

ZEN notes



attributed to Sesshu Toyo

Tofukuji Monastery
(Sorin temple during the Muramachi period)

THE SUTRA OF PERFECT AWAKENING

FORTY-THIRD LECTURE

Saturday, May 20th, 1939

*"It is as though one smelted gold from the ore.
The gold was not produced by the process of smelting.
It was originally contained in the ore.
The quality was merely perfected by the process
And it will not return to the ore again
When the quality of pure gold has once been attained.
Samsara and Nirvana, men in the world and the Buddhas,
Are one and all like the flowers in the sky.
One's thoughts and afflictions are also like phantoms.
Why should one be reproved for one's false thoughts?
If one has completed one's attainment of this very mind
One may seek Perfect Awakening!"*

SOKEI-AN SAYS:

This is the latter half of the Buddha's gatha, in which he repeated his answer to the question which was asked by the Bodhisattva Vajra-garbha. The next chapter is that of Maitreya who asks the Buddha a question.

There are many short sutras which are like gems in the Buddha's teachings. The Sutra of Perfect Awakening is one of these. The shortest sutra and a very important one to Mahayana Buddhism is the "Maha-prajna-paramita-hridaya Sutra." Another is the "Vairachedika-prajna-paramita Sutra."

The Lankavatara and the Avatamsaka and the Saddharmapundarika are called long sutras. In my lifetime, I cannot translate these long ones, only the short ones. Even the short ones take a long time! This will demand at least two and a half years.

"It is as though one smelted gold from ore." This metaphor was explained very carefully in the last lecture, but I shall repeat it again. This "gold" is a metaphor of "awakening nature," and the "ore" corresponds to our deluded minds. In the practice of meditation, one smelts the awakening nature from the deluded mind. "Awakening nature" is, in your term, "enlightenment."

I often hear you use the term "enlightenment" but I wonder if you know the state or not. The usual superstition about enlightenment is that you will gain some power so that you can penetrate the secrets of another's mind, see at a distance, and such things. This is all nonsense!

According to this sutra there are two kinds of enlightenment. Your mind must first see the state of Reality; and then, from this state of Reality, you must observe this sentient life--attaining perfect knowledge of sentient life.

It is like climbing to the top of a mountain-and then coming down into the valley.

The practice of Buddhism is like the practice of arithmetic: when you make a mistake, you will wipe the slate clean and try to find the correct answer. If this answer is wrong you must wipe the slate once more!

In this worldly life, you cannot find the correct answer because the beginning of life was wrong: you commenced without any knowledge and have lived unconsciously. How could you get the correct answer?

Now you must wipe away all the deluded notions and find the state of original purity. As you wipe the slate clean and find this original state you will attain pure awakening.

You will then realize that your mind is like light that, without any hindrance, will pervade all directions. We call this the Second Law. I do not talk about the First Law because it cannot be put into words. But the Second Law can be likened to radio waves which go in multifold directions at once. This is the fourth dimensional state.

Then you will discover the Third Law. This is the law by which we operate in this world as human beings. There is the law of karma here. You attain this knowledge when you attain the First Law. Then you can attain the Second Law and with the Third Law you will complete your knowledge of Dharma. Dharma here means "Law."

In this "Law" is your "nature of awakening." From this deluded state you will open your eyes to the state of pure awakening! This state is called "Vajra" --diamond consciousness. And from there you will awake again to the state of the "Lotus." The "Lotus," in Buddhism, means "compassion" or "heart."

There are four kinds of lotus (padma): Pundarika (white), Ut-pada (blue), Padma (pink), Kusma (yellow). We usually use the

Padma. It is said that there is a Buddhist apsara (angel) called Padmapanya, "Lotus Hand," who lives in the human heart. Everyone has this nature innately, but we are confused by this worldly life.

You must put your mind in shape once more by meditation, and to practice meditation, you must straighten out your conduct. If your conscience is not clear, you cannot meditate. It is for this reason that the novices observe the commandments.

So you must open your mind to the state of Reality, and then from there you must observe this world. You can find the nature of gold; it is hidden in the ore!

"The gold was not produced by the process of smelting. It was originally contained in the ore." Everyone thinks that meditation makes Perfect Awakening; but meditation is the process of smelting the gold which is the metaphor for Perfect Awakening. The gold is in the ore of this deluded mind. If you realize this, you can find the gold immediately!

