



PLUM MOUNTAIN NEWS

Volume 9.1

Spring 2002

Dear members and friends,

There are many truths that become more apparent with time, one of them being just how short each life is, and how endless the cycles of life and death are. As I review in my mind all that has transpired since the last issue of Plum Mountain News, I am once again amazed just how quickly things change, and I'm reminded how everything seen or felt is truly impermanent. Looking out the Zen House window, across the lawn, to the multicolored Spring tulips, impermanence loses its sting.

Spring training period began in earnest on Sunday, March 10th, with our first mini-sesshin. The following weekend, I was at Berkeley Aikikai, with Shibata Sensei, March 15th through the 17th, doing another mini-sesshin. These mini-sesshins provided a good launch for our own week-long Spring Sesshin, March 23rd through March 29th. Tom (Shodo) DeGroot was our Dai-Tenzo (Chief cook). Shodo, who was trained by Genki Roshi in the kitchen, is an excellent cook, and the food was fabulous. John (Daikan) Green was our Jikijitsu (timekeeper), who was ably assisted by our Assistant Jikijitsu, Scott (Ishin) Stolnack. Bruce (Tenzan) Hagemeyer was our new Densu (chant leader), and considering how hard it is to do this post for the first time, he did just great. Because our appointed tea servers (Jisha) were unable to attend Spring Sesshin, Peggy (Kochi) Smith-Venturi volunteered, or should I say was assigned to the Jisha post, and did a wonderful job. Genko served as my Inji (assistant), and as Shika (Mgr.). Our Sesshin was a little on the small side, only fourteen participants, but everyone stayed nearly full-time, and only one person was doing Sesshin for the first time, which gave Spring Sesshin 2002 a very strong

feel. The Dharma Talk transcribed from the third day of Spring Sesshin, for this issue of Plum Mountain News, is case twenty-six of the Hekiganroku, "Hyakujo Sits on the Great Sublime Peak." I hope you enjoy it.

Genki Takabayashi Roshi, our founding abbot, celebrated his 69th birthday on February 21st of this year. As was mentioned in the last issue of Plum Mountain News, the first weekend in April was reserved at Roshi's request, to allow the Seattle



Genki Roshi Enters His 70th Year

Sangha to celebrate the entering of his 70th year. Genki Roshi, who now resides in Montana, arrived in Seattle on April 5th and returned the morning April 9th; I believe that over the entire extended weekend we were all able to repeatedly demonstrate our deep gratitude for his continued presence with us.

The festivities began with a very successful pottery show held at the home of Jim (Muon) Batman, Saturday, April 6, in Madrona. It was very gratifying to see so many students and friends of Genki Roshi come by to pay their respects and to purchase one or more of his wonderful ceram-

ics. That evening a group of senior students joined him for dinner at Ray's Boat-house, enjoying good food and more good conversation. Sunday morning a brief birthday ceremony was held, with Genki Roshi's 70th birthday incense poem (see later in this PMN issue) and Eko (dedication) and Heart Sutra chanting, followed by a potluck brunch.

It is a rare and wonderful privilege to be able to celebrate such a long and fruitful life of Zen teaching. All of us who have had the honor of training with Genki Roshi were struck once again by his energy, creativity, and joy in life. We are looking forward to many years of strong Dharma relations between Washington state and Montana, and many more birthday celebrations to come.

From April 26th thru April 28th, I was once again in California to do Sesshin this time with San Diego Aikikai and Chiba Sensei. There were twenty-two participants some new, some old, some I hadn't seen for eight years. Concurrently, on April 27th, Genko hosted seven Cho Bo Ji students at a formal Japanese Tea Service. You can read more about this later in this issue, along with a Dharma talk by Genko on "Rikyu's Seven Rules."

Before I leave to do Memorial Day Sesshin at DBZ with Eido Roshi, from May 24th through June 2nd, I will get a chance to see Chris (ZenShin) Jeffries' new musical premiere "Vera Wilde" at the [Empty Space Theater](#). As everyone knows, and has come to quickly enjoy, ZenShin is our new daily Densu (chant leader). Carolyn and I will be attending the Saturday night, May 11, performance. Many other Sangha members are planning to attend the final

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performance on Saturday, May 18th. If you are using the electronic, i.e. www.choboji.org, version, of our newsletter you can click the Empty Space Theater link above to learn more about ZenShin's play (<http://www.emptyspace.org/>).

