



# PLUM MOUNTAIN NEWS

Volume 9.2

Summer 2002

## Dear members and friends,

As I write this letter, it is the first day of August and a cool breeze is wafting through the window. It is hard to believe that Summer Sesshin concluded a little over a month ago. The Zen House grounds reveal the tender care that Sesshin participants (twenty in all) gave to the property during samu (work period). The gardens shine with Mu energy.

I am happy to announce that Roko Sherry Chayat Ni-Osho, a Dharma Heir of Eido Shimano Roshi and abbot of the Zen Center of Syracuse (Hoen-ji), will lead our mini-sesshin September 15th, the third rather than the second Sunday in September. She has a wonderful poise and presence, and I'm really looking forward to her visit. When I began my training some years ago with Eido Roshi in New York, I came to know and respect Roko Ni-Osho as my older Dharma sister. I say *older* because of my deep respect for her clarity, dignity and maturity as a Zen practitioner. No doubt attendance at this mini-sesshin will be packed; therefore, we will be taking reservations, like we do for week-long retreats. After mini-sesshin we will have an informal potluck lunch at 11:30 am, and everyone is invited.

Please note that the mini-sesshin date in August has also changed from the second to the third Sunday, it will now be held on August 18th rather than the 11th. To see an up-to-date list of all mini-sesshins dates for the remainder of this year, please see "schedule" on our [www.choboji.org](http://www.choboji.org) home page.

Tom (Shodo) DeGroot was our Tenzo at Summer Sesshin and, as everyone at sesshin knows, each meal was delicious. I have asked Shodo to continue as our Tenzo

right up to our Fall Sesshin so that Roko Ni-Osho may also enjoy his cooking.

New posts officially begin the first of September, and you can find the new assignments listed later in this newsletter. John (Daikan) Green served ably as our Jikijitsu (timekeeper), while Jim (Muon) Batman managed our work assignments as Shika. Our Densu (sutra leader), Bruce (Tenzan) Hagemeyer honed his chant skills



## *Roko Sherry Chayat Ni-Osho is coming to Seattle*

nicely, and Dee (Seishun) Endelman, along with Michelle (Muji) LeSourd nurtured our tea and snack needs as Jisha. Everyone in attendance worked to good effect in the physical and spiritual heat of summer session, especially first time attenders Bob Timmer, Kentaro Toyama, and Troy Wood. Bob, by the way, did a great job installing a brick border to the gardens at the front a gate.

Finally, in regards to Summer Sesshin samu projects, Daikan and Tenzan were asked to install some hooks in the ceiling of our work shed to hang the bikes out of the way. Well, while contemplating this project, they discovered that the floor of the shed was rotting away so they managed to lift the shed, install a new floor, add a base trim, place hooks all around for every object and tool, and reorganized the entire shed. This is a fine example of learning how to be resourceful for the benefit of all.

Construction will soon begin on forty-four condominiums that will be built across the alley from the Zen House. The impact on the Zendo should be minimal because construction each morning will begin after our morning zazen and end before our evening zazen. However, our Fall Sesshin (9/21 - 9/27) will likely be punctuated by many construction sounds. Even so, please get your deposits in early if you want to reserve a seat. When construction is concluded about a year from now, we have been assured by the contractors that our alley will be paved. This means that our "chain-gang" samu assignments to repair potholes' will be sorely missed. Parking behind the Zendo may be restricted from time to time during construction, but in general it should be available and protected by orange cones for Zen House use.

The Dharma talk transcribed for this issue of "Plum Mountain News" is based on Case 34 in the Hekiganroku; I hope you find it and the other offerings in this addition edifying. Please enjoy the rest of your summer.