"Its quality was merely perfected by the process of smelting. It will not return to the ore again when the quality of pure gold has once been attained." By this process of smelting we take the impure part of gold away. This perfected gold will never return to the ore.

Once you realize the state of Reality (enlightenment) you cannot forget it, it is always with you. The clam cannot walk out of the shell! So, a Zen student, once awakened, cannot return to sleep!

One can easily test for pure gold by asking, "Do you practice Zen?" "Yes." "Have you attained the state of Reality?" "Yes, once, but I lost it and I am trying to get it again." I do not say a word, but...

When you are once enlightened you cannot move any more! You stay in the human consciousness.

Of course, if we cannot use our pure nature in daily life, we may put silver, iron, or copper, into the gold; it modifies the purity, but it will never again be in the state of ore.

"Samsara and Nirvana, men in the world and the Buddhas, are one and all like the flowers in the sky." These lines are in the First Law. Samsara is the state of life and death. It is the turning of the wheel: I die and I will be reborn. When I die, my mind goes back to the state which belongs to nature; my world (mind) is carried into that state, permeating everyone's mind as the Buddha's words are still permeating our mind--kept in the state of nature and car-

ried for 2500 years!

When Buddha returns again, he will gather all minds into his own mind once again. He will fuse them into a molten mass and again cast them forth in his teaching in different words. He will preach once more.

Until that time, his words are kept, are flowing; it is like oil on the surface of water, shining in iridescent colors. So the words of Buddha, of Christ, of all the sages, are flowing. Until the advent of Buddha.

In Buddhism, there is no "Seventh Day advent" -but there is the idea of Buddha's death. After death, your mind may live 3000 years, 300 years, 3 days! It is a state of samsara.

Nirvana, annihilation, is the state underlying the samsara of life and death. It is like the base of the triangle. So, "Samsara and Nirvana, men in the world and the Buddhas, are one and all like the flowers in the sky." They are all illusory; like ripples on the surface of a lake-rising and falling according to the breeze. Therefore, they are called "flowers that appear in the sky. When you attain the state of the First Law all the flowers will be wiped out. (A dead cat will not squeal any more!) But if you think there is something to attain and try to attain it you will fail.

This is what Bodhidharma carried from India to China and our First Patriarch, Daio kokushi, carried from China to Japan. This is what we are handling down from generation to generation. It is not written anywhere. But... if you try to attain it you will not attain it; if you do not try to attain it, you will never attain!

"One's thoughts and afflictions are also like phantoms." Do you like to suffer? If you desire to suffer these afflictions you must accept it as one of your own enterprises.

"Why should one be reproved for one's false thoughts?" There is no judgment as to right and wrong. From this standpoint, everything is annihilated. It is like two armies meeting at one spot to fight; they blow the bugles, beat the drums, then all of a sudden an earthquake takes place and everything is wiped out!

You must understand this first law. *"If one has completed one's attainment of this very mind,"* THIS mind! This mind, in Chinese, "shishin," is Buddha. This mind is the Gate of Buddhism, Queer teaching, isn't it? We don't look for God. We just come back to our own mind, live in it, meditate on it, and come to realize what it is.

Zen is a school of "self-realization." So, "If one has completed

one's attainment of this very mind"... *one may seek Perfect Awakening.*" If one can get into this eye, this ear, well, who is the one who sees and hears? It all comes to awareness! Then you meditate upon this awareness. Awareness is the gate through which you attain Perfect Awakening.

* * * * *



Back From the Jaws of Death

(A cat encounter with the great matter)

By Ian R. Chandler

My brother was preparing breakfast a couple of weeks ago in his backwoods North Carolina home when he heard an incredible cat scream from the porch – unlike anything he had ever heard before. Just as he arrived at the porch, he could see a coyote's tail disappearing behind the house, the cat was missing, and the porch was covered with catshit. He was very depressed afterwards: Kitty-Cat had been carried off by a coyote. He only hoped that the cat had not suffered too much... Then, amazingly, two days later, the cat came back!

Jim Chandler writes: *"Yes the cat did make it back after two days. He had some puncture wounds and was in a terrible mood for quite some time. He hid under the bathtub for two days unwilling to even come out to eat. Still his shots were all up to date so we just gave him some time to recover and he now seems to be doing much better. I will say he still doesn't care for the new dog. I think it looks a bit like a coyote as far as the cat is concerned. As soon as the cat even sees Prinz he starts to growl. This is not a meek growl either you can hear it a good thirty or forty feet off. He is starting to get back to his old self though and some of his old behaviors have returned."*

We don't know exactly what happened, but speculation is that the cat – a male and a hunter – probably had one paw free and went after the coyote's eyes. His success was undoubtedly a product of experience in combat and single-minded attention to the task at hand. Two weeks later, I am told, Kitty-Cat is back to normal, purring contentedly.

