

ZEN NOTES



Sasaki Roshi (1907-2014)

Three-Hundred-Mile-Tiger

Sokei-an's commentary on

The Record of Lin Chi

Discourse XV, Lecture 2

"In my view, there is nothing to be abhorred. If you cherish the sacred, the sacred is nothing but a word. But there are some students who seek Manjushri on Mount Wu-t'ai-shan. Wrong! There is no Manjushri on Mount Wu-t'ai-shan. Would you like to know Manjushri? Your present function of mind, constant at all times and without hesitation, wherever you are, is the living Manjushri. The undiscriminated light of a moment of mind is the true Samantabhadra. The moment of mind that of itself delivers you from bondage wherever you are is the samadhi of Avalokiteshvara. These three alternate with each other as master and attendants. When they appear, they appear together-one is three and three are one. If you understand this, you can follow the teachings."

SOKEI-AN SAYS:

Lin-chi has been saying that the reality of the universe, if it can be expressed in words, is oneness. Men observe this from many different standpoints and conceive its particular phases according to their point of view. The scientist observing from his standpoint detests the view of the religious man, and vice versa, but neither one understands reality itself. All of this is brain function. Reality has nothing to do with the logical observations of the human being. Reality transcends all such observations. Some Buddhists say all life comes from one source, is subdivided and then returns to this oneness after death. This, too, is just a logical idea, having nothing to do with the wholeness of reality. It is from this standpoint that Lin-chi says:

"In my view, there is nothing to be abhorred. If you cherish the sacred, the sacred is nothing but a word." Lin-chi is suggesting a reality not related to our five senses.

"But there are some students who seek Manjushri on Mount Wu-t'ai-shan. Wrong! There is no Manjushri on Mount Wu-t'ai-shan! Would you like to know Manjushri? Your present function of mind, constant at all times and without hesitation, wherever you are, is the living Manjushri." Wu-t'ai-shan is the sacred temple and mountain of Manjushri in China. Manjushri is the *bodhisattva*

of wisdom, the personified doctrine of original wisdom, the law that is written in man. It is intrinsic; no one created this man. From Manjushri's standpoint, man is not man. God enshrines in the heart of man. But "enshrines" is a queer word. And hatred and love have nothing to do with this mind. They arise from phenomenal existence. You must meditate in the pure, white fire of this mind. Never mind all the mind-stuff. It is your own decision whether you use it or not. That is the living Manjushri-your self!

"The undiscriminated light of a moment of mind is the true Samantabhadra" The undiscriminated (indivisible) mysterious, incomprehensible faculty--the light of a moment of your mind, anywhere--is the true Samantabhadra. When you see pictures of Samantabhadra, he is mounted upon a white elephant with six tusks. He holds a lotus in his hand and sometimes a sword. He is the symbol of non-discrimination, indivisibility; you cannot part this oneness and make it two. This undiscriminating light is in you, in him, in us; it is the same light. It differentiates, yes, but it has the same nature, the same elements coming from the same wholeness. Mind is the same, but it takes different shapes, it differentiates. Mind-stuff is the debris in your mind.

Some say that this conception of oneness in Buddhism is different from the Christian idea of soul. I am not so sure. In Buddhism, soul is like the waves related to the ocean, subdivided from oneness. But whether the soul has a monistic existence or a pluralistic existence (just the same from its own viewpoint) has nothing to do with reality. As Manjushri, we see the whole. As Samantabhadra, we see the part.

"The moment of mind that of itself delivers you from bondage wherever you are is the samadhi of Avalokiteshvara." Our mind is always in the jail of mind-stuff. We cannot see reality; we just repeat the name. A parrot can repeat words without knowing the meaning, and there are many like that. How can they be delivered from agony? But if you grasp the real flame of wisdom--the real mind--at any moment you can be emancipated. This is the force of Avalokiteshvara. In the female form, she is the Goddess of Mercy. Lotus flower in hand, this goddess transforms into different bodies, representing the different natures she wishes to save. So we see all types of Avalokiteshvaras, that is, seen according to the condition of the one who sees her. This is the way we view the world--as our own creation. How do you find the perfect standpoint from which to view the world? You must destroy everything that binds you in ignorance.

I realize this is not easy, to find the true compass pointing to the true way. But everything is written intrinsically in your heart, your soul, your mind. You have but to clear out all previous con-

ceptions and become like a sheet of white paper, and you will find the real law written in your own heart. It is worth a whole lifetime of struggle to come to this!

“These three alternate with each other as master and attendants.” Look at the whole world from the standpoint of wholeness. Then look at the different colors, tastes--the waves standing up as attendants--see the harmony. Observe the consonance and dissonance played by this ocean of waves and learn how to apply this law, how to apply truth to your daily life. For every moment there is a written code of moral life, but it takes thought and time to learn how to apply it. This is actual living. You cannot apply a moral or religious code. You must change your standpoint and look at the ocean and the waves, the part and the whole.

