught about water collecting during the session on how to use the *oryoki*. *Takuan* (radish pickles) are used as a substitute for the *setsu* by lay people. These, along with fruit pits and any dropped food, must be collected by a different server.

When servers enter with the *sessui-ki*, we chant *Sessui-no-ge* (Verse of Rinse Water), even though it does not appear in *Fushukuhanpo*:

ga shi sen passui
nyo ten kanro mi
seyo ki jin shu
shiryo toku boman
On makura sai sowaka

The water I used to wash my bowls
 has the flavor of heavenly ambrosia.
 I offer it to the host of spirits;
 may they all be fully satiated.
On makura sai sowaka.

The *Dharani* (“*On makura sai sowaka*”) is chanted right after *Sessui-no-ge*. According to the traditional rules, we don’t chant the *Dharani* because “*shi ryo toku boman*” and the *Dharani* have the same meaning. After collecting the water, we begin putting the bowls and utensils back together in the proper way.

Shuhatsu—putting away the *oryoki*

1. Holding the rolled-up drying cloth in your right hand, place the

ukun and the other bowls (*san-kun* and *yon-kun*) in the *zubatsu*. At this time you must be careful not to make noise.

2. Holding the *oryoki* down with the left hand, wipe the *hattan* from left to right. Move the *oryoki* to the right side of the *hattan* and clean the left side. Then return the *oryoki* to the left side.

3. Lift the *oryoki* with the left hand, pick up the lower right corner of the *hattan* with three fingers of the right-hand, and place the *oryoki* in the middle of the wrapping cloth.

4. Fold the *hattan* with both hands and put it on top of the *oryoki*.

5. Cover the *oryoki* with the nearest corner of the wrapping cloth using your right hand. Then pull out the corner farthest from you and bring it over the top of the *oryoki*. Next, pull out the right and left corners of the wrapping cloth.

6. With the thumb and forefinger of the left hand, grasp the middle of the napkin edge nearest you (thumb on the bottom) and, with the right hand, reach under the napkin and grasp the opposite edge in the same manner. Fold the napkin in half and then vertically into thirds. Place it on the *oryoki*.

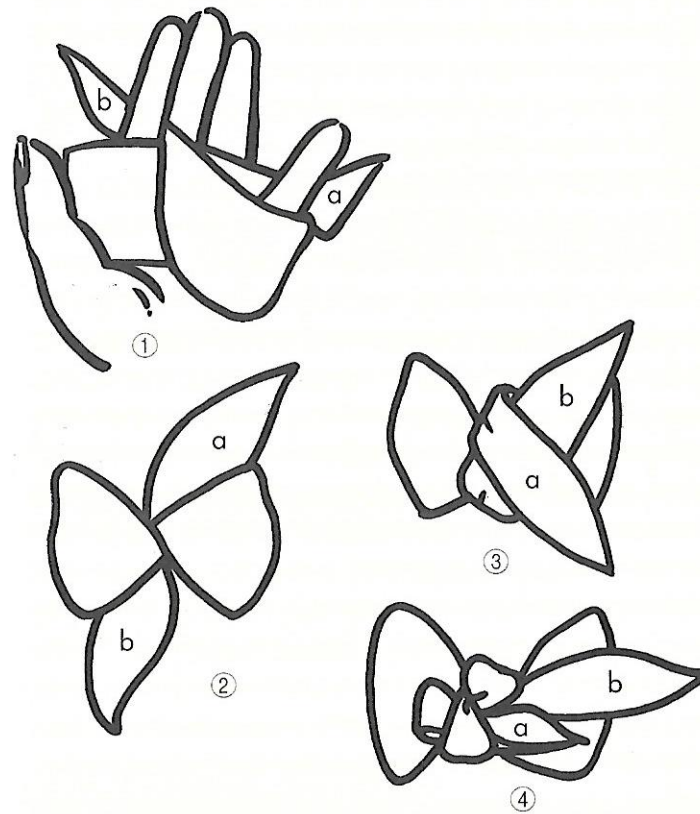
7. Place the *hashi-bukuro* (chopstick bag) on the napkin, then the *mizuuta* on the *hashi-bukuro*. Gently cover them with the drying cloth.

8. Put the left hand on the wrapping cloth, palm up. Pick up the left, then the right corners of the wrapping cloth with the right

hand, and tie a knot with both hands. Both corners of the wrapping cloth should be on the right side: this facilitates untying the wrapping cloth. After wrapping the *oryoki*, *gassho* and remain seated in silence. See the next page for an illustration of how the knot is tied.

After the *shoso-jisha* makes sure everyone has finished wrapping their bowls, he or she puts the *tsuichin* covering cloth on his or her left arm and enters the *naido* in *shashu*. The *shoso-jisha* walks to the bowing mat with hands in *gassho* and bows before Shoso Manjushri. Immediately the servers enter with *jokin* (wet wiping cloths) and wipe the *jo-en*. The server who takes care of the *joma* or *jokan* (the north or right side of the hall) also wipes the abbot's table, while the server who takes care of the *gema* or *gekan* (the south or left side of the hall) also wipes the *tsuichin*. After the servers enter, the *kasshiki* brings in the cleaned food offering tray (which has been cleaned by the *shoso-jisha*) and stores it behind the altar.

When a server wipes a table for a single seat, the left hand is placed on the table edge and the table is wiped with the right hand. After a server has finished wiping the left side of the hall, he or she goes to the *tsuichin*. The *shoso-jisha* holds up the *tsui* (mallet) and the server wipes the *tsuichin* block, and leaving the *jokin* on the block. The *shoso-jisha* puts the *tsui* on the *jokin* and wipes it clean by rolling it on the cloth. The server then removes the *jokin* and bows in *gassho* (the other servers who are standing behind the Shoso altar also bow). At this time the *tsuichin* is struck once and the *shoso-jisha* covers the *tsuichin* with the *tsuichin* cover, bowing in *gassho*. He or she then walks to the bowing mat, bows in *gassho*, turns clockwise, leaves the *naido* and proceeds to the *gaido*.



Tying the *oryoki fukusa*

On hearing the *tsuichin*, the *ino* stands in front of his or her seat in the *gaido* and intones *Shosekaibon* or *Tanbutsu-no-ge* (Verse of Purity While Living in the World):

shishi kai jiki kun
jiren kafu jashi
shin shin jin cho ibi
kishu rinbu jo son

Abiding in this world which resembles empty space,
like a lotus flower that touches not the water,
the mind is pure and transcends it.

Maintaining this principle, we bow our heads to the Most
Honored One.

As the *ino* finishes chanting, we bow in *gassho*. At the end
of chanting, the *kaishaku* (clappers) are hit. We turn clockwise,
stand up holding our *oryoki* with both hands and hang them on
the hook with our left hand. We then turn clockwise to face the
jo-en and descend from the *sho*. The abbot and the others then
bow in *gassho*. The meal thus concluded, the practitioners leave
the hall in a specified order.

After breakfast we have *nitten soji* (morning cleaning).

Shokuji-no-ge (meal chant)

These two verses are chanted at suppertime and also when eating
in the abbreviated style of *ryaku-handai*. After we receive the food
and before we begin eating, the *kaishaku* are struck once and we
chant the following verse:

nyaku onjiki ji
togan shujo
zen-netsu ijiki
hokki juman

As we take food and drink,
may all sentient beings
rejoice in *zazen*,
filled with delight in the Dharma.

After the meal has ended and the servers have wiped the *jo-en*
(meal-boards), the *kaishaku* are struck again and we chant this
verse to end the meal:

bonjiki ikotsu
togan shujo
tokugyo juyo
jo jissu riki

As we have taken food and drink,
may all sentient beings
be filled with virtuous practice,
completing the ten powers.

After the verse, the *kaishaku* are struck twice more, signaling
the *fushinku* (large drum), which invites people to morning clean-
ing. The *fushinku* is struck only at breakfast after the last round
of the *kaishaku*.

It is suggested that when eating meals outside of the monas-
tery, we chant these verses in silence in *gassho*.

Sezai-no-ge

When we have offerings from donors, *Sezai-no-ge* (Verse of Giving
Wealth) is chanted by the *shuso*. At this time the *ino* stands before
the *shuso*, bows in *gassho*, returns to the *tsuichin* and strikes it
once; then the *shuso* chants *Sezai-no-ge*.

zai ho nise
kudoku muryo
dan para mitsu
gusoku en man

The two gifts, of wealth and dharma,
are incalculable in their merit.
The perfection of giving
is completed and perfected.

During *geai* (months between *ango*), the *ino* takes the *shuso*'s part. Following this verse, the *ino* does the *henjimitsui*, striking the *tsuichin* once. At this time everyone chants *Gokan-no-ge*. When we have a special food offering for a celebration, memorial service, prayer, or other ceremony, we chant a *sho* (prose verse), but not *Segaki-no-ge*.

(i) *Johatsu*—Purification (Shaving) of the Hair

The system of purifying (shaving) our hair on the days of the month ending with a four or nine (*shikunichi*) was introduced in the *Keizan Shingi*. Shaving the head and wearing a *kesa* and clothing of a blended color (Dharma color) are basic practices of a Buddhist priest as taught by Shakyamuni Buddha.