BANKEI AND HIS WORLD

by Peter Haskel

Like Bankei, many of his contemporaries in the priesthood in seventeenth-century Japan believed that the authentic transmission of Zen in their land had been debased and finally destroyed during the preceding two or three centuries. If Zen was to continue, such reformers argued, it had to be thought through again from the beginning, not only revitalized but reinvented. The Zen of Bankei's age, the Tokugawa period, was in many ways a rejection rather than an extension of the Zen that came immediately before. To fully understand Bankei and seventeenth-century Zen, it is therefore necessary to start with a discussion of Japanese Zen in the late Middle Ages, the fifteenth and sixteenth centuries, the latter part of what is referred to as the Muromachi period (1333-1573), after the Muromachi district of Kyoto where the reigning Ashikaga shoguns had their palace. Much of the information cited below is drawn from the pioneering research of Tamamura Takeji, a leading scholar of medieval Japanese Zen history. The discussion here focuses on the two principal groups identified by Tamamura as dominating Muromachi Zen: the sorin, the official Gozan temples patronized by the shogunate; and the rinka, those temples like Daitokuji, Myoshinji, Sojiji, and Eihei-ji that remained largely outside the official system.

ZEN IN THE MUROMACHI PERIOD (Part 1, #13)

(Continued from the Spring '07 Zen Notes)

Syncretic Decay

In assessing the causes for the degeneration of Muromachi Zen in both the sorin and rinka (its increasing syncretism with traditional Japanese religious modes at the expense of its original Chinese character), scholars have sometimes pointed to the fact that, compared with their forebears, relatively few Zen monks in this period traveled to the continent. Little in the record, however, indicates that travel to China was a significant factor in determining whether a Zen master's teaching remained true to its Chinese origins or became "indiginized" and syncretic.

Shinchi Kakushin, for example, as a personal disciple of Wu-men Hui-kai, studied virtually at the fountainhead of pure Kanna Zen, even becoming an heir in Wu-men's line. Yet on returning to Japan, he promoted a strongly syncretic teaching at the Tofukuji,

Japan, he promoted a strongly syncretic teaching at the Tofukuji, reflecting not only his own early training in mikkyo (esoteric Buddhism) but the religious climate of aristocratic Kyoto.

By contrast, Daito and Kanzan, who never left Japan, seem to have remained faithful to the spirit of Daio's Sung-style koan Zen; and certain provincial Rinzai Japanese teachers, such as Bassui and Gettan, who never traveled abroad, also appear to have avoided syncretism in their teaching. A similar picture emerges in the Soto school among the heirs of Koun Eijo (1198-1280), Dogen's leading successor.

Koun's heir Tettsu Gikai, for example, returned to the Eihei-ji from his visit to the continent determined to alter Dogen's pure Sung Zen, combining it with syncretic elements in a manner that he believed would advance the fortunes of the sect. He was staunchly opposed in this by Koun's other principal heir, Gien (1314), who had remained in Japan and sought to preserve the Eihei-ji's original austere character. By the Namboku period, syncretism itself was an accepted aspect of Chinese Zen. Yuan Zen temples widely incorporated not only Pure Land practices but influences from Esoteric Buddhism, which under the patronage of the khanate had become the dominant Buddhist teaching. Some scholars have consequently argued that Gikai was attempting not so much to "Japanize" the Soto sect as to "modernize" it in accordance with trends he had observed during his stay in Yuan China.

It would therefore seem that there is no necessary connection between Zen monks' travel to China--or the lack of it--and the importance of syncretism in their teachings. However chaotic and self-involved Muromachi Japan was never wholly out of touch with the mainland.

It was, in fact, the Zen monks of the Tenryuji who were exclusively empowered by the Bakufu to conduct trade and diplomacy with the early Ming dynasty. It is hard to blame the increasingly syncretic character of Japanese Zen on the lessening of contact with the continent. Instead, syncretism with older schools and cultural patterns seems to have emerged naturally as Zen became a more familiar aspect of Japanese religious life. In the Kamakura period, the teaching was something new and largely continental and Chinese masters frequently served as abbots in the Gozan temples. But by the late Muromachi period, the Zen school had taken root, becoming an increasingly Japanese institution, and thereafter internal forces remained dominant in its development.