When you observe Buddhism, you must observe its wholeness, the whole body of the universe. You call it by many names: ocean of wisdom, universal love, boundless light--all are just names. But you must actually realize it, as it is. If you see the wholeness, you will see the parts, the phases of the wholeness. If you see the ocean, you will see the waves. If you see no waves, you will see no ocean. And you must taste the ocean. There are many different tastes and colors--the Yellow Sea, the Black Tide, and so forth. You must see the ocean as wholeness and the waves as parts, and you must observe their functions.

“When they appear, they appear together-one is three and three are one. If you understand this, you can follow the teachings.” Lin-chi speaks from his experience of deep meditation, and from that, coming out into the realization of the whole universe. If you realize these three standpoints in your self at the same time--no self, no cosmos--you are Buddha.

However, to observe this “present function of mind,” your mind must be separated from mind-stuff, the impressions from outside, which are not mind. Of course, without mind-stuff, you cannot recognize your mind movement. This is like a white fire flaming within you. You must live in this white flame--this flaming mind. Do not attach to this from the outside.

So Lin-chi is speaking of Mind Itself. If you swim in clear water, you will see all the debris--wood, dead fish, shoes--all sorts of stuff as in your mind. You can use all these as instruments, but sometimes you are *used* by the debris and become inverted, and then it is not life at all.

Lin-chi speaks of the mind that is constant at all times, never hesitates, always flowing like the ocean tides. Wherever you are, you are Manjushri. No one can create this intrinsic wisdom, not

even God, for it exists with him. God is not created. He Is. That is, the Universe. Every element that we see displayed here was there before creation, all differentiated through the five senses. Manjushri is the symbol of wholeness. Everything is in it--wisdom, love, sympathy, and so forth, and that is the function of the universe.

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. The previous sections, therefore, concerned Japanese Zen during the late middle ages, the fifteenth and sixteenth centuries. "Tokugawa Zen" deals with the Zen of Bankei's own period and how it emerged amid the changed conditions of the new age. The Tokugawa period, which lasted from approximately 1600 to 1867, was of key importance in the development of Rinzai and Soto Zen as we know them today, and many of the features of Japanese Zen that we now take for granted evolved during the more than two and one half centuries of rule by the Tokugawa shoguns. Bankei's age, the seventeenth century, is a particular focus of this section. Bankei was an original and highly individual teacher, but as will be seen, he shared many characteristics with other Zen teachers of his day, not least the very originality and individualism of his approach. The concluding section, "Bankei's Story," will detail Bankei's biography and the manner in which he arrived at his distinctive teaching of the unborn Buddha Mind

TOKUGAWA ZEN (Part III, #12)

(Continued from the Winter '14 Zen Notes)

The "Popularizers"-Mu'nan

Sharing a number of key characteristics with Shosan is another popular Zen teacher of the midseventeenth century, the Myoshinji-line master Shido Mu'nan (or Bunan, 1603-676). Like Shosan, Mu'nan entered the priesthood in middle age, passed his

life as a Zen teacher in an obscure temple in the capital, teaching principally lay students, and composed vernacular works on Buddhism in which he urged a determined assault on the evils of the body. Mu'nan was born in Mino to a family of hereditary station masters at the posthorse station in Sekigahara ('Gifu Prefecture).

He succeeded to the family business, but in later life relinquished his position to a successor and left his wife and children to study Buddhism as a *koji* or lay practitioner. Traveling to Kyoto, Mu'nan undertook a period of academic study, which seems to have included such subjects as Shinto and Confucianism. Mu'nan's actual Zen training was carried out under the tutelage of Gudo Toshoku, referred to previously, though how or when Mu'nan first met the celebrated Myoshinji master is unclear. Mu'nan studied a number of koans under Gudo, enduring years of rigorous practice till at age forty-six he finally realized enlightenment with the koan "Shido Mu'nan," becoming Gudo's successor and receiving the koan's title as his religious name. Gudo is also said to have bestowed on Mu'nan his own *hossu*, symbolizing the transmission in the Shotaku-line.

Mu'nan remained a *koji*, or layman, during this period, and did not formally enter the priesthood till 1654, at the age of fifty-one. Like Shosan, he regarded the bulk of the Zen priesthood as ignorant and degenerate, no longer concerned with enlightenment, and described such professional priests as "the greatest evil to be found on earth, thieves who get through life without work."