In addition to the offerings mentioned above, this issue of Plum Mountain News will also have our financial report from last year, an update on the status of Camp Indianola (the location of our Rohatsu [winter] Sesshin), and a notice to make reservations early for our Summer Sesshin. May the remainder of your spring be bright and colorful.

Genjo

Spring Sesshin 2002 Closing Incense Poem

*Sangha members sit
facing the inconceivable.*

*Burning through their doubts,
fears and attachments.*

*Hearts open to the
Ocean of Kokoro.*

Who now leaves no trace?

*The wind blows freely through
the trimmed gardens
of Dai Bai Zan*

Muhoan Genki Takabayshi's



70th Year Celebration Incense Poem

*Across the peak
of Dai Bai Mountain
a pure white cloud
streams past.*

*Zen Students continue
to deepen their
Dharma Relations.*

*Looking at the Moon
cultivates the Mind;
the Cho Bo Zen Wind flows
through the Universe.*

*The fragrance of Plum
Blossoms embraces us all;
a Zen Farm brings forth
many flowers, grasses
and bird songs.*



Roshi Departs Zendo 4/7/02

2001 Financial Report

Welcome to my annual summary of zendo finances. Income was down from last year, \$60,400 in 2001 as opposed to \$78,400 in 2000. However, our net income was still \$28,200, so we are doing just fine. Dues and income from sesshins and mini-sesshins remained steady. About thirty people pay dues each month. Donations were down along with rental income. At a meeting midyear, when Genjo and I were absent, the Cho Bo Ji board cut our rent in half! They said this was an appropriate response to Genjo's dedicated teaching, and we are grateful.

Zendo expenses are pretty steady from year to year; in 2001 they were \$32,250. Our biggest expenses were interest on our mortgage, \$8,500, sesshin costs, \$7,700, and Genki Roshi's pension and health insurance, \$9,700. From our net income we made principal payments on our two large loans, for the house and the Cessna. These loan balances stood at \$95,000 and \$88,500 respectively at year end.

Our big improvement during 2001 was to remodel the zendo kitchen. We spent \$6,600 to replace the linoleum, dishwasher, sink, and stove, and switched to gas from electric heat for cooking. Some counters were replaced, one new cabinet installed, and the whole room painted. While the kitchen is no bigger than before, we all find it much easier to work in, and consider the money well spent.

After some months consideration, the Cho Bo Ji board recently adopted a donations policy. We have three levels of priority: the first is to support Genki Roshi and Dharma training by Cho Bo Ji members; second is to support ecumenical Buddhism and related Buddhist organizations such as the Northwest Dharma Association, Dai Bosatsu Zendo, and similar projects in Seattle and the Pacific Northwest; third is to support charitable Buddhist projects in the U.S. or abroad. Following approval of the donations policy, we made contributions to the Camp Indianola Capital Campaign (a first level priority because we use the camp for Rohatsu Sesshin), and to the Northwest Dharma Association.

As always, I deeply appreciate the financial support of Cho Bo Ji members and attenders. My job as treasurer is made easy by your generosity, and I give you all a deep gassho.

Josen Carolyn Stevens
Fusu/Treasurer

Camp Indianola Fund Drive

The for past ten years, we have held Rohatsu Sesshin at Camp Indianola on the Kitsap Peninsula. As everyone who has been there knows, Camp Indianola has become one of our sacred spaces, providing the perfect environment for deep Zen training. We were recently notified that the camp is raising money to purchase the land it sits on. There is the possibility that the property will be sold to developers if the camp cannot raise the \$2.2 million purchase price by this coming August. Not only would this affect our practice space, but would also mean the loss of the one of the region's few remaining large parcels of undeveloped coastal property.