With Gassho,

Genjo

**Summer Sesshin 2002  
Closing Incense Poem  
(June 22 - 28)**

*Combusting delusions  
and attachments,  
Zen practitioners do zazen.*

*Heat melts the barriers.*

*After seven days,  
no one remains.*

*Who then can appreciate the  
cooling rain, or the  
opening rose bud?*

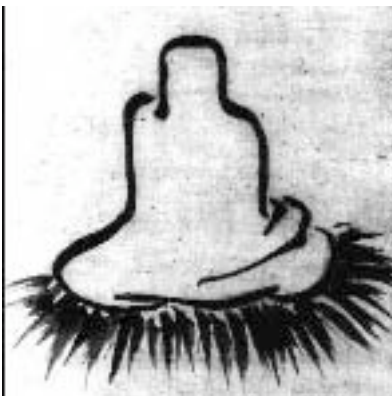
*Busy bees dance.*

**San Diego Aikikai Sesshin  
Closing Incense Poem  
(July 19 - 21)**

*To the brink of life and death,  
Zen sweat rises.*

*Facing inconceivable Mu,  
who realizes their  
True Nature?*

*Doves coo  
in the morning mist.*



The Pacific Rim Bonsai Collection  
presents  
our 2002 special exhibit  
**Artful Environments**



“Calm Before the Storm” by David Wahlstrom  
Kishu Juniper/San Jose Juniper by Umenori Hatanaka

**July 27 - August 28**

**Artful Environments** is a collaboration between the bonsai collection and ten outstanding Northwest artists, whose original works will be displayed in conjunction with selected bonsai from Weyerhaeuse’s permanent collection. The special exhibit will feature a variety of media including painting, photo-emulsion imaging, stonework, copper and bronze work, wood work and ceramics. Artists represented are:

B.J. Daniells  
Tom De Groot  
David Gentry  
Lynne Hull  
Caroline Kapp

Barbara Kolar  
Hunter McGee  
Susan Stewart  
David Wahlstrom  
Deloss Webber

The collection is an outdoor museum of living art, located on Weyerhaeuse’s campus in Federal Way. Admission is free to the public. Hours are Saturday through Wednesday, 11:00 a.m. until 4:00 p.m., closed Thursday and Friday. For more information call Adina Lake at (253) 924-5206.

*Tom (Shodo) DeGroot has a work in this show. Be sure to see it!*

## Hekiganroku: Case 34 Kyozan's "You have not visited Rozan"

(3rd day, Summer Sesshin, 2002)

### MAIN SUBJECT

Kyozan asked a monk, "Where are you from?" "Mount Rozan," answered the monk. "Have you ever visited Goroho Peak?" asked Kyozan. "No, not yet," said the monk. Kyozan said, "You have not visited Rozan."

Later, Ummon commenting on this said, "This talk of Kyozan's was falling into the weeds all out of kindness."

### SETCHO'S VERSE

Falling or not falling, who can tell?  
White clouds piling up,  
Bright sun shining down,  
Faultless the left, mature the right.

Don't you know Kanzan?  
He went very fast;  
Ten years not returning,  
He forgot the way he had come.

We have reached the third day of our Summer Sesshin, and there is no doubt that this is a summer day in Seattle [hot, about 85 in the shade]. For some, it's the last day of Sesshin and, for others, the first [one person departs, one person just arrives]. Regardless, each one of us makes our best effort to fully appreciate this day, this breath, this moment. This is our intention. Our inquiry, which includes every bone and fiber and hair of our being, turns around this effort. Upon making this great inquiry, we come to a deep, free unhindered appreciation and, if you will, awe, of this day, this breath, this moment.

We can deepen our sense of appreciation and awe, when we bring what we have plumbed from Sesshin back into our daily lives. With continued effort, breath after breath, we find that we are more joyous, free, caring and adept at meeting the trials and tribulations of this life-and-death journey. Without this kind of deep effort to

open our hearts, we will never fully appreciate the vastness of this moment of eternity, or the vastness of who we really are, which is beyond the particulars of our character or of our problems. We must not forget, this life is brief; there is no time to waste.

Usually, in the summer, we study the Diamond Sutra, which says: "All composite things are like a dream, a fantasy, a bubble and a shadow, are like a dewdrop and a flash of lightning." As we get going in Sesshin, perhaps a whole sit will feel like an eye blink. As we get older, we discover that even a whole year can feel like an eye blink. If we really stretch our perspective and stand up above the tall grass of our own delusions and attachments, we see that a lifetime is an eye blink and that, indeed, even this planet exists for only a couple of eye blinks. From this perspective, the phenomenal universe itself will only last three eye blinks. Everything moves right along.