Mu'nan himself declined to serve as abbot of any temple and spent nearly all of his teaching career in a small hermitage in the Azabu section of Edo. Indeed, Mu'nan seems to have been dissatisfied with establishment Buddhism generally, and lamented that Buddhism in Japan had fallen into decay:

"After two thousand years, the tathagata's great teaching was carried to the Eastern Seas (i.e., Japan). Now, after one thousand years, it's utterly ruined."

Like Shosan and Bankei, Mu'nan seems to have chosen an individual path, confident of his ability to find his own solutions to the problems of teaching Zen. "I am not concerned," he says, "with the standard rules of Zen temples, or with steeping myself in the ocean of word-learning, but just stride cheerfully alone through the world." "In studying the Way," Mu'nan observes, "there are no fixed rules. Just make sure to see directly, to hear directly. Mu'nan's Zen seems to have been directed primarily to the nameless local men and women who made up the greater part of his following. Like Shosan, he composed popular works on Zen, offering simple Japanese language explanations of his teaching, and

incorporating such familiar features of popular religious literature as poems, folk tales, ghost stories, accounts of the Buddhist hells, and miracle and morality tales. The following passage, a section from his *Jishoki*, gives a sample of Mu'nan's popular style.

"Not long ago, it happened that the samurai bailiff of a certain provincial lord suddenly died. His wife and children were disconsolate. They were especially worried about how they were going to pay their bills, and were fretting over this when, without warning, a young maidservant became possessed by the samurai's spirit. She sprang into her late master's seat and announced: 'Since I died without paying the bills, I've left you in a most painful position, so now I've come back to take care of things."

"The family sent word to the castle of this and of many other strange occurrences and reported that the situation was beyond their control. All the clan retainers, beginning with the senior advisors, then assembled at the bailiff's house. The junior retainers crowded around the maidservant and interrogated her on every point. When one of them denied what she said, however, she flew into a rage. 'I'll prove it to you!' she declared, and stepping into the rear of the house, produced a promissory note. 'Well, now what do you say!' the maidservant demanded. The junior retainer was dumbfounded. Just as if the bailiff himself were there, alive, before him, he drew in his knees, assumed a formal posture and performed the calculation, and then, taking the note, handed it over to the family."

The most famous of Mu'nan's works, *Jishoki* and *Sokushinkgi*, were probably written in the 1670s and published shortly after his death. In addition, Mu'nan composed his own *hogo*, in which he recorded his conversations with monks, nuns, Confucian scholars, laymen and women who came to see him together with miscellaneous observations on Zen and Buddhism. The Zen Mu'nan presents in these writings is highly simplified, somewhat austere in character but always open and democratic. In common with Shosan and Bankei, Mu'nan insisted that Zen was not the exclusive domain of career priests or recluses, but something that even ordinary people in the world could master if they were sufficiently determined.

"To a fellow who told me he'd become deeply committed to the search for enlightenment and was going to move to the mountains, I said: 'Your resolve is admirable, don't let it flag! But even in the depths of the mountains, you won't be away from the world. If you don't leave behind your old frame of mind, it will be nothing but a change of location! "

Genuine Zen, according to Mu'nan, has no connection with the outward forms of a monk's life. The crucial thing is to experi-

ence enlightenment (*satori* or *kensho*), to uncover the original mind (*honshin*) intrinsic to every human being. Anything less is simply pretense.

"I revile the two characters in *shukke* ('leaving home,' i.e., becoming a Buddhist monk)... The real *shukke* has nothing to do with leaving one's regular home, having only three robes and one bowl, living under trees or on top of rocks. Dedication to true *shukke* means (to recognize) that the body contains a myriad evils... By means of enlightenment, you must expunge the evils of the body day and night and become pure. Enlightenment means original mind."

As seen here, for Munan, the key to realizing original mind, to *satori*, lies above all in eliminating the "body" (*mi* or *shin*). "Rid yourself of the body," Munan says, "and immediately you manifest Mind." "Kill, kill, kill the body! And when it's completely destroyed, when nothing remains, Become a teacher of men."

Sokushingi and *Jishoki* abound in references to the "sins of the body" (*mi no toga*) the "sufferings of the body" (*mi no kuruishimi*) and so forth. While Mu'nan's "body" is something of a composite term, including both the evils of the mind and of the flesh, it seems to emphasize a revulsion toward the physical self, which is viewed as the basis of all ignorance and suffering.

"...Thoughts go here and there, and the body is the dwelling place of thought. That which is buddha, however, doesn't go hither and thither, or even stay put. It hasn't any thoughts, hasn't any body; it's the same as the empty sky...."