The camp operators have always seen environmental stewardship as part of their mission, and hope very much that all of us who have enjoyed the beauty and serenity of the camp will help to preserve it. The Cho Bo Ji board authorized a \$500 donation at our last meeting, and asked for this information to be published in Plum Mountain News so that individual Sangha members can contribute as well.

The name and address to send donations to is: Pacific Northwest Conference United Methodist Church, 2112 Third Ave., Ste. 300, Seattle, WA 98121, with a memo to "Camp Indianola Purchase Fund." All donations are tax deductible and must include your name and return address.

Genko Blackman's Dharma Talk on Rikyu's Seven Rules

There are a number of Japanese arts and disciplines that can be studied as an adjunct to Zen practice, and chado, or the way of tea, is one of the foremost. I have been studying tea since spending a term at Dai Bosatsu monastery in the fall of 2000. At that time a tea teacher in the Urasenke tradition was studying at the monastery as well, and gave tea lessons those of us who were interested. When I left the monastery to return to Seattle, I knew I had to continue, and was fortunate to discover the Urasenke school here in Seattle, where I am currently studying.

Tea has a long connection with Rinzaï Zen, as it was Eisai, a Japanese Buddhist monk from the late 12th century, who brought both tea and Rinzaï Zen to Japan from China. The Rinzaï Zen temple most closely associated with tea in Japan is Daitoku-ji in Kyoto, which was the temple of the Sen family, the family of Sen no Rikyu, the founder of the current understanding of the way of tea. Our founding abbot, Genki Takabayashi Roshi, studied at Daitoku-ji in Kyoto for twenty years, and developed an abiding love of the way of tea while there. Many of us enjoy the results of his long practice of pottery, which comes from his love of tea, and use tea bowls he has made over the years. So ChoBoJi's connection with the way of tea is strong and multifaceted.

Getting back to my initial statement that tea can be studied as an adjunct to Zen practice, I want to speak a bit about a teaching of Sen no Rikyu, who really shaped the current way tea is done in Japan. Rikyu lived during the 16th century and many of his teachings are collected in the Namporoku, a book similar to the koan collections we study here, such as the Mumonkan or the Hekiganroku. One such teaching is this:

A student once asked Rikyu to summarize the most important teachings of tea, hoping for a glimpse of some secret teaching

he had not yet learned. Rikyu responded, "First you must make a delicious bowl of tea; lay the charcoal so the water boils; arrange the flowers as they are in the field; in the summer suggest coolness, in the winter, warmth; do everything ahead of time; prepare for rain; and give those with whom you find yourself every consideration." The student was disappointed with this response, and said he already knew all that. Rikyu said if you could do all that well, then I would be your student. This teaching is known as Rikyu's Seven Rules. If we explore each of these rules in some detail, we can understand a little better how the study of tea can help us in our Zen practice, and in our daily lives.

First make a delicious bowl of tea. Of course the primary purpose of making tea is to serve a delicious bowl of tea to the guest, and on one level that means ensuring the water and tea are fresh and good tasting, that we pay attention to the temperature of the water and the proportions of tea and water, and that we whisk the tea thoroughly. But Rikyu is driving at a deeper level of engagement when we make a bowl of tea. Our heart must be in it. We must prepare the tea wholeheartedly, with the simple desire that the guest will find it delicious, and with no added ego attachment to the guest's recognition of the effort we have put into preparing the tea. Not so easy! How often do we do something for someone, and hold back a bit in our giving, waiting to hear their thanks? How often are we disappointed if they don't give us what we hoped for? Whether we are making a bowl of tea, responding to a koan, or helping someone at work, this practice alone could occupy us for a lifetime.

Lay the charcoal so the water boils. As I am just now learning how to lay the charcoal fire in my tea classes, I can testify to the fact that it is not easy to do this well, without wasting charcoal or making a mess in the pristinely beautiful tearoom. It can be daunting, but this is an essential task to do, and do well, in order to prepare a bowl of tea. How often do we hold back somewhat from a task because we find it difficult, or we want to do something else

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right now, or we've felt stung by criticism, or our ego is otherwise stuck on this task in one of any number of ways. In the zendo we are told: just bow, just chant, just have some tea. It's the same in the tearoom: just place that utensil there, just fold the wiping cloth, just lay the charcoal. And it's how we need to be in our daily lives: just sweep, just make breakfast, just mow the lawn, just help your child with the homework, just clean up after yourself. This is also a lifetime practice, of simply doing what needs to be done, letting go of our opinions and attitudes, and performing our tasks with a lightness of spirit.