All in all, the degeneration of rinka Zen is a complex phenomenon which defies any single explanation. Certain factors were probably crucial--in particular, the supremacy of missan Zen,

the growing concern with the continuity of the rinka groups as formal organizations and the need to accommodate the various types of patrons on whom the rinka temples depended for their material support. But whether these factors were causes or themselves the products of a broader and deeper spiritual failure among the rinka's leaders is difficult to surmise. Many of the same dangers and temptations, after all, had been present in the earlier, vital period of the rinka's formation; there seems no necessary reason why they should have overwhelmed the rinka during the latter part of its history. Perhaps, like most such problems of vigor and decline in a particular cultural or historical context, the degeneration of rinka Zen may be possible only to describe but not to explain.

While vulgarizing elements and concessions to older religious traditions enabled the rinka schools to become enormously popular, historical circumstances also played a role in their success during the late Middle Ages. The tumultuous period following the Onin War was a time of radical dislocation in Japanese society. As the power of the Ashikaga Shogunate waned, obscure provincial barons rose to fill the vacuum created by the eroding authority of the Kyoto government. These country warriors were frequently supporters of rinka teachers and temples, and their sudden rise to power brought new prominence to the rinka line they patronized.

By contrast, the Gozan temples, whose fortunes had been so closely joined with those of the Ashikaga military elite, confronted virtual collapse in the post-Onin period. In the provinces, their estates were largely confiscated by the new warlords and their branch temples awarded to the rinka schools they had formerly shunned. All that remained to the Kyoto Gozan were the main temples with their subtemples, many of which had been destroyed in the fighting that ravaged the capital.

Gradually, rinka Zen began to assert its influence in Kyoto. Daitokuji had remained an important outpost of rinka Zen in the capital during the fifteenth century, but the rinka's greatest influence followed the entry into Kyoto of warlords who patronized particular rinka lines. In this way, the Genju and Kanzan lines, which had established their base primarily in provincial Japan, became the most important schools of Zen in sixteenth century Kyoto. In part, their rise to prominence was wholly fortuitous, and depended on the success of their military patrons. But it was probably also significant that the Kanzan and Genju lines like the principal Gozan lines themselves, were Rinzai lines. As the official religion of the Ashikaga Shoguns, Rinzai Zen still possessed a prestige that must have made it especially attractive to those self-made warlords of the Sengoku, or "Warring States," period (1477-1573) who cherished aristocratic pretensions. Certain Soto lines were also patronized by the Sengoku warlords but in Kyoto itself,

it was the Kanzan and Genju lines that emerged supreme. Both ended in impinging upon the sorin: the Kanzan by appropriating outright the bulk of the Gozan's branch temples and certain of the main temples' traditional prerogatives the Genju by gradually infiltrating the leading Gozan temples through introduction of their missan transmission.

These events marked the final victory of the rinka over the sorin, a victory that bore witness to the dramatic reversal of their fortunes and to the changing complexion of Japanese Zen. Thus, while the Zen world of the early Muromachi period had been dominated by the great urban temples of the Gozan, the leading sects and trends in late Muromachi Zen were largely the product of developments centering in the provinces. The Soto Keizan line, named for the sect's "second founder," Keizan Jokin, flourished almost exclusively in rural Japan, where it experienced a spectacular growth throughout the late Medieval period.

The Kanzan line whose main temple, Myoshinji, was situated in Kyoto, was nevertheless forced by circumstances to establish its base of strength in the countryside, becoming one of the most powerful Zen organizations. The Genju line, the most successful rinka sect, was revived in provincial Japan in the early sixteenth century, and through its syncretic missan transmission ended in penetrating all the other Zen lines, including those of the Gozan. Finally the missan system itself, a conspicuous feature of every school of Zen during the late Medieval period, was adopted most widely in provincial Japan, finding its adherents among teachers and students who, by choice or necessity, had abandoned the exclusive, literary Zen of the sorin.

The Genju line and the missan system were quintessentially late Medieval institutions, and gradually vanished amid the changing conditions of the Tokugawa period, while the Keizan and Kanzan lines survived to become the driving forces of Tokugawa Zen. All, however, played crucial roles in setting the stage for what followed. The Keizan and the Daio Myoshinji and Daitokuji lines, and the Genju lines remain the schools that, above all, shaped rinka Zen. Each of these organizations is considered separately in the chapters that follow, concluding with a discussion of the history and character of the missan system in Medieval and post-Medieval Japan.