Despite Mu'nan's affirmation of original enlightenment, his writings suggest an unbridgeable duality between mind and body ("Buddha is the mind, hell is the body"), and a harsh, puritanical strain permeates much of Mu'nan's Zen. A concrete indication of what Mu'nan means by the "evils of the body" is provided by a passage from a sermon by Mu'nan quoted in Torei Enji's *Gyoroiku*:

"Unless the student of the Way valiantly rouses his spirit, cutting through right to the bone, how will he ever fully expunge the karmic force within his body? When my late teacher Gudo went to the hot springs, he would have the women who worked there wash him all over his body, but he remained dignified and calm, just as usual."

For Mu'nan, virtually all of Buddhism can be reduced to the notion of destroying the body. "To be without the body," Mu'-

nan declares, "is to immediately realize buddhahood." Even the original teachings of Indian Buddhism and Hinduism are said by Mu'nan to articulate this principle. In a commentary on the *Heart Sutra* contained in *Sokushingi*, for example, Mu'nan states that the word Maka ('great') in the Sutra's title signifies "to be rid of the body"; while he defines the meaning of *Shingyo* ('Heart Sutra') as "to thoroughly remove the evils of the body," adding, "Whatever proceeds from this is all scripture."

Though it clearly has much in common with Shosan's teachings, Mu'nan's persistent emphasis on the evils of the flesh is probably somewhat unusual for a Japanese Zen Master. Both Mu'nan and Shosan entered the priesthood in middle age after having married and pursued secular careers, and it is possible that their shared abomination of the body stemmed from a personal need to reject decisively their former "worldly" lives. Certainly, Mu'nan's views on the dangers of women have much in common with Shosan's, and spring directly from his notion of the body as a constant source of evil (this despite the fact that, like Shosan, Mu'nan had several female followers). In *Sokushingi*, Mu'nan observes:

"One who wears a monk's robe shouldn't go near women under any circumstances. When the body goes astray, the mind follows. That's why being around women is a sure way to end up as a beast. The reason I avoid women is that I've got something of that beast mind left myself."

Mu'nan's conception of Zen practice seems to have been shaped in part by this negative vision of the body. "Religious practice means for people to rid themselves of the sins of the body"; religious practice means not to be defiled by the body's evils."

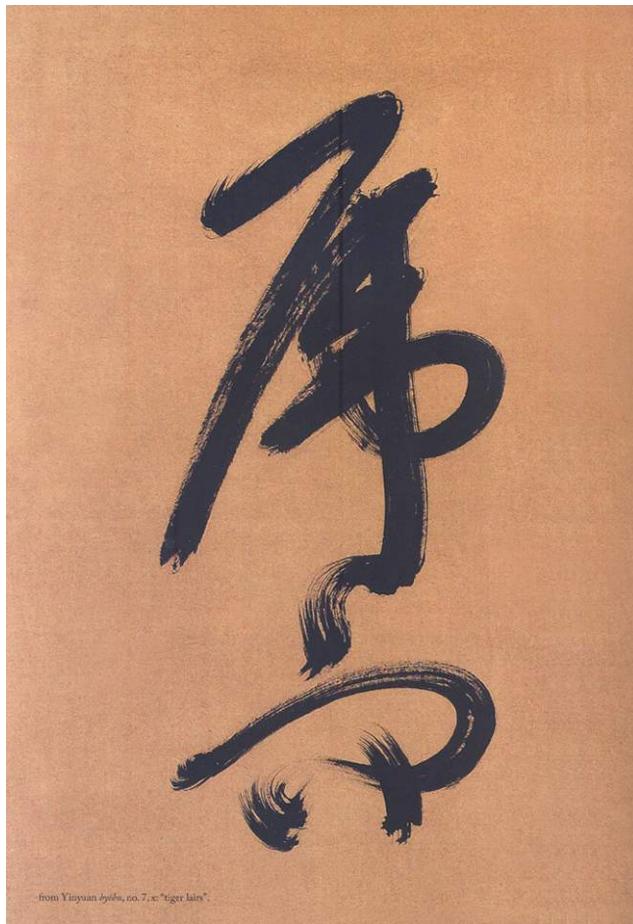
Zen practice, according to Mu'nan, was democratic, open to participation by all; but it required sustained, intense, even painful effort to purify the body. As an example, Mu'nan recalls for his readers his own arduous practice as a lay student under Gudo and attacks those who urge people to realize enlightenment "just as they are (*sono mama*) without casting off the evils of the body."

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"eat this and drink some tea"

Published by Sydney L Moss LTD, London

These fine calligraphies and translations, including the wood scroll at the end of ZN, are from a recent art show and catalog from Sidney L Moss LTD's wonderful exhibit entitled "eat this and drink some tea"/Obaku Cross Cultural Zen Calligraphy. They are reprinted here with their kind permission. The Obaku sect came to Japan when pressure from the Manchu invasion of China forced teachers to emigrate in the mid 17th century. The Obaku sect in China had continued to evolve in both style and in the inclusion of other Buddhist practices. Their arrival created some shock to the long isolated Zen temples of Japan and that story will be related in a subsequent issue of Zen Notes.