Given how fleeting everything is, what a rare opportunity we have to manifest in this moment as a human being. Human beings have this extraordinary capacity to see beyond the limitations of being human, and to see beyond the limitations of this short, brief life. With such a perspective, we realize we can't save anyone or anything. Yet, we still care deeply, and strive to do our best to alleviate as much suffering as possible. In other words, we struggle to face the trials and tribulations of being on this planet together, as best we can.

So, if you pick up from my meaning that I consider the work of sesshin to be important, you're correct. How rare to be manifested as a human being, a being that has a capacity to see beyond its own limitations. We in this room have this opportunity, perhaps we could say even the responsibility, to see past our concerns, preferences and prejudices, and past our own narrow species perspective. Our job is to see things clearly as they are, and really live up to our potential of being the hands, eyes and ears of that "something" that has no hands, eyes or ears.

Our work is to crunch or burn through all of the various layers and potential hindrances that get in the way of this clear perspective. To really take a broad view, rather than a narrow one, requires that we combust our own doubts, defenses, fears, humiliations, and pockets of un-vented rage or anger. Unless we make a steady diet of these qualities and digest them, we really won't live up to our potential, and life is so short!

During our early development, where we are so physically vulnerable and dependent, we don't have the capacity to process all the hurts, doubts, wounds, fears, sorrows and injustices that befall us. And so, even though we may remain unconscious of the process, we all learn to carry a bag of shit or unfinished business from our past. Here in the zendo, our effort and determination to combust our defenses, attachments and doubts, exposes the shit, and then we do our best to sit here and compost it. We try and hold it together in such a way that, you know, it doesn't smell too bad. It does have a kind of ripe smell though, especially in this heat. We refer to this as the "sesshin stink." [laughter] And, like "essence of skunk," it can smell really bad, but it can be turned into a perfume.

No doubt, we wonder what our neighbors think of us walking around the neighborhood doing kinhin. Some of our neighbors have told me that initially they feared we were some new white militia. [laughter] What kind of smell do we give off? How we care for the property, and how we care for each other moves out from this location in concentric circles. As we develop our care and concern it becomes alive or actualized in our community. A good smell begins to waft off the property, and it's not just the cooking! When we compost our shit, individually and collectively, we start to smell a little better. In Rinzaï Zen we hone or sharpen our practice with koans; koans are like an active ingredient or catalyst for our compost pile.

After 22 years as a shaved-head fellow, or monk, and currently with Eido Roshi's

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help, I'm still as challenged as everyone else in this room. Together we try and cut through or compost our shit sufficiently to sustain a broad view, a view of "true insight" that is natural and ordinary, and not mired in interpretations, philosophical ideas or superficial demonstrations. We all work to cultivate some clarity or natural awareness that is broad, deep, not puffed up, and free from fear.

**M**uch easier said than done! It's so easy to grab on to the beautiful concepts and ideas inside the Zen tradition, inside of all of the great religious traditions that point us towards "It." But to really express ourselves freely and naturally, in a simple, direct, clear way is not easy. Of course, it is easy during glimpses of clarity or true insight, then we just feel natural. It's like, when you don't even have to think about the dance steps, you just do the dance. And, if you can do this kind of natural dance up in the dokusan room, then the theory is that you can be simple, clear, direct, unafraid and unpretentious anywhere!