Three-Hundred-Mile-Tiger

Sokei-an's commentary on

The Record of Lin Chi

Discourse X, Lecture 11

“Certain baldheaded monks who are unable to tell good from evil, admit the existence of spirits and demons; point to the East and point to the West; fancy a clear day, a rainy day. All such monks must someday pay their debts before old Yama by gulping down red-hot iron balls.”³

“Honest men and women of good families, possessed by the spirits of wild foxes, you are bewitched! Blind idiots! Someday you will be required to pay for your portion of rice!”

SOKEI-AN:

In the last lecture, Lin-chi called attention to the blind religious teachers who are always talking and making sounds but whose words have no substance. They are like birds that imitate human words without knowing what they say. If you ask such a teacher a question, he just starts talking without even knowing what the question is. Lin-chi despised such teachers. A real teacher knows how to guide a disciple into the channel of real religion. If a student does not get into the true channel, he may spend many years studying philosophy or elaborate metaphysics without its meaning anything real to him. Lin-chi is independent, however. Observing the decline of the old type of Buddhism, the metaphysical type, he tried to open a new channel. That is why he abuses all the teachers of his time with such a fiery and venomous tongue.

There are monks, here called “baldheads,” who have nothing in their heads, no enlightenment or third eye opened to Reality—and there are many. They wear the robes of monks, but they do not have the Eye to see beyond phenomena. Beyond phenomena to them is a mystery with no reality to it. They do not know how to discriminate, as Lin-chi says, “tell good from evil,”

³ Yama is the god of hell (*naraka*). Gulping down red-hot iron balls is a punishment in the twelfth subdivision of the hell of “human thoughts,” the first of the eight great hells in the realm of *kamadhatu*.

for they have no criterion, no standard of judgement.

In the East, as you know, many people worship local gods or spirits, so one of these gods may be selected by a friend as a guardian for a newborn baby. Superstitious precautions are carefully taken. For instance, there was a novelist who always stepped on his left foot upon leaving his house. If he forgot which foot he had used, he would have to go back and step out on the left foot to make sure. Another man was supposed to visit his uncle in the hospital but it was on a day the diviner warned him not to go north, so he remained home—"War is declared on a dragon day."

One day the Buddha made a pot of soup that had a hundred flavors. He asked a disciple sip it and asked him, "Did you taste the hundred flavors?"

The disciple said, "Yes."

"Do you think there is an ego in this soup?"

"No," said the disciple.

The Buddha agreed. "It is exactly as you said."

There is no particular ego in anything in the universe. When you understand this, you give up all clinging, desire, and selfishness. What we feel to be a separate ego is a combination; when combination disappears, nothing is left.¹

Today, biology has demonstrated that consciousness arises "between" cells. One cell alone has no consciousness; it is contact that creates consciousness. A million things making contact within us create our consciousness. According to Buddhism, our body is a composite of the four elements and our mind is composed of the five *skandhas*, the five shadows.² When these dissolve, they return to the eternal atom, *akasha*, as water goes back to the ocean. *Akasha* and consciousness always go together. So we know we have no ego. If you have realized non-ego, your true nature permeates all nature.

The Buddha told his disciples that flavor comes from the combination of elements. If one element is too strong, the taste is not good. Harmony is natural to the universe. When the elements contact each other, first there is love, then balance and symmetry, straightness. The whole Eightfold Path, the body of command-

1 Sokei-an is referring to the Buddhist theory of conditioned or interdependent arising of existence, *pratitya-samutpada*.

2 The five aggregates, heaps, shadows, or "scales" of consciousness that comprise a human being: 1) *rupa*: the body, the five senses, and outer existence; 2) *vedana*: feelings, perception; 3) *samjna*: thoughts, conceptions; 4) *samskara*: mind-elements, mental formations; 5) *vijnana*: consciousness.

ment, is innately in us. Without it, we cannot live. But there is no teacher for this, no disciple. It is the nature of the universe; harmony, balance, right consideration; it is all in us. If a monk enters a temple, sees that a piece of paper on a table is crooked and passes on, the teacher will call him back. The natural commandment is in everyone. Music is an excellent example of commandment, as are all the arts. If you realize that this body of commandment is in you, it is not necessary to study the commandments. But we have been blind so long that we do not see our own nature.