"Tiger lairs"

Detail from a folding screen by Yinyuan (1592-1673)

(Catalog translation of Jittoku scroll:)

The Great One Sweeping Away Thoughts

There is no dust for sweeping away!

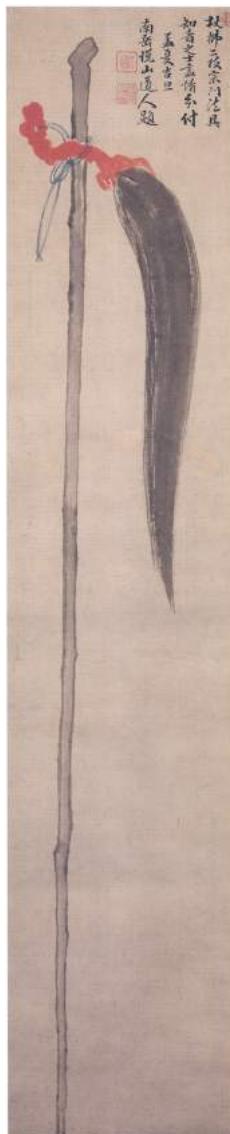
What you hold in your grasp - that too is Buddha!

Mara's reflection - who'd recognize that?

This is the truly Liberated Eye!



Jittoku ("Pick-'em Up)
Scroll by Kano Naonobu(1607-1650)



Staff and Fly-wisk
Yueshan Daozong (1629-1709)

TALES OF HAKUIN'S FOLLOWERS

Hakuin Ekaku (1686-1769) is generally acknowledged as the key figure in formulating the Japanese Rinzai school of Zen as we know it today. The following anecdotes are taken from *Hakuin monka itsuwassen* (*Tales of Hakuin's Followers*), a translation into modern Japanese of *Keikyokusôdan* (*Tales From the Forest of Thorns*), composed in 1829 by Hakuin's fourth-generation disciple Myôki Seiteki (1774-1848) and published in 1843. *Tales of Hakuin's Followers*, which along with the modern Japanese-language version includes notes, the original Sino-Japanese (*kanbun*) text and its reading into classical Japanese (*yomikudashi*), was prepared by Nônin Kôdô and issued in 2008 in Kyoto by Hanazono University's Zen bunka kenkyûjo (Institute for the Study of Zen Culture).

(Part 7)

Master Ishin Eryû was a native of Izumo.¹ He studied under Hakuin and received Dharma transmission from the master. His severity in training student's was greater even than Hakuin's. It was Ishin's custom when receiving students in sanzen to keep a naked sword at his side, and when a student showed the slightest hesitation, to brandish the sword and chase him out. Monks would often back down finding themselves face to face with the principle of Ishin's Zen.

When Reigen² came to visit, he announced, "I, Etô of Tango, have come here specifically to seek an interview with the master."

The attendant monk went and reported this to Ishin, who said, "This is Hakuin's student, the head monk Etô."

The attendant monk then invited Reigen to follow him upstairs to the master's quarters, and Reigen accompanied him. Formally aranging his robes, he mounted to the second floor and

¹ Ishin's dates are 1720-1769. He is known as one of Hakuin's most eccentric students. He gave Zen instruction to the famous landscape painter Ike Taiga (1723-1776). Izumo is an old province now included in Shimane Prefecture.

² Reigen Etô (1721-1785). Born in the old province of Tango, now included in the Kyoto Municipal District, Reigen entered the temple at age eight. He studied under Hakuin at Shôinji, receiving the master's *inka*, and also trained under Ishin, as described in the present story, as well as serving as abbot of various Rinzai temples.

presented himself before the master.

The instant Ishin saw him, he said, "Monk Tô, let's just dispense with the formalities. I have a question for you: A demon of huge strength seizes you by the arm and is about to hurl you into the burning fires of hell.⁵ How can you save yourself?"

Etô did not know what to say. Instantly, Ishin sprang up and kicked him down the stairs. Etô was stupefied. Rearranging his robes around him, he went to the latrine behind the abbot's quarters and sat there in meditation. After seven days he experienced realization and ran back up the stairs to present his understanding to Ishin.

"Since you've understood this much, our business is done," Ishin declared.⁶

Such was the usual rigor of Ishin's style of teaching.

(No.7, pp. 17-19, 136-138.)

* * *

Master Reigen [E]tô⁷ was with Hakuin for many years, relentlessly pursuing his Zen practice and living in seclusion at a hermitage some twenty *ri* (~49 miles) from Hakuin's temple. He would come and go in silence, palms crossed over his chest, eyes fixed straight ahead. If he encountered one of his fellow monks, he would merely bow his head and continue on his way without exchanging even a simple word.