There is no other way to get the body and mind to merge with the Buddha Way than to become a renunciate monk.

Why? Because to cut off one's hair is to cut off the root of emotional attachment.

To cut off the root of emotional attachment, even slightly, is to reveal the original nature of the self.

To change one's usual clothes to the garments of the Buddha is to be free from delusion. To be free from delusion is to be freely present in as-it-is-ness. None of the Buddhas in the

Triple World accomplished the Way by remaining laity. All of the successive patriarchs without exception lived the life of renunciate monks. Therefore, the merit of becoming a renunciate monk is greater than other kinds of merit.

—*Eihei Koso Tokudo Ryaku-saho*
(Dogen's Abbreviated Format for Ordination)

Shaving the hair must be done in accordance with *Eihei Koso Tokudo Ryaku-saho*. First, a razor, whetstone, *happan* (a board on which to put the hair), basin and other necessities are arranged. Next the person doing the shaving and the person who is to be shaved face each other with their hands in *gassho* and bow to each other. The shaving begins from the back of the head and moves to the front. Monks should abstain from unnecessary or loud talk during the shaving. After finishing, we should not scatter or leave the hair around the head-shaving area. Instead we should carefully consider how to deal with it. The ancient way was to bury it around the root of a plant.

teijo shuhatsu
togan shujo
yori bonno
kukyo jakumetsu

Within the karmic life of past, present and future,
emotional attachment cannot be eliminated.
Yet, leaving it behind, I enter the Truth.
Truly, this is the way to show one's gratitude.

After shaving, we clip our fingernails and toenails. We take care of the clipped nails in the same way as we did the shaved hair.

One traditional Indian belief states that people can attain a noble person's merit if the noble person steps on their hair, so when people know a noble person is passing on the street they spread their hair on the street and ask him or her to step on it. Long ago in Japan, people had the custom of leaving their hair on the street when they cut it. We often saw hair on dirt roads. Now hair is usually disposed of in the trash or a garbage can. This act of putting hair in the garbage is something to reconsider.

Lay people adorn their hair; monks shave their hair off.

Lay people eat a lot; monks eat once a day.

Everything is contradictory. Afterwards, though, they become people of great peace and bliss; this is why the monks turn away from the habits of the world.

—*Shobogenzo Zuimonki*

At the present time head priests in all the monasteries let their hair grow out and wear their fingernails long. What grounds do they have for doing that? Are we to call them laymen? Their hair is too short for that. In India and China during the periods of the True and Semblance Dharma, disciples of the Buddhist patriarchs never behaved like this. Juching said, "They are truly beasts, lifeless corpses weltering in the pure ocean of the Buddha Dharma."

—*Hokyoki*

(j) *Kaiyoku* and *Rinkan*—Bathing

The monks bathe on every *shikunichi*. Because *Gyoji Kihan* teaches us about bathing in detail, only a short explanation is included here. We enshrine images of Kengo-daishi (Bhadrapala) or Juroku Kaishi (the Sixteen Bodhisattvas) in the bathhouse. It is said that

these beings attained enlightenment through the use of water.

We purify ourselves within and without by offering incense and doing three prostrations before removing our *rakusu* and clothes. We should tidily put our *rakusu*, robes and underwear in the proper places, never dealing with them carelessly. Before using the bath water, bail out some water from the tub with a basin, place the hands together in *gassho* and recite *Mokuyoku-no-ge* (Verse of the Bath):

mokuyokushintai

togan shujo

shinjin muku

naige koketsu

Bathing the body,
may all living beings
be clean in body and mind,
pure and shining within and without.

"Bathe" means washing the hair and body. In the traditional way, the verse is repeated three times in front of the Kengo Daishi (Bhadrapala) altar.

First, quietly wash the lower part of your body, then pour water on the whole body and enter the bathtub. Remain a little while in the tub, then get out and wash your body. Get back into the tub, keep the water at breast level a while and then dip deeper. In this way we are considered to have bathed three times.

Next to the wooden *han* hanging in the bathhouse is a small wooden sign placed there for bathers. On the sign are written the instructions for how to strike the *han*, as follows:

	Japanese	English
One strike	<i>Itto</i>	Add more water
Two strikes	<i>Ni sui</i>	Add cold water
Three strikes	<i>San man</i>	Bathing concluded
Four strikes	<i>Shi tsugi</i>	Bath is ready for the next set of bathers

When we need help from the *yokusu* (bath caretaker), instead of speaking we strike the *han*.

After bathing, we put on our clothes and *rakusu*, prostrate three times to the altar and then strike the *han* four times. The *han* is a signal to the *yokusu* about the conditions of the bath. The *yokusu* should ask if the water temperature is comfortable. These days, the bathing area has hot and cold water faucets, so it is not necessary to ask the *yokusu* how hot the water is. However, the *yokusu* should not forget to be thoughtful and considerate in regards to the suitability of the water temperature; this is simply good manners.

If you wish to help bathers wash their backs, you should not ask to do so wearing your socks and long *kimono* or pants, since this would be inappropriate for working in the bathing area (wet area). You should wear your *kimono* short using a *shukin*, and you should not wear socks. Enter the bathing room after the bathers have taken their first soak in the tub, ask how the water temperature is, and say, "Excuse me, may I help you wash your back?" First wash the person's back from the bottom up to the shoulders with plain water, then use a soaped towel. Rinse off the soap bubbles and wash the used towel, then put it on the person's back and pour warm water over the shoulders. After you have finished washing, promptly leave, saying, "Excuse me."

***Koto mokuyoku*—bathing with fragrant water**

For special ceremonies such as *jue-sabo* (ceremony of receiving the *kesa*), *jukai-e* (ceremony of receiving the precepts), *fusatsu* (renewal of vows), and so on, we take a *koto* bath (fragrant water bath) before the ceremony.

To take a bath, we first put fragrant water in the bathing water. Incense powder or chips are steeped in very hot water. Other items used include *jinko* (aloe), *byakudan* (sandalwood), *choji* (cloves), *ryuno* (camphor), *kanzo* (licorice), cinnamon, and orchid. These are put in a cloth bag and simmered in water. Then the water and the bag are put into the bathing water. Sometimes *yuzu* (citron) or *mikan* (a variety of tangerine) skin are used. Also, sometimes we wash our hands using the fragrant water instead of taking a bath, but we follow the same procedure that we follow when bathing formally, that is, purifying our body by offering incense, prostrating, and washing three times.

Today, since most temple bathing rooms have been modernized with hot and cold faucets, people can adjust the water temperature as they wish. This is highly convenient and something for which to be thankful, but we must not forget that the bathing area is one of the seven important practice buildings in a temple. When it comes time to remodel the bathhouse, the site for the altar where Bhadrápala or the Juroku Kaishi (16 Bodhisattvas) will be enshrined must be carefully chosen. Zuiioji enshrines a copy of the picture of the 16 Bodhisattvas, as well as an original painting of the 16 Bodhisattvas. The painting was done by an artist named Kosetsu Nosu with the help of Eko Hashimoto Roshi.

The Names of the 16 Bodhisattvas

<u>Japanese</u>	<u>Sanskrit</u>	<u>English</u>
Baddara Bosatsu		Bhadrapala Bodhisattva
Hoseki Bosatsu		Precious Store Bodhisattva
Seitoku Bosatsu		Star-Virtue Bodhisattva
Taiten Bosatsu		Indra Bodhisattva
Suiten Bosatsu		Varuna Bodhisattva
Zenriki Bosatsu		Good Strength Bodhisattva
Dai-i Bosatsu		Great Mind Bodhisattva
Shushoi Bosatsu	Visesa-citta	Unsurpassed Mind Bodhisattva
Zoi Bosatsu	Adhi-citta	Promoting Mind Bodhisattva
Zen-hotsui Bosatsu		Arousing Good Mind Bodhisattva
Fukyoken Bosatsu	Abandhya-drishanti	Not False View Bodhisattva
Fukyusoku Bosatsu	Aniksipta-dhura	Never-Stopping Bodhisattva
Fushoi Bosatsu	Baku-eitta	Not-Lesser-Mind Bodhisattva
Doshi Bosatsu	Nara-nayaka	Leader Bodhisattva
Nichizo Bosatsu		Sun Store Bodhisattva
Jichi (ji) Bosatsu	Dharanimdhara Ksitigarbha	Holding the Earth Bodhisattva

The following description is from the “*Kaishi Nyuyoku Entsu-sho*” chapter of the *Dai-buccho-mangyo Shuryogon-kyo* (*Surangama Sutra*, chapter entitled “The Bodhisattvas Go in to Bathe and Attain the Perfect All-Pervading”):

Bhadrapala and his sixteen Bodhisattva companions rose from

their seats and prostrated at the Buddha’s feet, saying to him, “Being deeply moved by the teaching of the King of Majestic Voice Buddha, we renounced the world to become monks. When it was time for the monks to wash, we filed in to bathe. Suddenly we awakened to the basis of water. We did not wash off the dirt, and we did not wash our bodies.