Arrange the flowers as they are in the field. Flower arranging for tea is somewhat different from the formal arrangement of flowers known as ikebana. Rikyu encouraged his students to place one or two flowers in a simple container – he often carved rough containers out of bamboo – and to arrange them in one movement, without adjusting them once they are in the container. But how does one ensure that they “look good”? Again, this is not so easy. First of all, arranging the flowers as they are in the field requires that we pay attention to them as they are growing, and not just cut them without regard for their natural habitat and growth patterns. Which ones are tall or short? Do they droop down or stand up straight? What are they growing near? If we respect these attributes of flowers as we observe them, cut them, and bring them to the tearoom, then placing them in the vase becomes much simpler.

The same is certainly true in the zendo and beyond. If only we would learn to pay attention, to observe what is going on, without judgment or opinion, how much closer we would be to a simple appreciation of things as they are. That is the key to flowers “looking good” in a vase, just as they are placed. And if it's true for flowers, how much more true is it for people in the zendo, at home, or in our workplace? If we pay attention to people, observe and get to know them, without immediately adding a layer of opinion about how we want them to be, how much more

able we will be to appreciate them and their own unique qualities, just as they are. Another lifetime practice!

In the summer, suggest coolness; in the winter, warmth. In the tearoom we devote a lot of our attention to creating an atmosphere in which the guests can enjoy themselves. This does not mean that the heat or air conditioning is adjusted to make a perfect climate, but that we celebrate the unique aspects of each season by small contrasting elements. For example, we may hang a scroll in the tearoom that speaks of cool mountain breezes during the summer, or serve warm sweets with the tea in winter. A portable brazier is used in summer and placed as far from the guests as possible, to prevent them from feeling its heat. In October it is moved closer to the guests, and then in November it is put



Genki Roshi Tea Bowl

away in favor of the sunken hearth in the middle of the tearoom, where guests can feel the warmth of the charcoal fire and see its burning embers. Instead of shielding ourselves from climate or circumstances, or complaining about them, we accept them and find some enjoyment in them. We can do this for ourselves anytime, any place, simply being where we are and accepting what comes our way. If we can appreciate a slight breeze in the heat of summer, or the feel of a warm bowl of tea in the midst of winter, how much more our enjoyment of life will be.

Do everything ahead of time. For a tea gathering, as for any event, it simply

makes sense to allow enough time to prepare so we are not going into the event feeling rushed and unready. On an even more fundamental level, though, if we are running late, we are wasting our guests' time. If we consider this deeply, we are wasting our own time. Our life span is so short here on this planet, in this form, that to delay is to waste a most precious and unrenewable resource – our opportunity to realize who we really are. In the zendo, we may spend most of one sit or even most of a sesshin in a daydream, enjoying a fantasy or planning what we'll do when we get home, instead of being fully present with each breath, each moment as it is. This rule of Rikyu's is so simple, but so difficult to practice. Don't waste time!

Prepare for rain. In the context of a tea gathering, this means that the host should have umbrellas and clogs for the guests, since they will need to pass through a garden at some time during the gathering. In the event that it is too rainy, or snowy, the host may need to have some alternative plans to occupy the guests during the time they would normally be in the garden. On a deeper level, though, we understand this rule to mean having the ability to act in whatever circumstances arise. While we can plan for some possible occurrences, we can't plan for everything, and so we need to be able to act from a place of freedom and open-heartedness, responding in a straightforward way as a situation unfolds. What if something spills? Wipe it up and move on. Don't agonize over it. How wonderful to be able to do this in any circumstance!