Once, the monks of the assembly met together and said, "Brother Tô appears to have had some sort of enlightenment experience, but there is no way to tell how shallow or deep it is."

One monk spoke up. "Wait a bit," he said, "and I'll test him and find out."

The following day the monk ran into Reigen on the road and

⁵ *Shônetsu jigoku*. Literally, the hell of scorching heat, one of the eight great Buddhist hells. It is reserved for, among others, those who have indulged in drunkenness, lecherousness, slander, lying, and killing.

⁶ A similar passage appears in the *Record of Lin-chi*, Record of Pilgrimages: "Yang-shan seized Lin-chi and said, "Brother, since you know that much that's enough." Translated in Ruth F. Sasaki, ed., *Record of Lin-chi*, p.55 (text p.30). See also Yanagida Seizan, *Rinzai roku* (Tokyo:1972), 250-251.

⁷ 1721-1785. Reigen first entered the monastery at age eight. He later studied under Hakuin at Shôinji and received the master's *inka*.

asked, "Brother Tô, what about the koan "Shushan's pagoda?"¹

But Reigen simply bowed his head and walked on. The upshot was that people had no way to gauge the extent of his realization.

It happened that for over one hundred days Reigen was suffering from an abscess in his navel, and in the midst of his groans and agonies he penetrated the meaning of "Shushan's pagoda."

Reigen was frank and straightforward, without attachment to words and letters, given over entirely to hardship and struggle. It is said that is why his spiritual strength far surpassed that of others.

In later life, Reigen served as abbot of Zenshôji in Tango,² and subsequently abbot of Tenryûji.³ Students flocked to study with Reigen, and he became a leading teacher in the [Kyoto] area.

Kaimon⁴ came to interview Reigen, whom he encountered on his way to Kyoto. Stepping forward and making a low bow, Kaimon introduced himself, saying, "This insignificant person is Kaimon, Dharma heir of Teishû."

Reigen instantly stuck out his hand, pointing it at Kaimon, and demanded, "How does my hand resemble the Buddha's hand?"

Kaimon was at a loss on how to respond, whereupon Reigen kicked him to the ground.

(No.10: 141-142)

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¹ Case 140 of the medieval Japanese koan collection *Kattôshû*. The case is translated in Thomas Kirchner, *Entangling Vines: Zen Koans of the Shûmon Kattôshû* (Kyoto:2004), 69-70. Shushan Guangren (837-909) was an heir of the famous Zen master Dongshan Liangjie(807-869).

² The Rinzai temple Reigen had first entered as a novice monk at age eight, located in what is now the Kyoto Municipal District.

³ The famed Kyoto temple founded in 1345 by Musô Soseki.

⁴ Kaimon Zenkaku (1743-1813). Kaimon became a Buddhist priest at age twelve, and after a period of pilgrimage, in 1778 received *inka* from the Rinzai teacher Teishû Zenjo (1720-1778), whom he succeeded as Zen master on the latter's death the following year. Kaimon became abbot of Myôshini in 1804. Teishû was compiler of a volume of Hakuin's works, *Flowers from a Thicket of Thorns (Keislô dokuzui)*, published in 1748.

THE SUTRA OF PERFECT AWAKENING

SIXTY SIXTH LECTURE

Wednesday January 3rd, 1940

"O Lokanatha! It is like the walls of a great citadel with four gates. Those who come to the citadel from every direction do not come by only one road. There is more than one kind of decorated Buddhist land for each Bodhisattva, and more than one method for attaining Bodhi. We entreat you, O Lokanatha, preach us your sermon upon the many varieties there are of sentient beings who practice your Dharma, and the many methods there are by which they can attain this Dharma. The Bodhisattvas in this assemblage and the sentient beings of the future world who seek Mahayana, will attain enlightenment through this teaching and will find their pleasure in the ocean of Tathagata's great Nirvana."

Thus Tejovatisvarah entreated the Buddha, repeating the same words three times over and casting himself upon the ground in profound salutation.

SOKEI-AN SAYS:

This Mahayana sutra is called The Sutra of Perfect Awakening. Mahayana is the teaching of awakening. Men must awake from delusion to the enlightened mind; they must not add more delusion to the unenlightened mind. There are many false teachings that cover the mind with delusive stones. When your body is covered with filth—you will remove it—you will not cover it with more filth and give it a name such as "religion." No! You must find your real mind within. We discover the true mind through the practice of meditation. Instead of reading books or going about in search of teachers—sit down and purify your mind! The posture of meditation is not so important, but you must keep the mind clear. Do not think of any symbol, imagine you are ascending step by step, going down somewhere, or leaving this body. Just sit down and meditate on your true mind, sit on your mind! This is enough to make a true man, a true woman, of you. True religion is always simple; don't try to find wonderful things in your mind—your true mind is itself wonderful!