“Then, at peace within, we realized ‘nothing to be attained,’ which we can never forget. Because we became renunciate monks under the Buddha and attained the stage of no-learning, the Buddha praised me and said, ‘Bhadrapala has revealed illumination of the subtle (inception of) feeling and has achieved the station of the son of the Buddha.’ Our realization of the basis of feeling comes first, just as the perfect and all-pervading, as taught by the Buddha.”

Clarifying the basis of water—the teaching of Keizan Zenji

A bathing area in the *sorin* (monastery)—
 who is it to clarify the basis of water?
 Once going into the sea of fragrant water,
 it plunges you into cleansing.
 As water does not wash off water,
 no dirt remains on the body.
 Where being undefiled,
 purification in bathing reveals itself ingenuously.
 The pure assembly having a bath,
 their rules must accord with the Law.
 Carrying a bath towel in a case,
 they must behave themselves in quiescence.
 No talk inside the bath.
 The changing room must be closed.

Use a low voice in the resting-room;
do not expose the naked body inside.
Before the drum is struck,
laymen are not allowed to bathe.
After the drum is struck,
it is not time for monks to bathe.
Those chattering in the bath
must be reproached.
At this monastery, everlastingly,
do not break this rule.

Daichi Zenji wrote the following about the use of water:

The way of the bath in the Soto Tradition
does not permit us to use water carelessly.
Remember Eihei's teaching—"Returning half the water left in
the ladle (to the river)."
If even one drop of water is handled recklessly,
then each time, the waves of its virtue end and nothing
remains.

Chapter 3

*Clothing, Eating and
Housing: Being in
Accord with the Dharma*



Ginkgo tree at Zuioji

1. About *Nyoho*

The word *nyoho* means “being in accord with the teaching of Buddha.” *Nyo* is used to mean “as-it-isness” in the sense of showing the law or truth as it really is. *Ho* means “the Buddha’s teaching, Dharma, truth and law which has been handed down from India to China and Japan in a line of pure transmission.

Monks live in monasteries while ordinary people live in their homes. In any society, clothing, eating and housing are indispensable things for our life, regardless of whether we lead a monastic or ordinary life. However, if we want to “be in accord with the Dharma,” our daily life must be consistent with the Buddha’s teaching—this is the pure Dharma Way. In the Buddha’s teachings concerning the material, color and size of housing, clothing and food, there are three regulations that are fundamentally different from the ways of the laity. Simply, we can understand the difference by considering the following:

Clothing—*kesa*

Eating—*oryoki*

Housing—*sodo*

|

Three Teachings of Buddha

|

Material—cast off, discarded

Color—blended

Size—just enough

The *kesa* is worn as the monk’s clothing, the *oryoki* are used for eating and the *sodo* is used as housing. These necessities are

made from materials which are free from thought of evil and attachment.

2. *Kesa* and *Jikitotsu*

Kesa is the Japanese pronunciation of the Indian word *kasaya*. In India, Buddhist monks wore a *kasaya* next to their skin, and later in China and Japan, they started to wear clothing between the body and the *kesa* because of differences in climate. They classified clothing as *kesa* (Buddha’s robe) and *jikitotsu* (priest’s robe).

Essentially, a Buddhist monk’s clothing is a *kesa*. The *jikitotsu* was designed by sewing together a *henzan* (upper garment) and a *kunsu* (lower garment). We can see ordinary people wearing a *henzan* and *kunsu* in China and Korea. In Japan, the Tendai and Shingon schools have adopted this style, where monks wear the two-piece robe, while the Soto Zen school has adopted the one-piece style.

When Eko Hashimoto Roshi practiced the Buddha’s teaching in the traditional way, he wore a *henzan* and *kunsu* that were made from simple linen. For lay people, a *kunsu* is often recommended for sitting *zazen*.

Daijo Honsho Shinchi Kangyo Mukusho Honge Hoe Jisshori
(Ten Excellent Merits of the Kesa):

Bikshu Jananaprabha, listen carefully!

The *Kasaya* of the Great Virtuous Field is endowed with ten excellent merits.

Worldly clothing often increases our defilements,
but the Tathagatha’s robe does not.

1. The robe prevents us from being ashamed, and allows us to complete the repentant life. It becomes the field bringing virtue to us.
2. The robe protects us from cold, heat and poisonous insects. By increasing the strength of the Bodhi-mind, it leads us to the ultimate identity.
3. The robe manifests a monk who has renounced the world, and removes greed. In freedom from the five perverted views, it leads us to the correct practice.
4. If the robe is respectfully accepted as a precious banner and paid homage to with bowing, it gives rise to the virtue of the Brahmin King.
5. If a disciple of the Buddha wears the robe, whenever he or she thinks of it as a stupa, it will bring virtue into being, remove karmic hindrances, and create awareness among humans and celestial beings.
6. A true monk is well-ordered by virtue of wearing the robe with respect, for his or her actions are not disgraced by worldly desires.
7. The robe is so adorned that the Buddha names it as a good field, for this is the best way for the benefit and comfort of all beings.
8. The supernatural power of the robe is inconceivable; it plants the practice of Bodhi.

9. The sprout of the Way grows like a young plant in spring.
10. The true steadfast Vajra armor remains undamaged by the poisonous arrowhead of defilement.

I have briefly praised the ten excellent benefits of the robe. However long periods of kalpas pass, this description is never exhausted. If the dragon should wear even a thread of the robe, it would be free from falling prey to the King of the Garudas. Crossing over the sea with the robe, one is by no means concerned about the danger of dragon, fish or devils. One who wears the robe is not afraid of a thunderbolt of lightning or the anger of nature. No demons can come close to the laity who wear the robe. If one awakens the Bodhi-mind, seeks the life of a renunciate monk and practices the Buddha Way by virtue of being free from worldly affairs, all demons' palaces in the ten directions are shaken down, and this person rapidly proves himself the king of the Dharma.

We are taught in regulations established by Shakyamuni Buddha that each Buddhist monk must possess three different kinds of *kesa* (proper clothes for monks) and a set of *oryoki*, which he or she must never be without. To leave the three *kesa* behind is an infraction of the rules. The *kesa* is not the kind of garment that ordinary people wear. It must be made from cloth which is free from outward attractiveness, from passions: it is a fertile field and a robe of deliverance.

In the Buddhist countries of Southeast Asia, monks wear a large five-row *kesa* which they wrap around their bodies, and the length of the horizontal side is almost twice the length of the vertical side. When we research the history of the *kesa* in the various Buddhist schools, we see that the original *kesa*, the *nyoho-e*, has

developed into many different forms over time, with the exception of Eihei Dogen Zenji's way, Soto Zen.

We must study and become aware of the original *kesa*, the *nyoho-e*, through the *Den-e* (Transmitted Robe) and *Kesa-kudoku* (Merit of the Robe) chapters of *Shobogenzo*, as well as *Hobuku-kakusho* (Proper Way of Dharma Clothing). *Hobuku-kakusho* was written by Zen priest Gokoku Ryoyo Mokushitsu in 1821. He based the book on the *Den-e* and *Kesa-kudoku* chapters and on the Vinaya (traditional rules for Buddhist monks), teaching us the oneness of the *kesa* and the Buddha Way. He emphasized that by wearing the *nyoho-e*, we can thoroughly practice the authentic Buddha Way. Gokoku Ryoyo Mokushitsu was the abbot of Fumon-ji in Owari (present-day Nagoya). He passed away in 1833.

San-e—three regulation garments of Buddha's disciples

There are only three kinds of *kesa* that can be regarded as the proper clothes of a monk:

Gojo-e: five-row *kesa* (*antravasa*)

Shichijo-e: seven-row *kesa* (*uttarasanga*)

Kujo-e: nine-row *kesa* (*sanghati*)

In Japan, Prince Shotoku wore a *kasaya*, and also delivered discourses on the Saddharma Pundarika Sutra (Lotus of the Wonderful Law) and the Srimala Sutra (Lion's Roar of Queen Srimala). During the course of his delivery, it is said that he felt as if celestial maids were raining precious flowers on him. It was subsequent to this that Buddhism spread throughout our country. Not only was Prince Shotoku the regent of our country, he also became the teacher of all creatures in the human and celestial worlds, the messenger of the Buddha, and the

spiritual father of all beings. In our country, although the size, color, and materials for making a *kasaya* are mistaken, still the fact that we can even hear the word *kasaya* is due entirely to his efforts. What a regrettable position we would be in today if, at that time, he had not rejected falsehood and established the Truth! Subsequently, Emperor Shomu also wore a *kasaya* and received the Bodhisattva precepts.

—*Shobogenzo Kesa-kudoku*

3. Three *Nyoho*

Material—rule of the *kesa* fabric

In the chapter called *Kesa-kudoku*, Dogen Zenji teaches us that the best material is *funzo*. Material that has been chewed by cattle or by mice, material burned by fire, and material from the clothing or shrouds of the dead is called *funzo*. It makes perfect *kesa* material. The literal meaning of the word *funzo* is "sweepings"; therefore, *funzo-e* is the *kesa* which is made from cast-off rags collected from garbage and from the street. Any unusable parts are cut away, while useable parts are kept, washed and dyed a darkish color, then sewn together into a rice field pattern. *Funzo-e* are clothes made completely of material that has been salvaged: no strong emotions are aroused in regard to it because there is no value or quality to measure.