Give those with whom you find yourself every consideration. It has been said that the way of tea is not really the way of tea, but the way of host and guest, of relationship. To me, this rule of Rikyu's sums up all that have gone before. “Those with whom you find yourself” are not just the guests, but the utensils, the charcoal fire, the flowers, the tearoom, the season and setting – all aspects of this phenomenal world. And what does it mean to show them every consideration? An expression from the Judeo-Christian tradition is “Do unto others as you would have them do unto you.” If we care for our guests as we

ourselves would want to be treated, it becomes very clear what we need to do for them, in a very specific way. If we extend the same care to the utensils, the flowers, the space we inhabit, the chores we do, the day and time we find ourselves in, we find ourselves connecting with the truth that underlies this rule. We are not separate from our guests, or from the tea bowls, flowers, tasks, or planet and its atmosphere. To practice this rule wholeheartedly, without reservation or hesitation, is to enter this truth. And as we enter this truth, we find we can take up the tasks of our life in any setting – the tearoom, the zendo, our homes and workplaces - with more energy and commitment than ever before.

First you must make a delicious bowl of tea; lay the charcoal so the water boils; arrange the flowers as they are in the field; in the summer suggest coolness, in the winter, warmth; do everything ahead of time; prepare for rain; and give those with whom you find yourself every consideration. Simple instructions, but as Rikyu said, if you can do these things well, you can be the teacher. Taking up a discipline such as tea or aikido, calligraphy or pottery, can really help with our Zen practice by providing us with more gates to the Dharma we seek to understand. It's a big help, although certainly not essential. We can learn everything we need to learn from our wholehearted engagement with making a bowl of tea, sweeping the floor, sitting zazen, listening to a friend, whatever we need to be doing. How wonderful this practice is, that we can learn what we need to know in our daily activities, our daily lives.

On April 27, seven ChoBoJi students joined Genko at the Urasenke Seattle Branch tea school for a traditional Japanese tea gathering in its lovely tatami mat rooms and garden. This was Genko's first time to host an authentic tea gathering, and she is very grateful for the willing participation of her guests, and looks forward to holding more such tea gatherings over time.

Genko welcomes any ChoBoJi students who wish to join her for class and learn more about this traditional Japanese art.

Hekiganroku: Case 26

“Hyakujo Sits on the Great Sublime Peak”

(3rd day, Spring Sesshin, 2002)

MAIN SUBJECT

A monk asked Hyakujo, “What is the most wonderful thing?” Jo said, “I sit alone on this Great Sublime Peak.” The monk made a bow. Jo struck him.

SETCHO'S VERSE

Across the patriarch's field went galloping
The heavenly horse, Baso's successor,
Different, however, in way of teaching,
In holding fast and letting go.

His actions were quick as lightening,
Always fitting.
The monk came to
tweak the tiger's whiskers,
But his efforts made him a laughingstock.

“I sit alone on this Great Sublime Peak” is one of my favorite phrases in Zen and, therefore, this koan is one of my favorite koans in the Hekiganroku. We are examining this koan, quite appropriately, on the third day of this spring sesshin. It's on the third day that we're likely to have our body and innards begin to agree, or align to some extent, with the rigor and difficulty of sesshin. With this alignment, all of our parts begin to work in concert.

One way to express this alignment is to say our chakras are all lined up, and therefore our energy or “ki” flows more easily. In this way, boosted by the rigor, simplicity and effort involved in sesshin, our experience or awareness blossoms or unfolds. Our own true heart now becomes visible, and that's a good thing. However, in our practice we must remember not to attach, or hold on, to anything. Everything oscillates. There's no fixed open or fixed closed, no fixed life and no fixed death; always an oscillation of clarity and confusion, of seeing and not seeing. Of course, seeing and not seeing are different sides of the same coin, as life and death are, each unique in its own way and yet different as-

pects of a whole.

Hyakujo (d814), was a Dharma Heir of Baso (Baso had lots of successors). Hyakujo chief successor was Obaku (d850), and Obaku's chief successor was Rinzai (d867) who we acknowledge as the founder of our lineage of Zen. So, Hyakujo was Rinzai-zenji's Dharma grandfather. Hyakujo is asked by a monk, “What is the most wonderful thing?” What is the most wonderful thing of all? How do you express it?