But each one will understand this according to his own nature! Therefore, the Buddha made five different kinds of teachings, so that each one could enlighten himself. I dislike this word "enlight-

en" — it is misleading because people get some idea of a shining light.

You must stop thinking, stop dreaming—just stop! Come back to your own mind—practice it every day.

It is difficult to believe in the true teaching! There are some who doubt everything; some will not drink pure water, fearing there is something in it. They are looking for something wonderful outside the mind.

In the five different types of teachings given by the Buddha—these agnostics are the first type of which he devised a way.

The second type is for those who must always keep themselves pure by denial of the world—the Hinayana type. For these, the Buddha gave the commandments. By the practice of these, and by the annihilation of his own notions—such a one will reach true purity—but he lives a selfish life—never helps others. Unfortunately, the Buddhism which was carried into this country is Hinayana. The Western scholars who translated their scriptures believe that "purity" is associated with behavior, morality; do not touch a woman, do not eat meat, do not smoke, drink, dance, or go to the theater! This is not the way of emancipation!

The third type of teaching is philosophy. "The autumn leaves are falling from the tree tops! The green grass is dying. We cannot escape from death—so we must not attach to the world!" —Very poetical, and very wise, isn't it? The Buddha made a teaching for poets and philosophers.

The so-called fourth kind of teaching is for Bodhisattvas. I need not comment on this, since I am translating these teachings for Bodhisattvas—but I shall give you a commentary on these words translated from the Chinese.

"O Lokanatha! It is like the walls of a great citadel with four gates. Those who come to the citadel from every direction do not come by only one road." —Those who come to New York come from all directions—but the cities in India had four gates. There are said to be 95,000 gates of Dharma! This is a metaphor for the next line.

"There is more than one kind of decorated Buddhist land for each Bodhisattva.." —"Decorated Buddha land" means "this is Buddha land!" I gave my cat the name of "Shaka," meaning "This." It is a very important word in Buddhism. "Tathata!" Dr. Suzuki translates it as "Suchness" — but I translate it "This." (in

quotation marks) It is analogous to microcosm—cannot be compared with anything! It is just this as it is.

When you think about this world—you think "What were you in the past? What will you be in the future? What are you now?" I am not asking a foolish question of a rose—but your philosopher Emerson asked it!

This is a great existence! We do not call it noumena or phenomena—but we know that it is all created by our sense organs. Do you understand this? You may give it scientific terms—but we call it "Tathata!"

This "land" is "decorated" by Buddha's mind—by flowers, poems, philosophy.

The word Avatamsaka (the great philosophical sutra) means "the world decorated by lotus flowers—the Buddha's mind." So we enjoy this world; each one—the scientist, poet, philosopher, artist—decorates this world. The Bodhisattva looks at this world in many ways.

"... and more than one method of attaining Bodhi." —When you think of Bodhi mind as "God" —you have decorated your mind with the word "God." Mind can be music, philosophy, poetry—and it can be thief; it always has some kind of decoration of mood: happy, morbid, nervous...

But you must grasp the mind which is not decorated—Pure Mind! Yet, to find this Pure Mind—the poet uses poetry, the philosopher uses philosophy, the artist uses art, and the lover uses love...

In the same way, many religious teachers use their own method to give you the conclusion. But Bodhi is Pure Mind! Why do we call it thus? Because it is not blended with mind-stuff.

"We entreat you, O Lokanatha, preach us your sermon upon the many varieties there are of sentient beings who practice your Dharma." —I shall speak a little more deeply: "Sentient beings" are those who have soul—not objects—but weeds, insects, animals, men. The Buddhist names the sentient being according to the quality—not the shape—of mind; if a man has the mind of an animal—we call him an animal, not a man. "Deva" is the sacred mind. "Manu" is the mind of man; the shape of man is animal—but the mind is Manu. "Ashura" is the mind which destroys everything; "Raksu" is beautiful fancy; "Gandhara" is musician in nature; "Garudha" is in the shape of a bird which separates the waves in two parts and finds the child of the dragon at the