When we are offered the material, we must receive it with pure mind free from thoughts of fame, wealth, love, and hate. Also, we should not make distinctions about the material, such as thinking "linen is better than cotton," or "silk and wool are not good," or "this material is worthless." We should try to do our best to receive the offering of the donor's faith, whatever it is.

The rule of color

The word *kasaya* originally referred to the color of the *kesa*, meaning “blended color.” Color that does not stir sensual desire is in accord with the Buddha’s teaching. The proper color for the *kesa* is a modest tone, one that does not engender feelings of luxury, greed or jealousy in the human mind. Roughly speaking, blended colors are grouped into three categories: a bluish group, a reddish group, and a yellowish group. The reddish black color is called *kasaya* in Sanskrit and *kesa* in Japanese.

Since we know of this color through the Buddha’s teaching, we should not choose a color by merely relying on our own taste. We should avoid white and blended colors such as pink, purple and other showy colors, because these are the colors of ordinary people. In Japan, dark yellow (*mokuran-iro*) is often required, yet to prohibit or require a color is not the Dharma Way. As for the color of a monk’s *jikitotsu*, I wish to dye the fancy black *jikitotsu* to a very dark blue, which is an unpretentious color appropriate to practice.

The rule of size

The rule of size concerns the length and width of a *kesa*. In order to wear a *kesa* practically in the proper way and in a well-kept manner, it must be made according to the individual’s size using the *chu* (elbow-to-fingertip) measurement. The distance from the elbow to the tip of the middle finger is the basic unit of measurement.

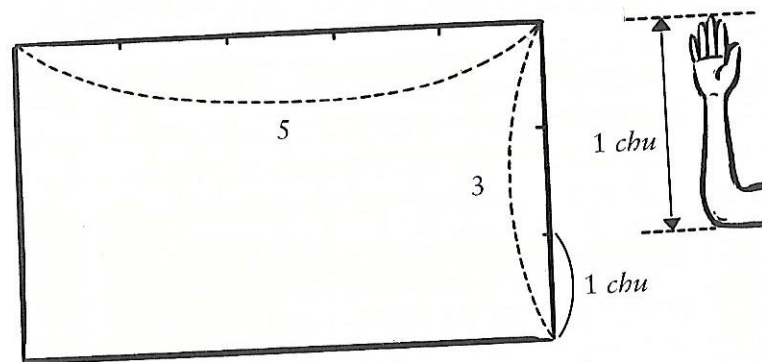
The measurement is called *churyo* in Japanese. No matter whether we measure the length of our arm with a metric ruler or a foot ruler, the length never changes; thus the *chu* is used to determine the *kesa*’s length and width. Basically, three times the elbow-to-fingertip length is used for the top-to-bottom length, while five

times the elbow-to-fingertip length is used for the width. This rule was established by the Buddha.

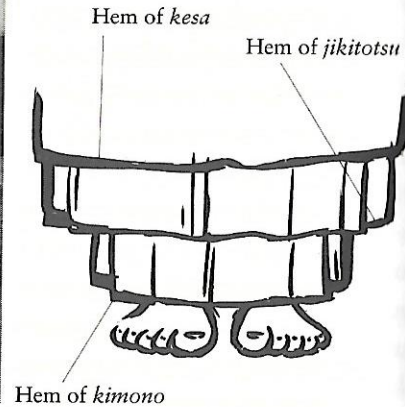
Large-sized <i>kesa</i>	Three <i>chu</i> by five <i>chu</i>
Medium-sized <i>kesa</i>	Large-sized <i>kesa</i> minus 1/20
Small-sized <i>kesa</i>	Large-sized <i>kesa</i> minus 1/10

Commercially-made *kesa* are valued in such a way that the more brilliant the color, the higher the status. The colors tend to be primary colors instead of dull blended colors, and the sizes are standardized into large, medium and small instead of using the *chu* measurement. Also, the specifications for sewing and cutting are simplified. The *kesa* of other Buddhist schools have also undergone extensive transformation.

From the viewpoint of practicing the Buddha Way, awareness of the *nyoho-e* that has been transmitted to us from Shakyamuni Buddha through successive patriarchs is critical, and we should vow to wear the correct robe. By wearing the *kesa* we realize how we can practice and smoothly become a Buddha—that is, how



Churyo (elbow-to-fingertip measurement)



Standard lengths for the *kesa*, *jikitotsu* and *kimono*

Note: The distance between hems should be equal to the width of four fingers, or approximately three inches. The *kimono* should end at the ankle bone. If *nyoho-e* measurements are used in making the garments, the relative lengths will naturally fall into this pattern.

we can reach supreme perfect Bodhi. Practitioners who have the desire to practice the Buddha Way in regards to clothing, eating and housing first must experience the *hoetsu* (Dharma-joy) of wearing a *kesa*.

The distance between hems should be four fingers, or approximately three inches. The *kimono* should end at the ankle bone. If *nyoho-e* measurements are used in making the garments, the relative lengths will naturally fall into this pattern.

How fortunate the body encompassed
with the robe of the virtuous field.
He becomes an awakened one who
has grappled with heaven and earth.

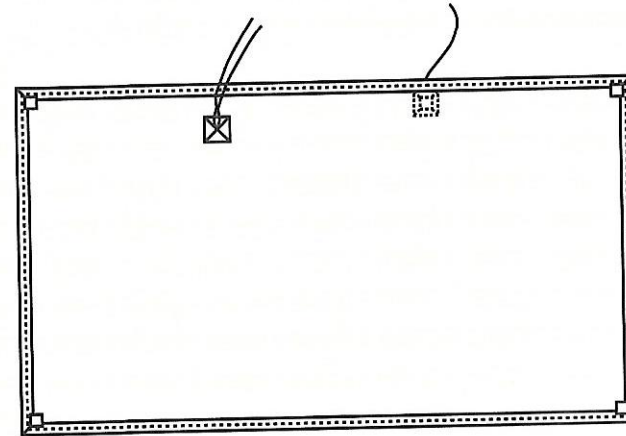
There given the chance, he will stay;
no chance, he will leave.
Refreshing breeze leaves white clouds
to come and go.

(a) *San-e* (Three *Kesa*)

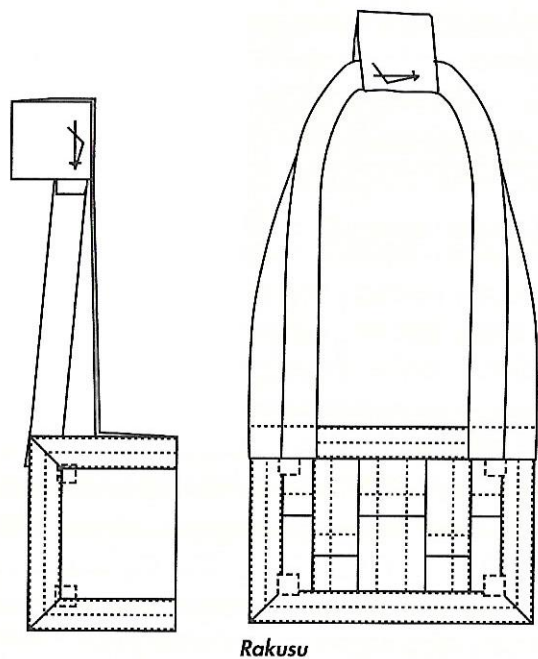
Gojo-e (five-row *kesa* or *antaravasa*)

The five-row *kesa* features five vertical rows, each with one short rectangular piece and one long rectangular piece, following the rules of material, color and size. Monks wear it for work, and they also wear it next to their skin as underwear in India and over the priest's robe in China, Korea, and Japan. Since the *kesa* is worn for work, it soon becomes dirty or wears out, so wearing a *man-e* is permitted as a substitute. A *man-e* is a *kesa* that does not have any rows or *yo*; it is just like a big frame of a rice field without foot paths between the fields.

The *rakusu* is a type of simplified *kesa* made from the basic structure of the five-row *kesa*, with one short piece and one long



Man-e



Rakusu

piece; it is made applying the rules of material, color, and specified rules for cutting and sewing. However, it does not follow the rule of size. Therefore, strictly speaking, it is incorrect to call it a traditional *kesa* or *nyoho-e*. However, we must not cling too much to form; we need to receive the *rakusu* in the correct way and then treat it the same as we treat a *kesa*. Commercially-made *rakusu* have a *sao* (an ivory or metal ring on the strap). The ring symbolizes the hook and tie on the *kesa*. The *rakusu* also has a lining.