When the light of *Dharma* begins to shine in us, when we realize the dignity of the soul, then our Eye will see the law of the universe, and we will know what to do and feel what we must not do. Agony directs us to make everything straight. When somebody feels pain, nature is fighting for him; he can recover. This is the criterion written within us.

Chia Theng Shen, 1913-2007, Patron of Buddhism

By Ian R. Chandler

Chia Theng Shen was born on Dec. 15, 1913 in Chekiang, China. In 1937, he obtained his B.S. in Electrical Engineering from the National Chiao Tung University in Shanghai and in 1947, opened his own international trading company. In 1949, he fled the communists and moved his business to Hong Kong. In 1952, he moved to the United States and, along with some business partners, established a shipping company. He was the chairman of the American Steamship Company, made his fortune shipping oil from the Persian Gulf to Taiwan and used it to support several Buddhist organisations in the United States.

Mr. Shen is remembered at the First Zen Institute for his short monograph *The Five Eyes*, which Zen Notes published in December, 1970. He was delighted when he saw in our library Sokei-an's copy of the Chinese Tripitaka, a rare Japanese edition published in the early 1900's. At his request The First Zen Institute's Peeter Lamp and some assistants copied Sokei-an's entire Tripitaka onto microfiche, approx. 27,000 pages. Peeter also built some meditation platforms for him. Mr. Shen introduced members of the First Zen Institute to Rev. Loc To and the Young Men's Buddhist Association in the Bronx. Mr. Shen was a friend of Mary Farkas, who liked and admired him, and described him as a vigorous, enthusiastic patron of Buddhism, and a practical businessman who knew how to get things done. He passed away on November 27, 2007 at the age of 93.



Twenty-Five Zen Koans

Selected and Translated by Sokei-an Sasaki

Seventh Koan

(Saturday, February 19, 1938)

*Chosha was enjoying the moonlight.
Pointing at the moon, Gyo-zan said: "Everyone has it,
but cannot use it."*

*Chosha said: "I beg of you, use it right now!"
Gyozan said: "Give me an example of how to use it."
Chosha kicked him down suddenly.
Gyozan rose to his feet and said: "O dear uncle! You
are like a tiger!"*

(Sokei-an briefly notes):

This is a koan, a Zen question, for the lecture tonight. Supplementary to it, I translate more passages concerning this Chosha -- a Zen Master:

Kei-sin [Ching ts'en] of Chosha [Ch'ang sha] in Hunan was one of the disciples of Nansen {Nan-ch'uan}. He said once:

"If I should uphold the Dharma in the true sense, I should keep the weeds growing ten feet high in the temple of Buddha. I cannot, however, help speaking about the Dharma for your sake."

He therefore made a gatha:

*"There is one who is seated upon the top of a pole
One thousand feet high, without a motion.
He has some attainment but it is not true attainment.
He must walk forth from the top of the pole.
Then the worlds of multi fold directions
Become his own body.*

A monk questioned him:

*"If he is on top of a thousand foot pole, how can he walk forth?"
Chosha said: "The mountain of Lou-shu and the water."*

Sokei-an:

As usual I shall give some commentary, briefly, on these lines.

"Chosha" was his nickname as a monk. He came from Chosha, his temple was in Chosha so they called him Chosha. "Ch'ang sha" it is pronounced today. Ch'ang sha is on the south side of the Yangtse river and on the southeast shore of a very big lake. There are two very big lakes near Ch'ang sha, about fifty to sixty miles inland and fifty miles to the south of Ch'ang sha. You will read this in your newspapers today, about the Japanese air raids...It is a beautiful city.

This Master's temple was in Ch'ang shan., but he left that temple to visit about the whole country and did not go back to that temple to die. He died in North China He was one of the eminent figures of Zen in the eight century.

Chosha was enjoying the moonlight. This means in Chinese "making a toy out of the moonlight." But there is no such idiom in English, so I say, "enjoying the moonlight." To make a toy out of the moonlight would mean making a poem or drinking tea and singing the poem, which he has instantaneously made with intimate friends. We celebrate that moonlight in September or that full moon of August. It is an old custom in the Orient--in India also. The full moon of August we enjoy and make poems. If there is no moon we are melancholy and make poems also!

Our moon in the Orient has no connection with romantic love as here in the Western world...It seems to me that in the Orient on a moonlit night no lover makes any engagement to meet; for all are enjoying religion or making poetry.