Hyakujo, without hesitation, said, “I sit alone on this Great Sublime Peak.” Great can also mean “vast.” I sit alone on this Vast Sublime Peak. If you're wondering what that calligraphy hanging in the stairwell up to the dokusan room is, it is this phrase of Hyakujo. Genchoku used this phrase to practice his calligraphy, and he made a gift of one of the ones he liked best to the temple. Carolyn let me in on the joke, that many people think it says, “Better luck next time!” (laughter) Coming down from the dokusan room one is likely to feel either “Better luck next time!” or “I sit alone on the Great Sublime Peak.” (laughter) They are perhaps, different sides of the same coin.

Why does Hyakujo response speak to my heart so clearly? I remember, a long, long time ago, before Kasho Buddha, no!, not that far back! (laughter), just around 1979, or so, I was in dokusan with Genki Roshi. It was a time before I cracked open the Hekiganroku. By the way, when I did open it a couple of years later, I closed it immediately, concluding that it was too difficult. The Chinese sayings seemed too abstract, remote, or subtle for me to understand. Nevertheless, I remember quite clearly a dokusan with Genki Roshi, that took place before my ordination, before I shaved my head, before I went to Japan, but after I had apprenticed myself to Roshi, where I was trying to get across my experience of deep zazen. I must of been trying to respond to some koan or other, I don't remember which one. I do remember being rung out, without satisfactorily responding. However, I didn't feel bad about being rung out, because even though my efforts didn't

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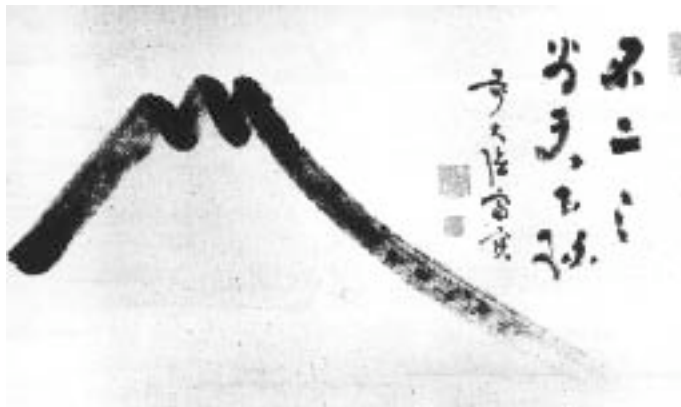
adequately hit the mark of whatever the koan we were investigating, I remember my complete satisfaction at renewing my appreciation of deep Samadhi.

I remember saying that while sitting deeply, it felt as though I were atop a huge pyramid, easily seeing a great distance, while rooted or weighted deep in the earth. This was the image that just naturally came to me. When we sit deeply, and our many layers are aligned, we begin to realize how limitless we really are. We begin to fathom that our individual or separate sense of self on the cushion is just the top of the pyramid, the tip of the iceberg. Most of who we are remains unseen. "IT" is so vast and infinite. Sitting like a mountain in zazen, we realize that the root of the mountain IS the whole earth, the whole universe. A mountain, or a pyramid, seamlessly blends with the earth on which it sits. It is only our conceptualizations that allow us to arbitrarily divide one from another.

When we're sitting in deep Samadhi, we become aware of our own attachments, fixations, defenses, illusions and doubts, and we learn, not so much how to be without them, but how to see beyond them. We come to see how everything is IT, how nothing, including our own sense of self, can be separate from IT. We are connected seamlessly to the vast, unnamable, unknowable Creative Source. It's a pinnacle kind of experience. It's not so rare, and it's not special or extraordinary. It's an ordinary experience of feeling in alignment. We feel as though we are on top of a mountain with a vast view, connected to an infinite Source.

As we learned yesterday, you can't cook a meal with this experience. You can't dig a ditch with it, but it's not something to be missed. It's an essential viewpoint to come by, and return to, time after time. Without this view, we must conclude that our training or practice is incomplete. On the other hand, if we get stuck on this view, then we are also in trouble.

