

ZEN notes



GES
HIN
MYO
KO

THE YEARS OF THE PIG AND/
OR BOAR--Feb.13,1983-Feb.1,
1984,and in the 20th Cen-
tury...1911,1923,1935,1947,
1959,1971,1983,1995...All's
for the best in the best of
all possible worlds. Bus-
iness is good. Money circulates
again. One savors the joy of
living...A time of surplus. Certain
minor administrative difficulties.
..A good year for intellectuals
as well as for financiers. (Let's
hope this prediction holds true for
this pig year!) Proposed pig of
the year-- Miss Piggy...People
born in the year of the boar or pig
always do what they must with all
the strength they have. There is
neither left nor right nor retreat
when a boar person sets out to do
something. The boar has tremendous
fortitude and great honesty. Boars
don't make many friends,but when
they do,it is for life. They don't
talk much,but when they say something,
there is no shutting them up until
they have finished. They have a great
thirst for knowledge and are generally
well-informed. They are quite short-
tempered,yet hate argument. They
are affectionate and kind to their
loved ones. They may have marital
problems and,during the first and
second phases of their lives,difficulties.

They are not likely to ask for help,and try to solve their problems themselves.They are well-advised not to get into lawsuits,for their honesty may be a detriment when they are dealing with the unscrupulous...Rabbits and sheep make their best spouses,snakes the worst.. The wild boar has played a prominent role in the mythologies of many primitive peoples...Among Semitic peoples,the pig was considered sacred because it taught man the art of plowing through turning up the soil with his snout.(Truffles,anyone?) In Mesopotamia,the divine mother was called the Earth Sow, the symbol of creative energy. In German folklore, the boar was associated with storms and,as a fertility symbol,with the harvest. ..In ancient drawings,the wild boar is shown holding the earth on its powerful tusks,representing a cosmic creation legend. As one of the Zodiac signs of early India and China, its use dates back to remote times. As Prajapati, it rescued the earth from the waters of oblivion. (It is said that this particular boar issued from the God Brahma's nostrils as a creature about the size of a thumb,then immediately grew to the

size of an elephant.) The third incarnation of Vishnu is said to have mated with the primeval, productive pig...In Japan, the wild boar has been extensively noted. Some regard him as a wild and foolish beast who plunges ahead senselessly, attacking everything in its path, so they have a saying: "As crazy as a wild hog." In both China and Japan his reckless courage and savage, ferocious nature make him a symbol for the human fighter. Many ancient legends suggest that some great warrior is in actuality a reincarnated boar...The pig has a reputation of never being in need. The first Rothschild, the first Rockefeller, and the first Ford were all pigs. So was St. Ignatius Loyola, the founder of the Jesuits. Some others: Maria Callas, Noel Coward, Henry the VIIIth, Ernest Hemingway, Bismarck, Tennessee Williams, and Terence Rattigan.

Prepared by
Vanessa Coward &
Mary Farkas

BOOK NOTED

By John Storm

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Donald Richie is an old Zen hand, and in this area of burgeoning young Dharma organizations and rival orthodoxies, the intensely personal vision that he presents in "Zen Ink-lings" (Weatherhill, 1982, \$17.95) is very refreshing--unpretentious yet illuminating. Mr. Richie has lived in Japan for over 35 years and written about various aspects of life, in particular Japanese films. He was on the scene during the early postwar years, and his portraits of D.T. Suzuki, R.H. Blyth and Ruth Fuller Sasaki (who didn't always interact all that smoothly) are charming and sensitively drawn. The main part of the book, however, consists of fables, sermons and anecdotes meant to be, in Mr. Richie's words, "both descriptive and prescriptive." Interspersed among them are a series of woodblock prints through which, in their elusive, overlapping images, he hints at the process of Zen.

JOSHU SASAKI ROSHI SAYS
Noted by M.Farkas

In Zen we study first the activity of Dharma--that is, the activity that brings the world into existence, that brings the self into existence, the practice over and over again of the activity of the self coming into existence and disappearing ... If you clearly understand what is meant by this, the rest will be simple.