In Buddhism, the moon means Bhutathata---it is the symbol of knowing reality. The moon of our mind penetrates to reality--ontological reality. As reality, it is, of course, omnipotent. Reality is a storehouse of all potential power. Therefore reality is God. The moon takes the position of Buddha through which we know reality. Through this moon, reality will become intelligible. The moon takes this important position because we have nothing to do with the physical moon; but we use this physical moon as an allegory of the moon in the mind.

Pointing at the moon, Gyozan said: Gyozan later will become a great Zen master, but at this time he was a young monk. In Chinese his name is pronounced "Yang-shan."

"Everyone has it, but cannot use it." Everyone has that wisdom. Everyone has that potential power. But no one can use it;

no one realizes that he has it; and he is looking for it in the outside; seeking Buddha in the outside; looking up at the sky and seeking God in the outside; offering his prayers to the heavens; joining his hands and looking up at the sky. But God is not in the sky!

Through this wisdom which is the moon in the mind we reach God. But no one can use it; no one can *positively* use this power. He wishes to be protected by that great power; he wishes to be guarded by that great power. Without using his own power, without working, he is asking God to use it. It is a very indirect way, but to those who believe it, it is a direct way.

Chosha said: "I beg of you, use it right now." Chosha was now an old man. Gyozen called him "Uncle!" But this is the lineage of Zen...Gyozen must use this immediately, but he was a young monk.

Gyozen said: "Give me an example of how to use it"
Chosha kicked him down suddenly. Gyozen rose to his feet and said: "O dear uncle! You are like a tiger!"

This is Zen, you know! Perhaps they were in the veranda. Maybe they were sitting upon the staircase of the veranda, taking tea and looking at the moonlight. And then conversation broke out and then Chosha stood up and kicked him down to the garden. He was taken unawares, but he realized it was a good demonstration of how to use "IT." It was actual demonstration, and we don't explain it because it is reality itself. He was not angry. He did not go into the temple without speaking to Chosha.

This "tiger" in Chinese really means "great insect." But "great insect" idiomatically means "tiger." A European scholar once translated this as "great snake." I admired his sense, but is very dangerous to translate Chinese idioms!

In Zen, the question would arise on Gyozen's answer: "O Uncle. you are like a tiger!" That is, if you were answering, what would *you* say!

To cite an illustration of this koan, we must make a study of the mind of Chosha. So I translated this other passage--and there are many other stories connected with him, because he went all over China and met many Zen masters and made many poems. I cannot translate all these for tonight's lecture, so I chose this.

"If I should uphold the Dharma in the true sense, I should keep the weeds growing ten feet high in the temple of Buddha. Very interesting! These weeds are not only the weeds growing

outside, but also the weeds growing inside your mind. He said, "I should not make any clearing in the woods. I would keep all the fields untouched--as primitive as it was." He thought of religion in the true sense. He said he should not seek a word to send salvation to human beings--let them suffer in their affliction! Let them mind their own troubles, make a stew with their own juice! He should not be worried is the idea.

We spoil human beings--not myself, but those ancient sages. Human beings must get a good hot dose and then clean up their minds by themselves. But we cannot keep this attitude any more than a father with his gangster son.

I cannot, however, help speaking about the Dharma for your sake. "He, therefor made a gatha: And this gatha is a koan which you will observe some day.

*There is one who is seated upon the top of a pole
One thousand feet high, without a motion*

A pole one thousand feet high means so-called highest enlightenment. I say "so-called." If you go to some cult or teacher, they will teach you many stages of higher and higher and higher, to highest heaven, to the invisible sky. And the Western Buddhist scholar calls it "Nirvanic reality," and stays there motionless, and thinks it is the highest Buddhism. That is the so-called one who is seated on the top of a pole one thousand feet high without a motion.

*He has some attainment, but it is not true attainment
He must walk forth from the top of the pole.*

This is good advice!

*Then the worlds of multifold directions
Become his own body.*

And you let go of your hand from the top of the pole and suddenly all the universe will become your body. Have you experienced this? Then you will know reality after leaving the top of the pole. If Buddhism were such a religion, it would have been wiped out a long time ago. He thinks it empty--E-M-P-T-Y is just written in his mind. It is just a notion.

A monk questioned him: "If he is on top of a thousand foot pole, how can he walk forth?" This was a good question. It sounds foolish, but it is a good question!