**I**t's a set-up, going upstairs to the dokusan room, you know! [laughter] There are all these bows and rituals to follow, which conspire together to trigger every kind of doubt and hindrance. Every form of unfinished business, every attachment, humiliation or fear is likely to surface on the way to the dokusan room. And, if you can manage to go up the stairs and get into that room and remain naturally clear, simple, direct, spontaneous, ordinary, insightful, unafraid and unpretentious — well, my goodness! Let's go on to the next koan! [laughter]

**Z**en training, I think, literally saved my life. Without its rigor, and the very and effort required to do it, I would have likely become so caught up in some addiction or other, in an attempt to escape my fears and personal history, that I'd long be dead. So, I know why I'm attracted to this practice; why are you here? I know I need it. To process and get through my own shit, I need it many times over. And, I'm happy to report that this training has given me some measure of those nice adjectives like "equanimity" or "balance" or "rootedness;"

sufficient enough that I haven't needed to kill myself. I'm very pleased with that, and, truly feel happier than any other time in my life. I'm more satisfied than any other time in my life and still periodically immersed in doubt. What a wonderful asset this doubt is! It keeps us sharp, keeps us working at it, keeps us growing, keeps us on the path. Without it, I'm sure we'd become some kind of living dead.

**K**yozan asked a monk, "Where are you from?" Kyozan (814-890) was a Zen master in the ninth century, when Zen reached its zenith in China. He was a Dharma heir of Isan who was a Dharma brother of Obaku in our Dharma lineage. Zen masters of the eighth and ninth century refined the dance between the particular and universal, the absolute and the relative, to a highly refined, but natural, subtle art. I have read some of the beautiful writings of other mystics like Meister Eckhart of the Christian tradition, Rumi in the Sufi-Islamic tradition and some of the great Rabbis or Rebbe of the Jewish tradition, and been very inspired. Yet, I've never seen dialogue that is so straight, so revealing, so to-the-point and natural all at the same time as that of the great Zen Masters — incredible! This is why I have such an inexhaustible gratitude for this tradition. A traveling monk shows up on Kyozan's door and, Kyozan asks, "Where are you from?" initiating a Dharma battle with this fellow.

**S**eems like an ordinary question, and indeed it has a totally ordinary component. "Where are you from?" Where have you come from recently? "Oh, I'm from Los Angeles originally," or "recently, I took a trip to Italy," or "I'm from Seattle." "Where are you from?" Totally ordinary question, begging for a totally ordinary, relative response. Please understand there is no fault in responding in the relative, i.e. "I'm from here or there." Setcho comments on this in his verse when he says, "Falling or not falling, who can tell. White clouds pile up, bright sun shining down. Faultless the left..." Truly faultless. "Where are you from?" "I'm from Seattle." Totally faultless!

**H**owever, there's also a more subtle question being asked when a Zen Master



*"I recall a painting of a famous view of China, peak after peak appears in my mind."*

*Suio Genro (1716-1789)*

launches such an inquiry, especially in the dokusan or meeting room. Kyozan is asking completely genuinely, “Oh, you’re a new face. Where are you from?” This is not a “trick” question; but on a more subtle or absolute level he is also asking “What is your true origin?” We are free to respond to one or both of these levels, but how we respond will certainly give Kyozan some inkling of our maturity.

**W**here are you from? Where are you from originally? “Well, originally, I was born in Los Angeles.” Where were you from before that? “Well, my mother’s womb.” Where were you from before that? “Generations of human beings.” Where were you from before that? “I guess I’m an earthling.” Where were you from before that? “Stardust.” Where were you from before that? “I don’t know.”

**W**here are you from, really? If you casually respond, “I don’t know,” we learn this won’t do. It is our aim for all of us to FEEL IT, and with practice intimate it to our mutual satisfaction. If you are thinking or saying “Mu,” you’re right, but of course thinking or saying “Mu” is also insufficient. We must penetrate beyond understanding to direct experience, and freely manifest this. On this third day of summer sesshin, I hope we all can sense “IT.” Though we may feel it, none of us can tell it. Feel where you’re really from. Sit deeply, sit right here, right now and feel it. Let your whole being feel it, beyond every pore and fiber of this visible being.

**T**he monk answered, “I’m from Mount Rozan.” Rozan, evidently, was a very famous mountain where lots of monks trained and went to see many teachers. So, he could be saying, “Most recently, I’ve come from Mount Rozan. I’ve been studying Zen for awhile.” He could be answering on a totally literal, relativistic level. Nothing wrong with that, completely faultless. He also might be responding on a more subtle level, saying, “I’m from Mount Rozan,” i.e., that inexplicable, inexhaustible, inconceivable no-place.” Could this monk be saying, “I’m from Mount Inconceivable?” Maybe. Could he be saying both at the same time? We don’t know.