When you are running a race, do you think, "What is God?" Without thinking anything, there is just running. In the same way, when you are practicing breathing--you breathe out and there is merely the expelling; when you breathe in, there is merely the sucking in. There is no thinking, "Who am I?" In other words, the self that questions, "Who am I?" has disappeared into the activity. In the same way, if you were going to jump across a brook, your thinking self would disappear into the act of jumping. While there is nothing but the breathing, or the running, or the jumping, you are a complete self.

All human beings like to see that completeness.

When they watch competitions, trying to see who can run 100 yards faster, who can swim the best, they want to see that completeness. Not only do we want to see the complete or perfect self in activity, we want to experience it so that we (our selves) can participate in our actions.

But gradually human beings have come to the place where they believe that just thinking about experience is enough, that observing it as an object is enough. People of this kind enjoy listening to the radio and hearing about what other people have failed at or what bad things they have done, what kind of money they have made. But if you don't do things yourself, you won't be really satisfied. It's not enough just to think about doing things, even though you have less and less of the deep-seated feeling, "I want to do it myself." That is why we forbid television at the temple where I stay. People say they learn by watching, but I wonder what kind of human being can develop from just watching television. Even the monks who come to America from Japan

take a lot of pleasure in this. It seems we are living in a different age now. In my time we found our joy in exerting ourselves, in participating with rather than watching others.

Nowadays people seem to look on life itself as some kind of "object" that they find enjoyable. What I really like is for people not to spend their time watching activities on television but to throw themselves into what they are doing and see to what extent they have manifested a complete self by doing various kinds of work.

A FRENCH CONNECTION

Noted by John Storm

There is a kind of Zen ring to the statements of many Christian mystics. It's probably a mistake to try to make too much out of such overtones, but sometimes they are too striking to ignore. Consider the obscure Jean-Pierre de Caussade (1675-1751), a Jesuit whose only trace is a batch of letters written to some nuns under his instruction and later collected as a small book, "Abandonment to Divine Providence." Here are some excerpts:

We must not pick and choose... Reject nothing, seek nothing... There is nothing we need fear, nothing we should ignore, nothing we have to choose... We lack nothing. We will find all that is necessary in the present moment... We must strip ourselves naked, renounce all desire for created things, and retain nothing of ourselves or for ourselves, so that we can be wholly submissive to God's will... Our only satisfaction must be to live in the present moment as if there was nothing to expect beyond it... Make use of whatever God offers you. Accept everything and let him act... There is no reflection, no looking back, no consideration of consequences or the whys and wherefores... You must act at random, following those promptings of grace which cannot lead you astray... There are no rules, yet there is perfect organization; no proper arrangements, yet all is well-ordered; no serious thinking, yet profound conclusions; no effort, yet everything well done; no foresight, yet swift adaptation to every new happening... So, no ideas, no words. We must abandon ourselves, simply and completely, to the action of God.

Wild, wild West '82: Is it an end to Zen?

**All that he wants
is a little media
respect for Zen**

By Nicole Yorkin
Herald Examiner staff writer

Stephen Echard took one look at the Herald Examiner's front page yesterday morning and saw red.

"Wild, wild West '82: Is it an end to Zen?" screamed the headline, alluding to the defeat of Gov. Jerry Brown in his campaign for the U.S. Senate.

For Echard, a 36-year-old university bookstore manager, it was the final straw. A serious student

of Zen Buddhism since his college days at San Diego State 16 years ago, Echard is fed up with the media giving Zen a "bum rap."

"Any time Zen is used nowadays, it's almost always in a flip-pant, derisive manner," said the beefy, bearded, articulate Echard. "It's an issue that needs to be brought up — something that serious practitioners of Zen find very annoying. Because of beat-niks, hippies and Jerry Brown, the term 'Zen' has become (synonymous) with flakes."

*"Zen is not just sitting
and staring at your navel
and doing nothing, as it's
portrayed. Zen students
are not drug-deranged
flower children."*

Stephen Echard
student of Zen Buddhism

there's a serious cadre of Zen students who've chosen that path out of respect for the philosophy and tradition Zen is."