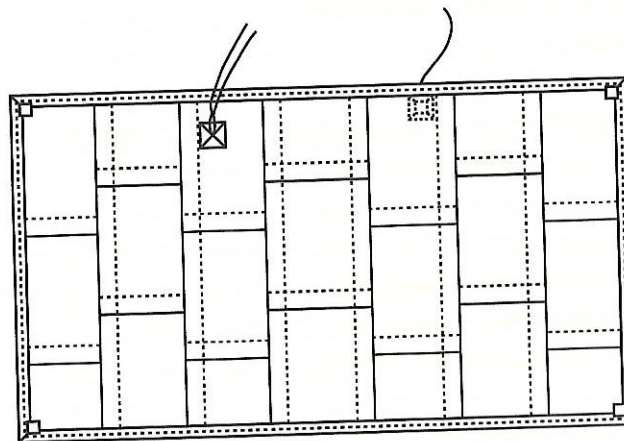
When we receive the *rakusu*, a teaching or verse is usually written on it to commemorate our initiation by the teacher. The various Buddhist schools each have their own version of the *rakusu*, which can now be seen in a great variety of different sizes and designs. One style of *rakusu*, the *wagesa*, is made by

transforming the folded five-row *kesa* into a strap shape. This has come into widely accepted use for lay people. We need to have an understanding of the importance of *jue-saho* (Kesa-receiving Ceremony) in accordance with the way of the Buddha, but not for the sake of formalism.

The *kesa* or *rakusu* is sewn by each person individually. One should then receive it from a teacher through *jue-saho* (Kesa-receiving Ceremony) and *jukai* (Precepts-receiving Ceremony).

Shichijo-e (seven-row kesa or uttarasanga)

We do not line the seven-row *kesa*. It is made with seven vertical rows, each with one short rectangular piece and two long rectangular pieces in accordance with the rules of material, color and size. This *kesa* is worn when participating in public activities such as services, chanting sutras, listening to lectures, begging, sitting *zazen*, and eating meals. To engage in these activities is called *nyuju* in Japanese. Because the seven-row *kesa* is worn during *nyuju*, it is also called *nyuju-e*.



Shichijo-e (seven-row kesa)

One occasionally sees a seven-row *kesa* that has a white piece of fabric (the original was a blended color) patch on the upper side. The patch symbolizes the great extent of the wearer's practice; he or she has practiced so much that the *kesa* needs to be patched in the shoulder area. The same idea is seen on the cuffs of the *shuso's jikitotsu*, which are also patched with white lining.

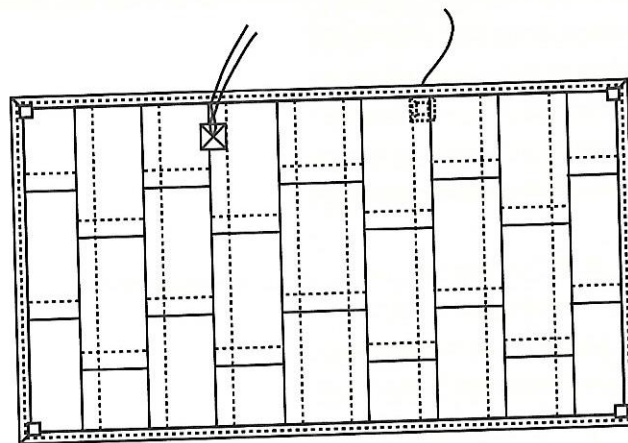
The honorific title *hafuka* is often used on envelopes addressed to young monks. *Hafu* ("broken *zafu*") means that they sit so much in *zazen* that they have made a hole in their *zafu*. The title means "respectable monk." Another term of respect is *hasantei*. *Hasantei* is used only for senior monks who are practicing alone after having left the monastery (the term suggests that one is no longer training under a master). As it is said in the congratulatory words of the Shuso Ceremony, the *shuso* is looked up to as "a venerable teacher of human and celestial beings and a venerable teacher in the monastery."

Koun Ejo Zenji, the second patriarch of Eihei-ji, who was appointed as the *shuso* by Dogen Zenji, shows us an example of how the *shuso's* ability and career can be matured by the 100-day practice. It is not until the *shuso* has practiced a 100-day *ango* that relations between the *shuso* and others tend to settle and he or she is accepted and trusted.

Kujo-e (kesa of nine or more rows, or sanghati)

Kesa with nine or more rows are called *dai-e* in Japanese. *Dai* means "large" or "big"; however, this "large" does not refer to the size of the *kesa*, but rather the number of rows.

One of the *dai-e* is made with nine rows. Since the *dai-e* are made with many rectangular pieces from *funzo* material, as a rule a lining is put on it to protect it. The lining used for a *kesa* is similar in color to the *kesa*, and it is lightweight. We often see a



Dai-e (nine-row *kesa*)

white lining used on gold brocade *dai-e*. Commercial *dai-e kesa* are made only with gold brocade.

Dai-e are classified into three groups, according to the number of rows. *Gebon dai-e* are made with nine, 11 or 13 rows each with one short rectangular piece and two long rectangular pieces. *Chubon dai-e* are made with 15, 17 and 19 rows, each with one short rectangular piece and three long rectangular pieces. *Jobon dai-e* are made with 21, 23, or 25 rows, each with one short rectangular piece and four long rectangular pieces.

The *dai-e* was worn over the seven-row *kesa* in the coldest season. Shakymuni Buddha said that during extremely cold weather, practitioners who cannot withstand the cold may wear five, seven and *dai-e kesa* on top of one another. Essentially, *dai-e* are worn for teaching, begging, and for officiating ceremonies. When monks are ordained, they should receive the three different kinds of *kesa* (*san-e*). Many also receive a *dai-e* at the Dharma Transmission Ceremony. These three *kesa* should be made using individual *chu* measurements.

Sewing of the *kesa*

A *kesa* should be sewn by the person who will wear it. If it is really impossible for one to sew a *kesa*, one can make an exception and receive assistance, but essentially, we should have the desire to make our own *kesa* or *rakusu*.

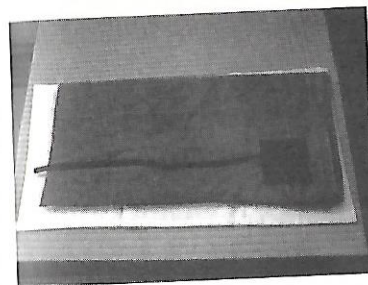
Before we wear the *kesa*, we ask a *shike* (authentic teacher) or *sangaku-shi* if the *kesa* is made correctly, and at the same time receive the Tenjo Ceremony. The Tenjo Ceremony needs to be done when the *kesa* is made from new material. *Ten* means “dot” or “stain,” and *jo* means “pure” or “purify.” *Tenjo* means to reform an ordinary sense of value (one of attachment) to one which is free from attachment; this is why in the Tenjo Ceremony small dotted stains are put on the *kesa* or *zagu*.

Being aware of how to care for the *kesa*

To leave the three *kesa* behind or to wear an unmended *kesa* is an infraction of the precepts. Dogen Zenji strictly admonishes us not to wear the *kesa* unless it is in good repair, because to do so is to forsake the Buddha’s teaching. We should not forget this conviction of Dogen Zenji. Awareness of the treasure of being disciples of Buddha or of being a Dharma vessel is cultivated by wearing the *kesa*. The tradition of *sho-san-e* (carrying a miniature set of the three robes) was launched so as not to break these precepts. In these busy days we feel the *sho-san-e* are practical and yet maintain the correct spirit.

When we are not wearing the *kesa*, we should keep it in a case or wrapper. Likewise, when carrying it, we should put it in a case and keep it separate from other clothes—for example, never put it together with *tabi*.

We first fold the *kesa* into eight layers lengthwise with the reverse side out, then fold it in half and finally into thirds in an



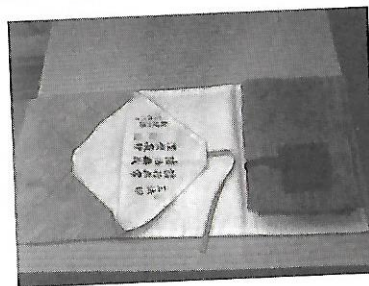
First, place the half-folded *kesa* on the *kesa-fukusa*.



Fold the *kesa* again into thirds with the tie facing upwards.



Wrap the *kesa* in the *kesa-fukusa*.



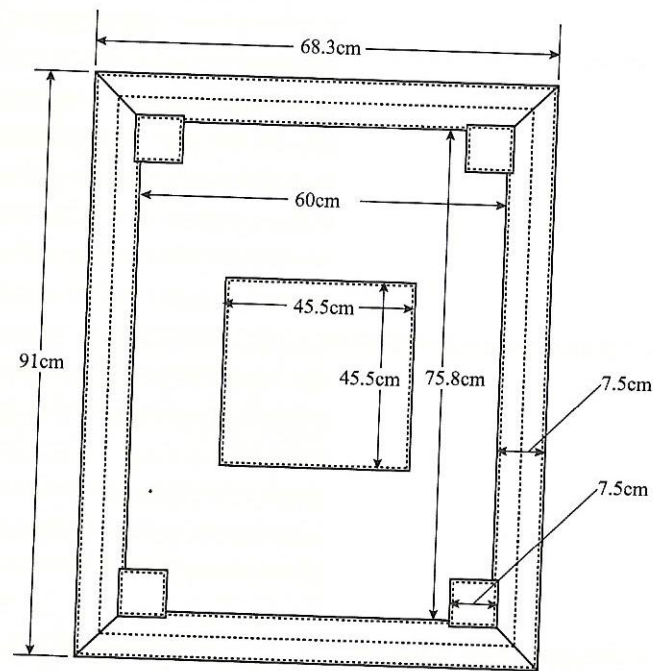
Sometimes a *kesa-bukuro* (left in photo) is used instead of a *kesa-fukusa*.