**N**either does Kyozan, so, he asks another question. “On Mount Rozan, have you visited the Goroho, the five highest peaks?” The monk says, “No, not yet. Didn’t get that far.” Kyozan said, “Oh, well, you’ve never really visited Mount Rozan!” Now there is a totally literal, relativistic side to this question and response. And it’s completely faultless, completely faultless. This is so important. There is no fault. Where are you from? “Seattle.” No fault. Perhaps you are thinking, “Oh, that’s too ordinary, that’s not a Zen answer.” Not so! There’s no fault.

**“H**ave you ever visited Goroho?” “Go” is the character for “five.” Have you ever visited the five peaks? Have you visited the highest heights? Well, now, how are you going to respond in a way that will satisfy the need to be ordinary without losing sight of the absolute and visa versa. If you responded once from the relative side of your mouth, it’s prudent that your next response come from the absolute side. And if you responded at once from the absolute side, the next response should be completely ordinary. If you put two completely relativistic responses together you will very likely hear in the dokusan room... ring, ring, ring! If you put two absolute responses together again you will hear...ring, ring, ring! Can you naturally and spontaneously dance between the particular and the universal? Between the imminent and the transcendent?

**T**hrough our practice and training we slowly become skillful in our actions and responses. Over time we no longer dance with two left feet, but with a right foot and a left foot. When our actions and speech become so smooth and spontaneous that neither of us can tell if we are referring to the relative or the absolute, we both have to laugh. This is called Dharma laughter, and it’s this kind of ease we’re shooting for. Yes, it can’t be said but it can be intimated. Well, then, we laugh, and if we are in the dokusan room, we move on to the next koan.

**S**o, the dokusan room and this zendo are used to burn through the internalized hindrances that inhibit our natural, spontaneous, clear insight and action. Maturity

takes care of itself, we don’t learn maturity or make maturity. As we combust our encumbrances, maturity unfolds without further effort. Then, without having to talk about it, or getting puffed up in any way, our shit turns into fertilizer, the skunk aroma into perfume. Please continue to combust completely.

**W**ith gassho,  
**Genjo**

(transcription help from Dee Seishun)

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## New Posts

### Beginning September 1st (Sept. 16 for Tenzo and Inji)

**Tom Shodo DeGroot: Shika**  
(Host - Manager)

**Genko Blackman: Dai-Tenzo**  
(Chief cook for Sesshins)

**John Daido Lowrance: Tenzo**  
Assistant (Fall Sesshin)

**John Daikan Green: Tenzo**  
Assistant (Rohatsu Sesshin)

**Scott Ishin Stolnack: Jiki Jitsu**  
(Timekeeper)

**Bruce Tenzan Hagemeyer: Jiki Jitsu**  
Assistant

**Chris Zenshin Jeffries: Densu**  
(Sutra Leader).

**Charlie Taishin Blackman: Jisha**  
(Serves tea and takes care of zendo)

**Justin Myozan Wadland: Jisha**  
Assistant

**Dee Seishun Endelman: Inji**  
(Abbot Assistant)

**Carolyn Josen Stevens: Fusu**  
(Treasurer and financial manager)

Other members are asked to assist or substitute as necessary. Thank you all for your cooperation and support.

## Roko Ni-Osho at Sept. 15, mini-Sesshin

As mentioned on the front page, Roko Sherry Chayat Ni-Osho will be the guest teacher at our half-day mini-sesshin in September. We are taking reservations for this event, so if you are planning to attend, please send or bring in a deposit soon. Mini-Sesshin cost is \$20.