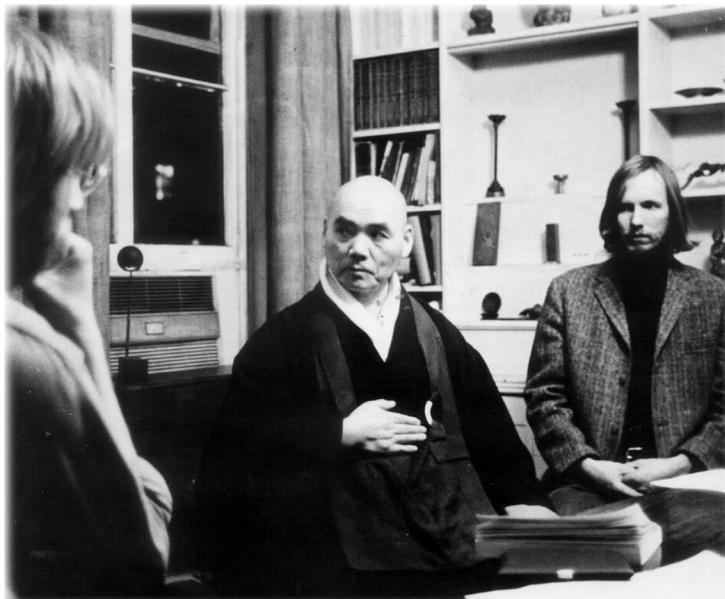
bottom of the Sea; "Kumbhada" is a hungry being with a big belly, but who suspects everything and cannot eat. All, of course, are states of mind.

"... and the many methods there are by which they can attain this Dharma. The Bodhisattvas in this assemblage and the sentient beings of the future world who seek Mahayana will attain enlightenment through this teaching and will find their pleasure in the ocean of Tathagata's great Nirvana." —This Nirvana means this moment in this world.

Thus Tejovatisvarah entreated the Buddha, repeating the same words three times over and casting himself upon the ground in profound salutation. —As I cast myself before the Buddha. We do not worship the image—we worship the enlightenment!

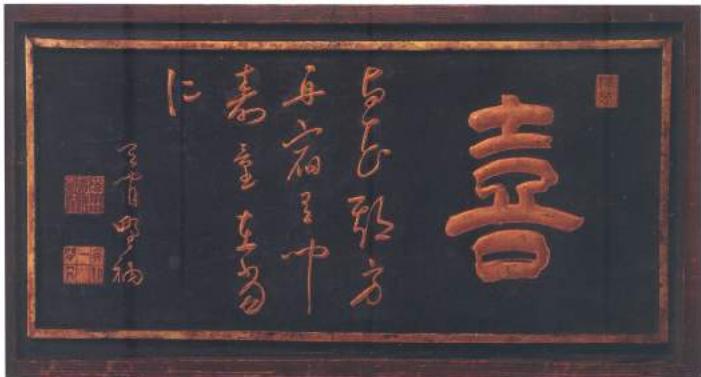
Sasaki Roshi (1907-2014)

We are saddened by the passing of Joshu Sasaki Roshi. Early in his career in this country he gave sesshin at the Institute over a period of some ten years as a guest teacher. Some of our members continued to study with him attending sesshin at Mt. Baldy. We have fond memories of his vivid personality and manifestation of the Dharma. His contribution to Zen is greatly appreciated by us.



At the FZI library in another, bygone era...

"Joyous birds, singing amidst the flowers,
have just come home to roost:
Would you be a long lived boy? It lies in being humane."
(translation from Sydney L Moss catalog.)



Lacquered and gilt wood signboard by Duli Xingli (1596-1672).

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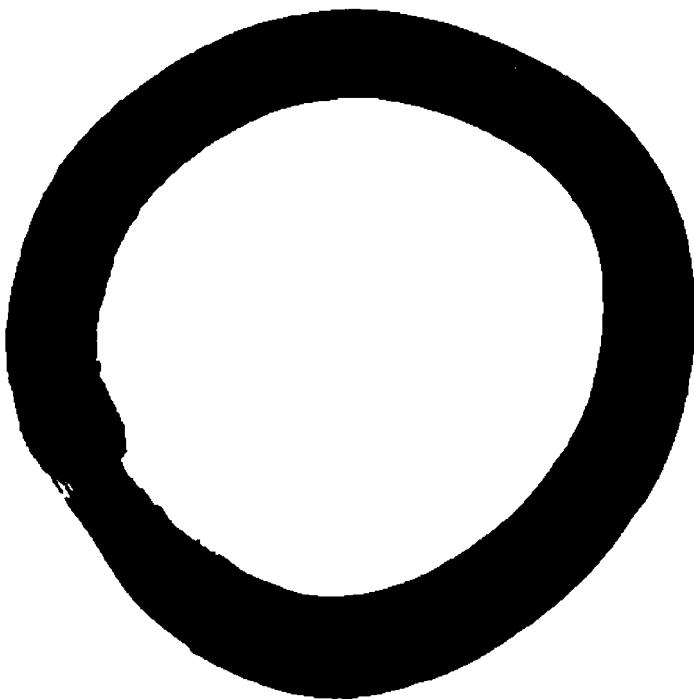
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