How to fold a *kesa*

S-shape. The edge of the folded *kesa* shows the ends of the top side. The ties of commercially-made *kesa* are placed in a different position from those on the *nyoho-e*. This means that *nyoho-e* and commercially-available *kesa* are folded differently.

Zagu—*nishidanna* (bowing mat)

We use the elbow-to-fingertip measurement taught by the Buddha, which fits everyone, for the *zagu* measurement. The Buddha's elbow-to-fingertip measurement is two *shaku*, four *sun*, and the *zagu* size is twice this (four *shaku*, eight *sun*) long and one and one-half this (three *shaku*, six *sun*) wide. (A *shaku* is roughly equivalent to one foot; one *shaku* consists of 10 *sun*.) As it is recorded in the Vinaya, the *zagu* is used as a mat to protect the



Dimensions of a finished *zagu*

kesa from dirt and also to protect the monk's health when sleeping. That Shakyamuni Buddha rested on his *zagu* is recorded in the stories of his life. A *zagu* needs a lining.

When it is made from new fabric, we sew a piece of used fabric on the center. This is seen in the Vinaya. The square patch is called a *tekko* in Japanese. The individual's elbow-to-fingertip measurement is used to measure the *tekko*. The rules of material and color are the same as for the *kesa*, but it does not have to be the same material as the *kesa* and each *kesa* does not need its own matching *zagu*. The Buddha taught that a larger *zagu* is allowed for bigger people.

(b) *Oryoki*

Material for *oryoki* bowls

Oryoki bowls are now made from lacquered wood, but the use of other materials, such as iron, tile, or stone is permissible depending on factors such as time and circumstance.

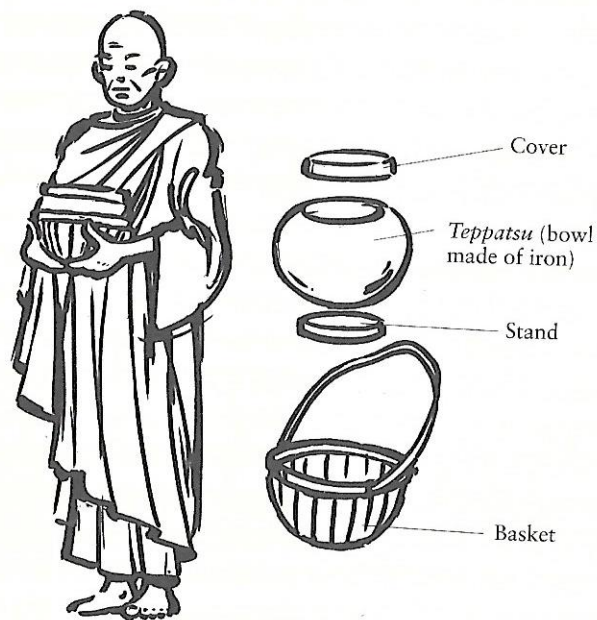
Monks in Burma use *oryoki* made from lacquered paper, while in Thailand and Sri Lanka, they use iron bowls.

Color of *oryoki* bowls

The color used in *oryoki* is also a blended color. We often see black *oryoki* used by young monks, though this is not the tradition. Reddish-brown or amber colors are desirable. Utensil cases and linens must also be a blended color.

Size and amount of food

The amount of food eaten should correspond perfectly with the amount required by the individual; in this way the amount is harmonious with the Dharma. Therefore, it is not merely a fixed idea



A Southeast Asian monk

of equality (perfect correspondence to individual needs); instead, the amount of food should be adjusted naturally, depending on factors such as time, season, and one's age. This is called "the Dharma in equality and food in equality."

The custom of the second serving using the *oryoki* enables us to put the point mentioned above into practice. East Asian monks make it a rule to receive food with a large bowl (*oryoki* or *teppatsu*) and to eat just once a day before noon. They strictly follow the precept of eating only at certain times. We must receive the *oryoki* in *juhatsu-saho* (Oryoki-receiving Ceremony), just as we receive a *kesa* in *jue-saho* (Kesa-receiving Ceremony). This is the traditional way.

(c) *Sodo* (Monks' Hall)

The *sodo* is a place for monks and anyone else who desires to do so to practice Zen Buddhism. Since the *sodo* is a place for practitioners to collaborate and practice communally, it has to be built in such a way as to accommodate many people in a small area.

When the institution of the *sodo* was first developed, it is said that Shakyamuni Buddha's followers set up and lived in their own chambers. Concerned that the lives of practitioners would become too luxurious or disorderly, Shakyamuni Buddha established regulations for them to follow. The size of each chamber was about six to nine square yards, with one or two people living in each chamber.

People tend to think that the *sodo* is a big building on a very large piece of land, but this is not true. The *sodo* at Zuiioji Temple is of rather small size, though it can accommodate 40 people. If each of the 40 people lived in separate places, it would require an immense amount of land, materials and expense. The *sodo* building is extremely compact and simple, yet offers an excellent environment for living and substantial practice.

The *sodo* is commonly called the *zazendo*, *zendo*, or *undo*, but these are just commonplace names that do not convey the exact meaning. Of course, we understand through reading *Shobogenzo Zanmai O Zanmai* (King of *Samadhi*) that *zazen* is a very important practice, but if we believe that only *zazen* is practiced in the *sodo* and things other than *zazen* are not practiced there, then our thinking is completely contrary to the essence of practice.

When Dogen Zenji built the first Japanese *sodo* at Koshoji Temple in Kyoto, he explained the necessity of the *sodo* as follows:

The *sodo* is really needed for the monk's practice. I name the place *sodo* (*so* means "monk" or "priest" and *do* means "hall"). There, monks live and ceaselessly practice together day and night; I have a strong desire to build a *sodo* to enable this lifestyle.

Hyakujo Zenji established a *sodo* in China during the Tang Dynasty, the character of which has been passed on to this day. The *sodo* is called by different names such as *sodo*, *zendo*, or *dojo*. Zen Buddhism was at its peak during the Tang and Sung Dynasties in China. Because some temples had several thousand practitioners, a single hall for all of the monks was not enough. To accommodate more people, temples built another big hall in the rear of the kitchen building. At that time it was not unusual for temples to have two monks' halls. To avoid potential confusion that might arise by calling these two buildings the "old *zendo*" and "new *zendo*," other names have been used to refer to the new monks' hall.

For example, at Tendo-zan, where Dogen Zenji practiced in China, this building, located west of the kitchen, was called the *undo*; *un* means cloud. The meaning behind this name was the idea that the lives of the monks would be smooth like the movement of clouds. The building east of the kitchen, which was built after the *undo*, was called the *sendo*; *sen* means "select" or "prefer." This name was chosen because this was a place for certain selected people to practice the Way of the Buddha.

Materials of the *sodo* building

The materials used can be selected from available resources—bamboo, wood or stone—and the building should not be indulgent or splendid but adequate enough to shelter ourselves from the rain

and dew. Dogen Zenji says in the *Zazengi* chapter of *Shobogenzo*, "Do not let in drafts or vapors; do not admit rain or dew."

Eko Hashimoto Roshi made the following comments about materials in a talk at an opening for a new *zendo*:

We should be free from love or hatred because the main point is the substantiality of the materials rather than the external appearance of the building. We should not worry if any part of the boards is ugly, for we can use them where they cannot be seen. We should strictly observe ourselves so as to emancipate ourselves from certain ideas. Using more materials and resources than are necessary is the same as throwing them away. On the other hand, being too conservative is only the negative emotion of greed. Neither of these are good. When we practice avoiding these, we walk the Way of the Buddha smoothly, like a cloud.

Color of the *sodo* building

A blended color, Dharma color, or Bodhi color should be used so that the *sodo* is not bright or showy. We use these colors for the walls, *tobari* (entrance curtains), *kanki* curtain, and other necessary objects. Keizan Zenji teaches us in *Zazen Yojinki*, "Don't do *zazen* where it is too light or too dark."

The place where you sit should be bright; it should not be dark either day or night. The technique is to keep it warm in winter and cool in summer.