Zen, according to Asian history professor Emma M. Layman in her book "Buddhism in America," is a branch of Mahayana Buddhism which seeks "direct access to Truth or Reality through meditation."



Stephen Echard
Says Zen deserves "a little respect."

In the late '50s, the "Beat Generation" showed a flurry of interest in Zen philosophy and practice, but it did not really grow in the U.S. until the mid-60s, experts say.

Echard said he first began to practice "Soto" Zen — a sect founded in Japan in the latter part of the 12th century which emphasizes study and intellectual understanding — when he was 20.

Since then, he has seriously studied with "Zen Masters" at Zen centers

around Los Angeles, along with students which have included doctors, lawyers, architects and artists.

Echard, who is fond of recounting Zen parables to illustrate his points, may not look much like an activist, but he's determined to show the media that Zen adherents are *not* flakes — even when they come from California.

"We don't want to be petty about it or anything," he said seriously. "All all we want is a little respect."

Dear Mary Farkas;

Just a line to tell you that I am going along as well as can be expected--and wonder about you. I am now 86 years old and if I continue to live will soon be afflicted with chronic old age.

Jerry Brown Jr. was the governor of California for eight years. He ate at a Sufi restaurant and was often called Mr. Zen. But I do not know why.. He ran for senator, was defeated, hence the paper headline "Is It An End To Zen?" The main purpose of this note is to send you ten dollars; and as it takes a little urge and some enthusiasm to write a good letter, I hope to "get with it" in the near future and produce a letter. Adieu for now...

Yours In Zen

Morein

Norman D. Honey

THE RECORD OF LIN-CHI, 162
Discourses, IX, 6/19/1935
TEXT

Lin-chi also said: Each principle must comprise three sections, and each section must comprise three points.

SOKEI-AN SAYS

I have explained the three principles and the "three sections." Now I shall explain the three points.

Mystery in the mystery is the first point.

Mystery in the body is the second point.

Mystery in the word is the third point.

What is the mystery? Everyone says Zen is mystical. From the Zen student's standpoint it is not mystical; but from the outside Zen seems mystical. There is no mystic in the world if you clearly understand what the world is.

Hakuin showed his hand to whatever question was asked of him. If one asked, "What is the universe?" instead of saying many words he showed his hand. But if you asked him, "Why do you show your hand?" he would say: "If someone does not ask me a question, I do not show him my hand. Because you ask a ques-

tion I show my hand." Of course, when Hakuin shows his hand, this is not a hand. The Buddha showed a lotus, and when he showed a lotus it was not a lotus. Might you say he showed the universe? Why use a hand? If you ask me what the universe is, I do not show you anything nor do I speak a word. You must not ask me any more questions. Because I showed you the universe already--you saw the universe--there is no answer. If I say something, it is not the universe any more. I try to add something--it is just as though I add legs to a snake. The universe does not need an explanation. Endless sky, multifold directions, this is the universe. What is the universe? My answer is --(meditation posture). But if you ask me no question, I assume no posture. If Hakuin was not asked a question, Hakuin would not show his hand; if Buddha was not asked any question, Buddha would not show the lotus flower.

Before you ask me a question and before anyone answers you a word, is mystery in a mystery.

The first point is the

"mystery in the mystery." Before you ask me a question, before I answer you a word, means before anything happens--before the sky and sun and moon were created; before the electron and proton were created; before the knowable--no one could understand such a stage. It is impossible to observe by this mortal standpoint. If we give up this mortal standpoint, who would observe such a state? No one could, but it is mystical that we know there is such a stage. It is the mystery in a mystery. The enlightened one couldn't realize that state, but the unenlightened one is naturally manifesting that state. Buddha could not communicate that state but the badger and the fox are manifesting that state because they came from there. He is not aware of that state so it is inconceivable to him, so whatever he does is inconceivable to him.