"I sit alone" is so gorgeous! Entirely alone, as in, you're walking by yourself, deep in a forest and feel the presence of the standing trees. Or, you're in an alpine meadow with a vast view, alone, with a warm breeze. Or, you're walking down a long stretch of beach listening to the pounding surf. Alone and yet never alone. Truly alone means no discriminating awareness. No discriminating awareness means no self, no pounding surf, no earth, no beach, no loneliness. Just this... reality/nature as it is. At night, looking up at the vast reaches of the Universe, so many millions of stars and galaxies shining, alone.



Mt. Fuji by Chuho Sou, 1759-1838

No one faces for us any of the trials and tribulations that we meet; we are alone. No one dies for us. Since our birth, no one has breathed for us, no one has eaten for us. No one can awaken on our behalf. We must breathe, work, eat, sleep, live, awake, die, alone. We can, of course, learn to feel the companionship, seen or unseen, present or not present. We can FEEL the companionship, as in "We're all in this together," but, ultimately, we must face each day, each moment, each breath, each sit, alone. No one's going to sit for us. In this sesshin, Carolyn hurt her back, and Kochi fainted. Hopefully, they can feel the companionship, but not one of us can hurt or faint for them. No one is going to have your pain for you, or feel your loss. In this, we are entirely, uniquely, unequivocally, alone; yet, not separate. Alone and never alone, at once! I sit alone on this Great Sublime Peak.

Whether our view is from the "Great Sublime Peak," or more from a confused,

conflicted and muddled perspective, we will meet it alone, and never alone. Each of us sits alone, this is the truth of the relative, particular, or personal side of things. It is also true, whether we are aware of it or not, that we are never alone, this is the truth of the infinite, beginning-less, absolute, or nothing separate side of things. Both are completely true. At once unique, never been before, never going to be again, entirely alone, and also never separate, always one, zero degrees of separation. Hyakujo fits so much into one small phrase! The relative and the absolute perfectly balanced. The particular and the universal perfectly balanced. "I sit alone on the Great Sublime Peak." Who can be more direct, revealing and clear? Not one word about Buddha or Dharma, not one mention of Sangha, and yet everything that needs to be said is said. It is our hope that the fires of sesshin will allow us to be as direct, simple and clear.

What's the most wonderful thing? Just sitting, listening to the seagull call. Feeling for Bruno's (the Zen House dog) mournful howl. Sharing a sit, caring for one another.

The monk made a bow. Yes, what else could he do? Hyakujo was using no device, he spontaneously, simply, honestly revealed his experience. When anyone speaks with this kind of depth and honesty, I find myself, just like this monk, spontaneously making a bow of recognition and gratitude. So why does Hyakujo strike him? In Zen training this kind of strike is also a kind of acknowledgment, and a caution to move on and not glorify or attach to one's experience. It never will cook a meal. What do you do if you reach the top of a 100-foot pole? Jump off and reveal yourself in the ten directions! Be careful not to hold on to your high view. Give yourself away completely, so that there is not even a smack of enlightenment. No holding on. This is, in the Zen ox pictures, "Returning to the Marketplace." Stick or knapsack over one shoulder, returning to the marketplace, no attachment to rank, post or enlightenment. Just happily doing what next needs doing.

“Across the patriarch’s field went galloping the heavenly horse, Baso’s successor”. Setcho is praising, Baso’s successor, who is Hyakujo. “Different, however, in way of teaching.” Yes, Baso’s successor teaches his own unique way; yet intimates the same truth. “Different ways of holding fast and letting go,” of revealing the absolute and manifesting the relative. “His actions were quick as lightening, always fitting” the circumstances. “The monk came to tweak the tiger’s whiskers,” every koan strives to tweak your whiskers, and your response try’s to tweak mine. We tweak and sharpen each other. I ask a question and you make a response, the Dharma battle is engaged until we’re both satisfied, and perhaps both laughing, “yes, that will do!” Then in our heart of hearts, we both bow, but we don’t rest on our laurels, we go on. Next koan!

“His efforts made him a laughingstock.” This is said in the most kind way, but, for a Western reader, it sounds embarrassing. This monk has nothing to be embarrassed about or ashamed of. Wonderful question, beautiful bow, nice exit! He came to tweak, i.e. engage with, Hyakujo, which he did. Did he outmaneuver him? No, Hyakujo definitely rose to the occasion. Did the monk do fine? Yes! And they both smiled or laughed? Yes!