Chosha said: "The mountain of Lou-shu and the water."

This koan recalls that old koan of the sailing boat--sailing endlessly. That is an hypothesis. STOP that boat... but never come back--know reality!

[Sokei-an gives a brief description of the mountain and lake.]
Rang bell.

* * * * *

COVER

The Tofukuji Monastery

Traditionally attributed to Sesshu Toyo (1420-1506)

From Zen Painting & Calligraphy by Jan Fontein & Money L. Hickman
Museum of Fine Arts, Boston

The painting shows Tofukuji as it appeared around the year 1500. It is seen from the west, with the Higashiyama hills in the background. Following a longstanding tradition in Buddhist architecture, Zen compounds were usually laid out so that they faced south, although there were certain exceptions to this practice. In contrast to the great metropolitan temples erected in earlier times, the most important early Zen compounds (with the exception of those intentionally built in remote places) were erected on the outskirts of either Kyoto or Kamakura, generally on a gentle incline with hills behind them. The selection of this type of terrain for temple sites, which followed continental Ch'an precedent, led to the custom of referring to Zen monasteries as "Mountains."

The main nucleus of monumental ceremonial structures is at the center of the painting and is surrounded by clusters of sub-temples and subsidiary compounds. In Zen, as in Ch'an before it, each of the larger monasteries was headed by an abbot, and the most distinguished monks who reached this office were often invited to serve, consecutively, at more than one of the great institutions. It was also general practice for abbots to serve for rather short periods, usually no more than a few years, at one institution. After retirement, it was common for these men to move to semi-independent "hermitages" or subtemples, where they could devote the last years of their lives to more purely religious (rather than institutional) activities. In China, the term *tatchu* was used to refer to a complex of buildings built around the graves of one or more of the eminent priests of the temple that included the living quarters of the monks who protected and performed the ceremonial rites for the graves. Such complexes were limited in number at the Chinese temples. In Japan, however, from the late thirteenth century on, the term *tatchu* also came to be used for the residences of retired abbots.

During the Muromachi period, *tatchu* proliferated to such an extent that the building of new compounds was prohibited from time to time by the government. Records indicate that there once were one hundred and twenty *tatchu* in the Tofukuji and one hundred and sixtyfive in the Myoshinji. These compounds tended to become independent of the parent monastery, with their own land and resources, and many became the headquarters for doctrinal offshoots based on the special emphasis or teachings of the founder.

Because of its detail and accuracy, this painting is one of the prime sources of information on the disposition and architecture of Zen monasteries during the Muromachi period. It is traditionally attributed to Sesshu (1420-1506), who may have been associated briefly with the Tofukuji...



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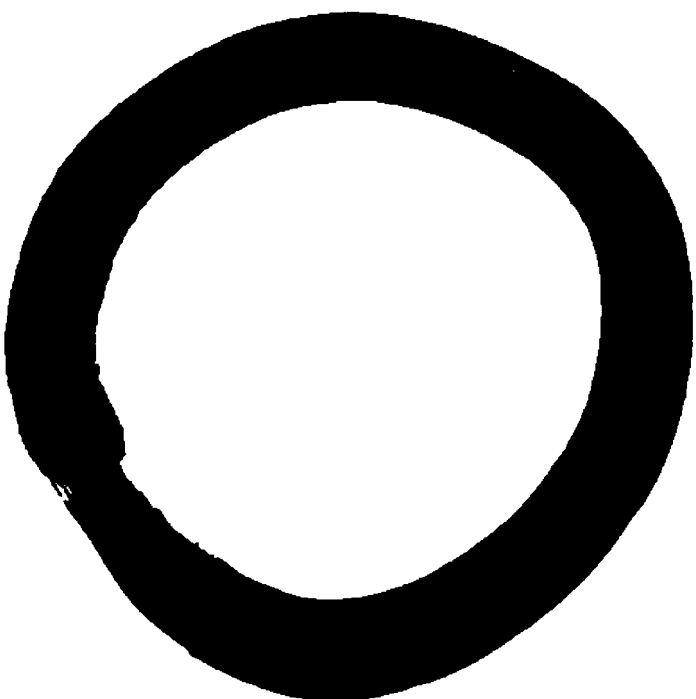
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VOLUME LV, NUMBER 3 Summer 2007
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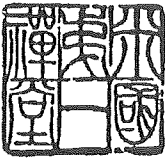


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(ZN Vol 55, No. 3)



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