The willow branch sways at the mercy of the wind, dropping its branches, but it does not know it is in that unknowable condition. It is manifesting it. The cat meows, the dog barks, humans chatter philosophy, but they do not know what they speak about; they never know

on what standpoint they are speaking that about. So, while they do not know the standpoint on which they stand, they manifest themselves unconsciously and that unconscious manifestation is mystery. The dog in the city will scratch the sidewalk unknowingly--you call it instinct. If the dog digs the ground, it seems to us there is a reason, but on a city sidewalk, where is the instinct? It is a mystery. But if any dog knows why he is kicking the sidewalk, it is not a mystery any more. So man speaks of heaven and earth and god and demon; though he speaks, he knows nothing. This is the first point: the mystery in the mystery.

The second point is the mystery in the body. You understand it directly--the unknowable stage--you are in it. You feel it is infinite. You feel it is constituent to your own mind. When you are thinking many words, you are not in it; but when you are thinking nothing you are in it. Shift your mind here and there--you are not in it, but return in silence and you feel it prove you are in it, though knowing it you cannot speak a word. You say "Ah," infinite, om-

nipresent--whatever word you speak,you limit that mystery; so you extend your hand,raise a lotus flower--better than speaking;but silence is better still. Before you grasped it you were speaking many words,but when you grasped it you were not speaking any more! The silent one is not an idiot.

Bodhidharma came to China,sitting cross-legged, and spoke no word for nine years. Do you think he was an idiot? The second point is: if you know it you cannot speak about it.

The third point is the mystery in a word. Why can you not speak? When you know that home of the universe--home of the universe is not a very good word,but I must give some word--if you understand this (shows rod); if you understand this (takes meditative posture),why not speak? Because you are just observing it through your wisdom--your whole body does not yet understand it. When your heart and soul understand it,why can you not speak a word? Speaking a word will not destroy that home of the universe--speak if you wish. Though you understand you cannot speak

a word,you are not yet quite free. You fear something--you fear you might lose that understanding. It is not losable,it is always with you,in your hand. Though you speak, it will not slip away when you speak it in poetical form,philosophically,in drawing,in painting,in music. This is the third point. If you understand this much,your daily life will be happy--there is nothing that can bother you.These are the three points of Lin-chi. You understand nothing--you understand Joshu's MU--then you cannot speak anymore. But your nothingness is not true nothingness--just nothingness is in your brain. It is a conception. When you understand true nothingness--dance,sing--anything...

SESSHIN WITH JOSHU SASAKI
ROSHI is scheduled for
Mar.19,Sat.-Mar.25,Fri.
Application blanks will
be sent out first class
before the end of January.
Write or phone 212-Mu 4-9487
So sorry to tell you it may
be noisier than usual because
construction is starting on
24-storey building next door.
They promise to be mindful,but..

CONVERSATIONS WITH
FARKAS
Noted by Hackney

Say you are angry a lot of the time. One psycho-therapist suggests that the first thing you should do is to observe the day's events and list the occasions when your anger rose above certain levels. Perhaps you have a general level of anger all day. Then there will be peaks. You should list all the things that caused your anger to go over this general level, and increased it. You will find the proportion of the day that you are actually angry. You will have to time it, too--when each event occurred and for how long. At such and such a time I was angry at this. It was started by this, the nature of my anger was that and it lasted this long. Then you keep a record of every day for a period of time. You will see what kinds of things arouse your anger. Make a scale of 1 to 10 and rate the different things that made you angry--people, faces, odors, voices, sounds, or whatever. What made you the angriest? What are the similarities? You will probably find that there are a limited number of things that make you an-

gry. Then you can work on those.
THE RECORD OF BANKEI
Transl. by Haskel

The Master addressed the assembly: "To try to realize the Unborn by creating a mind on top of your mind is an error. That which is originally existing is the Unborn. Everyone talks about the 'principle' of the Unborn, but in the Unborn there isn't any principle. When there's any sort of principle, that's not the Unborn. Even to realize the Unborn is unnecessary. Having nothing to do with principles and transcending realization too, simply remaining just as you are--that's the true Unborn."
Copr. 1983 Peter Haskel

Boar and

Butterfly

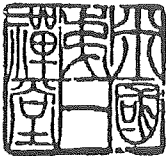
Genshin
As Myoko
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