With gassho:

Genjo

(transcription help from Dee Seishun)

Summer Sesshin

June 22 - June 28, 2002

Reservations Required!

Please send a deposit by June 15th, earlier if you want to guarantee a reserved spot. Make your deposit check to Cho Bo Ji. The cost of sesshin is \$210 (less dues). Sesshin begins promptly at 5 am the morning of Saturday, June 22nd, so plan to be there at least 20 min. early. Sesshin will end around 11 am, Friday morning, June 28th.

About Dai Bai Zan Cho Bo Zen Ji

In 1978, Zen Master Genki Takabayashi was invited by the Seattle Zen Center, founded by Dr. Glenn Webb (at the time a UW Art History professor), to become the resident teacher. He accepted, and by 1983 he formalized his teaching style around a small group of students, and founded Dai Bai Zan Cho Bo Zen Ji, translated as *Great Plum Mountain Listening to the Dharma Zen Temple*.

Before Genki Roshi came to Seattle, he trained for nearly twenty years at Daitoku-Ji, the head Rinzai temple in Japan. In addition, Genki Roshi directed a Rinzai temple in Kamakura, Japan. He entered the monastery when he was 11 years old.

After twenty years of tirelessly giving himself to the transmission of Buddha



Dharma to the United States, in 1997 he retired as our teacher, got married and moved to Montana. There he is planting the seeds for yet another American Zen group, and doing the activities he loves best: gardening, pottery, and cooking.

Genjo Osho began his Zen training in 1975, was ordained in 1980, became an Osho (full priest) in 1990, and our Abbot in 1999. In 1981-82 he trained at Ryutakuji in Japan. Genjo Osho is assisted by Rev. Genko Kathy Blackman. In addition to his Zen duties, Genjo Osho is a psychotherapist in private practice, a certified spiritual director, married to wife, Carolyn, and father to daughter, Adrienne. Our temple is in the Rinzai Zen School. Since Genki Roshi retired, Genjo Osho has trained under Eido T. Shimano Roshi, abbot of Dai Bosatsu Monastery in New York.

World Wide Web Address
www.choboji.org

Schedule

Introduction to Zen

Tuesdays, 7:30-8:30 pm

Zazen

Monday - Friday, 5:30 am, 1 hr.

Thursdays, 7:30 pm, 1 hr.

Saturdays, 6:30 - 8:00 am

Sundays, 6:30 pm, 1 hr.

Dharma Talks

1st and 3rd Sundays, 7:30 pm, 1 hr.

Sesshins: Quarterly week-long retreats last week in March, June, September and the first week of December.

Mini-Sesshins: Half day retreats with breakfast, Dharma Talk and Dharma Interview. 5 - 11:20 am, every 2nd Sunday (except in Feb. and Nov.) 4th Sundays in Feb. & Nov.

Summer Sesshin: 6/22/02 - 6/28/02

Autumn Sesshin: 9/21/02 - 9/27/02

Rohatsu Sesshin: 12/1/02 - 12/9/02

Spring Sesshin: 3/22/03 - 3/28/03.

We Are Located: at 1811 20th Ave., (one half-block north of Madison and south of Denny). Street parking is available in front or between 19th and 20th on Denny, or off-street parking is available via the alley entrance from Denny. Come in the front gate, or down back steps to the front door, remove your shoes and socks in the entry way and proceed to the Zendo (meditation hall) upstairs. [206-328-3944](tel:206-328-3944)

Dues and Fees: go to support the life of this temple. We have no outside support from any organization.

Dues are \$60 a month or whatever one can afford. Any amount received monthly means that you will receive this quarterly newsletter, receive discounts on retreats, and be considered an active member.

The suggested fee for any morning or evening practice period, including Tuesday night introduction and Sunday night Dharma Talk is five dollars. The \$5 fee is waived for all members.

The suggested fee for mini-sesshins is \$20. Fees for the March, July, and September sesshins are \$210, and Rohatsu Sesshin is \$310. Members may subtract their monthly dues from the week-long sesshin cost.