—*Shobogenzo Zazengi*

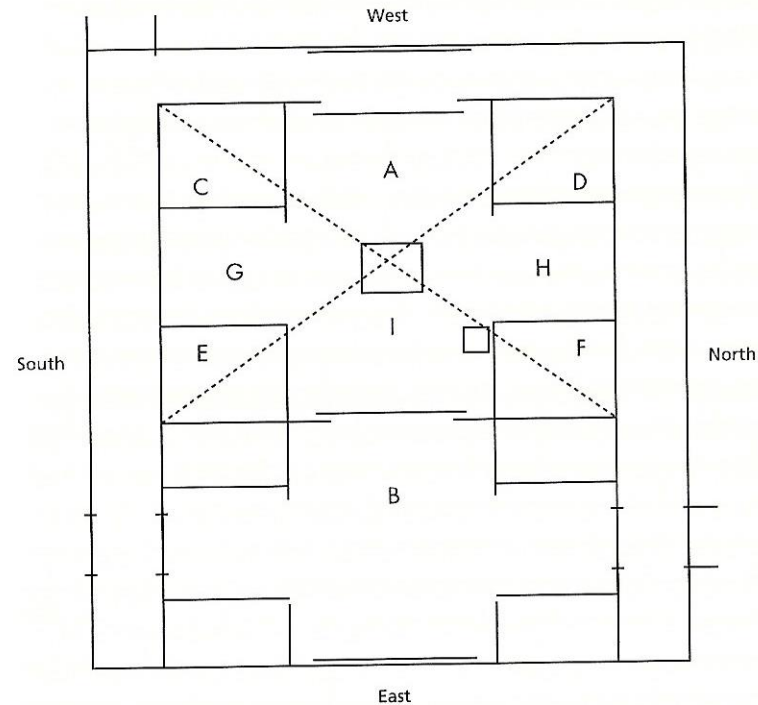
The amount of light is very important for practitioners. So that we do not tend toward depression or distraction in our practice, a careful mind is needed with respect to the amount of light.

Size of the *sodo* building and interior components

For purposes of simplification, the *sodo* is divided into two halls, the *naido* and the *gaido*. Each hall is further divided into four sections: *tanto-tan*, *seido-tan*, *godo-tan* and *shuso-tan*. The *naido* is used for the practitioners who sleep in the *sodo*. Each *jo* is arranged as a combined space for *zazen*, eating and sleeping. The established *jo* is two arms wide by four arms long, which is the standard *tatami* size, and is called the long *jo* or *chojo*. Each section contains five long *jo* units (five *tatami* mats) or more. Thus, five practitioners can practice in each section. The space with the five long *jo* is called the *cho-ren-jo*, meaning, "long joined *jo*." An arm's length (*chu*) is considered to be from a person's elbow to the tip of the middle finger.

However, since length varies from person to person, an average length is used for this measurement. Unfortunately, there are two different standards that have developed. One says the average length is about 48 centimeters (19 inches) and the other says that it is 45.1 centimeters (17.75 inches). The *Zuioji sodo* has a *jo* measurement of 19 inches. The size of the *tatami* on the *jo* is 36.5 inches by 73 inches, following Chinese tradition. The *jo* located on the west side of the *gaido* is used to seat temple officers and other practitioners who, because of their duties, frequently have to go in and out of the *sodo*.

The purpose of sitting in the *gaido* is to avoid disturbing the practitioners in the *naido*. The *tanto-tan* is for the *jisha*, while the *shuso-tan* is for practitioners who are at the temple for only a short period of time. Since these practitioners sleep in their quarters or dormitories, they do not need storage space. The *gaido* is only for sitting. The *gaido-jo* are often incorrectly called the *gai-tan*. However, technically speaking, *tan* refers to a monk's sheet for bedding. It is made from a single layer of colored fabric about



- | | | | |
|---|------------------|---|----------------------------|
| A | <i>Naido</i> | F | <i>Shuso-tan</i> |
| B | <i>Gaido</i> | G | <i>Gekan</i> (south seats) |
| C | <i>Tanto-tan</i> | H | <i>Jokan</i> (north seats) |
| D | <i>Godo-tan</i> | I | Shoso Manjushri |
| E | <i>Seido-tan</i> | | |

Layout of a typical *sodo*

83 inches long.

When a practitioner sleeps on the *jo*, he or she spreads a *tan* to the edges of the *jo-en* and uses it as a bedsheet. The practitioner then places a pillow on the part of the *tan* that covers the *jo-en*. When the abbot sleeps in the *sodo*, the abbot's *jisha* sleeps in the *gaido*. Since *gaido* practitioners do not use their *tan* in the *gaido*, the word *gaitan* is inaccurate. The depth of the *gaido-jo* is just 36 inches because it is only used for sitting and eating.

At the back or wall side, there is a closet-like storage space which is called the *kanki*. Inside the *kanki* there are two shelves. The top shelf has a door and the bottom shelf has a curtain. The monks keep the *kesa* on the top of the *kanki* and put their personal articles on the top shelf and their bedding on the bottom shelf. Above the *kanki*, there is a long hook on a rod. The monks hang their *oryoki* sets on the hook when they are not using them.

At mealtime the *jo-en* is used as a table and the monk places his or her *oryoki* set on it. First the *battan* (place mat) is placed on the *jo-en*. Then the *oryoki* set is put on it. The width of the *jo-en* is the same size as the width of the *battan*: nine inches. Also, in the evening when they sleep, monks place their pillows there.

In front of each *jo* is open floor space. This space is used by the monks for standing and bowing. They can do everything on the *jo* (eating, cleaning and sleeping) without interfering with each other. Since each person's space is only this one-yard by two-yard area, it is easy to imagine how much individual existence is simplified. Overall consumption of materials is greatly curtailed, even down to the method of lighting. Instead of using forty light bulbs or more, only a few are required for adequate lighting. Furthermore, the monastic building is designed for practicing together so that the spirit of communication, harmony, cooperation, assiduous cultivation in the practice, and reciprocal help comes naturally

to the monks.

A Manjushri image is enshrined in the *sodo*. These days it is common to see the Manjushri image sitting on a lion and holding a sword, but this is not a traditionally accurate portrayal. If Southeast Asian priests saw this image, they might not honor it due to its lack of tradition. The Manjushri image should be that of a priest sitting on a chair, not on a lion, and he should not be holding a sword. This is called the Shoso Manjushri. According to the authentic Buddhist way, the chair itself is the lion seat or diamond seat. Holding a sword symbolizes Buddha's wisdom, but in the case of the Shoso Manjushri, sitting in the full lotus position (*kekkaфуza*) symbolizes the Buddha's wisdom. This diamond seat that emanates Buddha's wisdom is not for Manjushri alone, but for all of the seats (*jo*) of the practitioners in both the *gaido* and the *naido*.

We regard all of the practitioners who come to the *sodo* as Bodhisattvas. They sit on the *sho* in the full lotus or half lotus position. Shoso Manjushri Bodhisattva is enshrined in the center of the *sodo* as a representative of these bodhisattvas.

In order not to cause even a trace of jealousy, contempt, covetousness or desire for luxury, disciples of the Buddha need to take the utmost care regarding the design, material, color and size of the *sodo*, so as to embody the formless Buddha's teaching as seen in the form of the *kesa*. These three important fundamental rules of Buddhist teachings (the three *nyoho*: material, size and color) apply to both the *sodo* and the *kesa*. For a disciple of the Buddha, the three *nyoho* are also to be applied in every aspect of practice. The three *nyoho* symbolize our basic attitude toward life. When we live in these three *nyoho*, our practice brings us to supreme enlightenment. Therefore, if you practice at the *sodo* even for only short time, or if you have had any connection to a *sodo* at all, the

seed of Buddha mind is planted and will grow.

Sangharama—seven main buildings and monks' hall

Sangharama in Sanskrit, or *shichido garan* in Japanese, is the name for a monastery and its garden. A monastery is comprised of seven buildings:

<i>Hatto</i>	Dharma hall
<i>Butsuden</i>	Buddha hall
<i>San-mon</i>	Main gate
<i>Kuri</i>	Kitchen
<i>Sodo</i>	Monk's hall (used for meditation, sleeping and eating)
<i>Yokushitsu</i>	Bath house
<i>Tosu or seijo</i>	Toilet

Each of the seven buildings has a different name, depending on the particular Buddhist school. Eihei-ji's seven main buildings are arranged in the traditional way, while at Sojiji the Dharma hall and Buddha hall are arranged in a horizontal line. Buildings in a Soto Zen temple are usually arranged in the traditional way. In local temples, the combination of the Dharma hall and the Buddha hall is called the *hondo*.

Even though a monastery is called *shichido garan* (seven buildings) in Japanese, it usually contains more than seven halls. Additional buildings include the following:

<i>Kaisando</i>	Founder's hall
<i>Hoyo</i>	Abbot's room
<i>Chinjudo</i>	Local shrine
<i>Shido</i> or <i>ihaido</i>	Ancestral hall

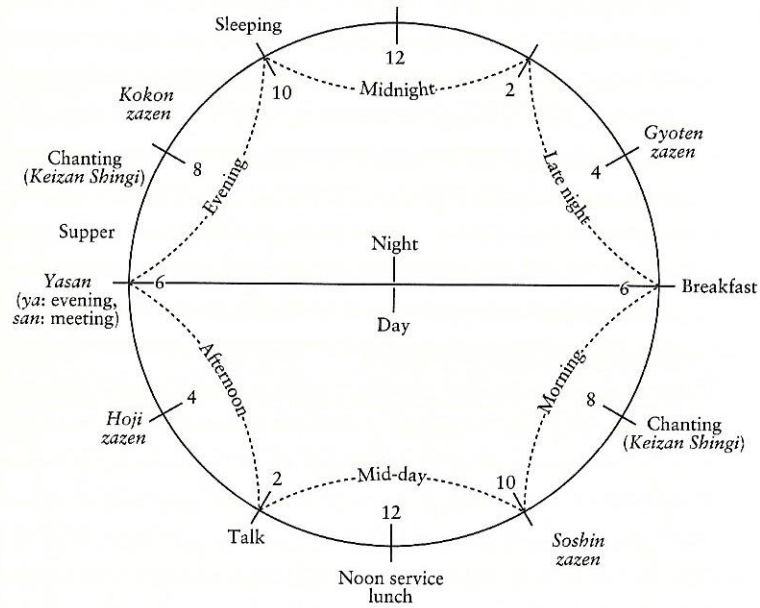
<i>Jizodo</i>	Ksitigarbha hall
<i>Rakando</i>	Arhat hall
<i>Kannondo</i>	Avalokitesvara Bodhisattva hall

In a statement for fundraising for Koshoji, Dogen Zenji says: "The temples are the place where Buddhas practice." Buddhist temples in China followed the example of Soin in India, as did the *vihara* of Japan.

Dogen Zenji also teaches us that the *sodo* is the most important hall in the monastery, where all worlds—not only the human world, but also the heavenly world, the dragon abode, the hermit world, and all other worlds—receive benefit from the Buddhadharma. It is the place where the great Dharma wheel of Shakyamuni Buddha pervades the external and internal Dharma-world.

Postscript

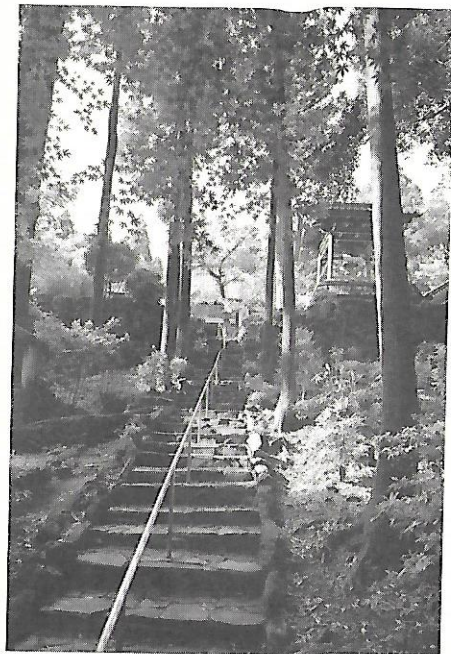
A Brief History of Hogisan Shogoji



Daily schedule of practice at a sodo

Hogisan Shogoji, located in Kikuchi City, Kumamoto Prefecture, is a branch of Bukkokusan Zuioji. It was here that the Fourth Soto-shu Shuritsu Senmon Sodo (Official Training Monastery) was held for foreign monks over the three-month period starting in November 2010.

Amongst the practitioners who completed their first *ango* (practice period during which monks are prohibited from leaving the monastery) in Japan—complete with the appropriate buildings and facilities despite its small scale—several of them made comments along the lines of the following: “It was extremely meaningful for me that we *ango* practitioners were able to practice in accordance with the proper monastic rules practiced by



The approach to Shogoji

Dogen Zenji and Keizan Zenji, in the appropriate *sodo* setting, including observing *Fushukuhampo* (The Dharma of Taking Food), and sleeping on the *cho-ren-jo* (the same place where *zazen* is practiced). It was a very fortunate opportunity.” As expressed by comments such as this one, the practitioners were extremely happy with the fact that they were able to practice *zazen* in a manner consistent with the *nyoho* (original teaching) rules regarding food, clothing and housing.

The Shogoji International Open Ango, a project realized in accordance with the wishes of my predecessor Ikko Narasaki Roshi, was held again in the summer of 2011, marking the 20th time this *ango* was held—a landmark worthy of commemoration.

Shogoji, located at an altitude of 700 meters, is an historic temple originally established by Daichi, who was the sixth-generation Dharma heir of Dogen Zenji (founder of Eihei-ji Temple), as well as the Dharma heir of Keizan Zenji (founder of Sojiji Temple).



Hatto and sodo at Shogoji

Shogoji was first founded in 1338, when Kikuchi Takeshige, local lord of the area, donated land for the temple to Daichi Zenji and took the vows of refuge with him. It was here, in this serene place located deep in the mountains most appropriate to the practice of Zen—passed on from disciple to disciple in an unbroken lineage since the time of the Buddha—that Daichi Zenji imparted the Zen teachings to the Kikuchi clan.

A teaching about daily Zen practices given to Lord Takeshige, entitled *Junitoki-hogo* (On Practicing throughout the Day), specifically states: “the practices of food, clothing and housing implemented 24 hours a day in the monastery comprise the Way of the Buddha.”

The Namboku-cho period (period of Northern and Southern courts, 1336–1392), was a time of rampant rebellion and political intrigue. Yet the Kikuchi clan did not dwell on its own survival, nor did it focus on its own benefit, instead throwing its indomitable support behind their leader. This was clearly due to the influence of Daichi Zenji.

Over the 20-year period that Daichi Zenji was at Shogoji Temple, the generals of the Kikuchi clan offered numerous oaths to the gods and Buddhas, an indication of the depth of their respect and refuge in Daichi Zenji, and their wish that Buddhism be protected and flourish. Lord Takeshige, founder of the temple, revealed his sincere wishes to protect and sustain the correct Dharma in a pledge to Daichi Zenji.

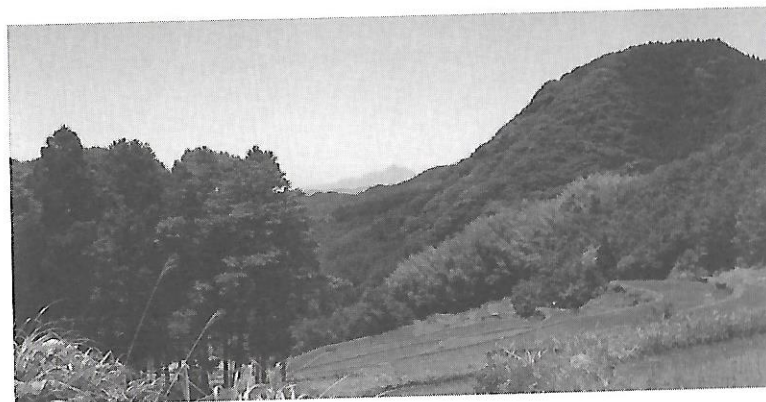
The course of events, however, was unkind to the Kikuchi clan: along with Shogoji, the clan itself faded to history. Yet 500 years after Shogoji fell into decline and its Dharma lamp extinguished, in the 20th century, the temple was rebuilt.

In 1942, Sodo Murakami Roshi retired from the position of head priest of Kotaiji Temple in Nagasaki. From that time on, he

devoted his life to Daichi Zenji’s legacy, working for more than 20 years at Shogoji despite a lack of resources. He reconstructed the temple buildings to a level of grandeur appropriate to this historic temple, passing away in 1964 at the age of 90.

Later, Soden Suzuki, a disciple of Murakami Roshi, continued the work of Murakami Roshi in building an authentic *hokyo-into* (stupa). He also realized his fervent wish of installing stone Buddha feet identical to those at Yakushiji Temple in Nara at Shogoji.

Subsequently, Ikko Narasaki, who was at that time the *sodo* master at Zuioji Temple in Ehime Prefecture, took on the concurrent post of head priest of Shogoji Temple. In 1977, the temple was returned to the fold of Soto-shu. Further, in 1988, the temple’s current *kaisan-do* (founder’s hall) and *sodo*, as well as new temple buildings, were erected to mark the 650th anniversary of the temple’s founding. Finally, in 1992, the long wished-for Shogoji International Zen Dojo was founded not only as a place for local young people to practice, but also for ordained and lay men and women from around the world to practice during the

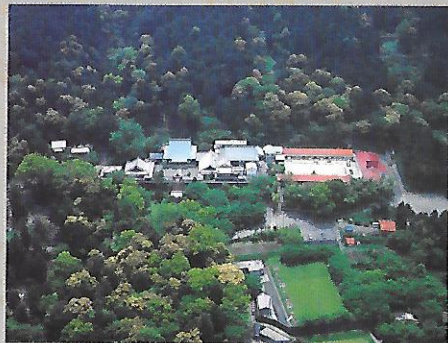


Mount Unzen as seen from Shogoji

summer season, an event that would come to be known as the Shogoji International Open Ango.

Subsequent to Ikko Narasaki's passing, Tsugen Narasaki Roshi has served as head priest at both Zuioji and Shogoji. Under Narasaki Roshi's guidance, practitioners from around Japan as well as other countries have continued to protect the ancient spirit of the temple, to treasure its scenic tranquility and to adhere to and appreciate the old ways as they pursue their practice wholeheartedly in harmony with the temple's natural setting.

Daichi Zenji, founder of Shogoji, passed away at the age of 77 at Suigetsuan Entsuji Temple in Kazusamachi of present-day Nagasaki Prefecture in December of 1366. The year 2015 therefore marks the 650th year of his passing. Meanwhile, the year 2013 marks the 50th anniversary of the passing of Sodo Murakami Roshi, the man responsible for rebuilding Shogoji. To commemorate these two anniversaries, the board members of the Shogoji Support Committee are working to plan and implement commemorative projects, particularly a new temple gate.



Zuioji Senmon Sodo

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