*By way of introduction, here is her bio. as listed on her temple's web site ([www.zencenterofsyracuse.org](http://www.zencenterofsyracuse.org)):*

Roko Sherry Chayat was born in Brooklyn in 1943... Sherry studied Buddhism on her own during the early 1960's, while pursuing a degree in creative writing at Vassar College and doing graduate work in painting at the New York Studio School. She began Zen practice in 1967 at the Zen Studies Society with Eido Roshi where she also studied with Hakuun Yasutani Roshi and Soen Nakagawa Roshi on their periodic trips to the United States. She received lay ordination from Maurine Stuart at the Cambridge Buddhist Association in 1985 and full ordination from Eido Roshi at Dai Bosatsu Zendo in 1991. Eido Roshi acknowledged her as a Dharma teacher in the Rinzaï tradition on December 8, 1992, and installed her as abbot of the Zen Center of Syracuse on October 18, 1996. Two years later, he gave her "inka", Dharma transmission, in the Hakuin/Torei lineage. She thus became the first American woman to receive official Rinzaï Zen transmission. In a ceremony older than the millenium, Roko Ni-Osho took her place in the lineage of teachers and students going all the way back to Shakyamuni Buddha.

An adjunct professor at Syracuse University, Roko Ni-Osho travels widely to give Zen talks, workshops, and retreats. With Eido Tai Shimano Roshi and Kazuaki Tanahashi, she compiled, translated, and edited *Endless Vow: The Zen path of Soen Nakagawa*. She wrote the introduction to, compiled, and edited *Subtle Sound: The Zen Teachings of Maurine Stuart* (both 1996: Shambala Publications). The author of *Life Lessons: The Art of Jerome Witkin*

(1994: Syracuse University Press), she has written many articles and reviews for such journals as *Shambala Sun*, *Tricycle*, *Sculpture Magazine*, *ARTnews*, *American Ceramics*, *Present Tense*, and *Lilith*.

*Also by way of introduction, and considering that Roko's Ni-Osho's visit is very close to the first anniversary of Sept. 11th, here is an excerpt from her talk:*

### *Reflections on a Day without End*

The days from September 11 on have seemed like one long day. The immediate horror and anguish have been followed by acts of incredible heroism and ordinary kindness, and of deep introspection. Perfect strangers have greeted each other with concern, with appreciation...

And all throughout this one day, tears come. There's that famous story, where a Zen master's student has died. He's crying, and someone comes up to him and says, "I thought in Buddhism you practice non-attachment. Why are you crying?" And the master says, "I'm crying because I'm so sad."

Many of us have received phone calls and e-mail, especially from far-away places where they think Syracuse and New York City are in the same five-mile radius, asking us, "How are you? Are you all right?"...

I have a particularly intimate feeling for New York City, having been born in Brooklyn and having lived in Manhattan for many years. On Wednesday a week after the attack, I went down to the city...

What drew me [to Manhattan] was the wish to offer incense and chanting for those who had perished. The next day, I did some clumsy brushwork buddhas and wrote "May peace and compassion prevail" at the top of each one, and then Jikishi Celia Oyler and I went down to Union Square. There at 14th Street, the park had become a temple, one huge shrine with many altars. It was raining. Poster after poster, name after name, description after description, missing missing missing. Candles everywhere. Flowers, offerings.

Peace signs. We lit incense and offered Dai Segaki and Dedication and taped the first buddha picture to a chopstick and placed it into the ground. Then we went to the other three directions of the park, west, north, east...and lit incense and chanted *kanzeon* and planted buddhas. Everywhere, there were so many people, praying and walking from one impromptu shrine to another...

Manjusri Bodhisattva holds a sword to cut through delusions. May Manjusri's wisdom guide our nation. May we respond to this present danger, but may we also look at the broader and more long-range challenges, examining the roots of the despair and hatred that can lead to terrorism. May we create a vision that is one in which a great nation is great not at the expense of others, but great because we understand that we are one; that others'suffering, no matter how far away, impoverishes even the richest among us. Nothing can be done - or left undone - that doesn't affect all of us.

So this is a very important time for practice, for all of us. Chanting "Bodhisattva's Vow," we may wonder how we can possibly bow down to those whose acts resulted in the loss of [so many lives]. But what if we truly give ourselves to Buddha, Dharma, Sangha; if we truly vow to emancipate ourselves from the ancient, twisted karma "produced and accumulated by our own egoistic delusion and attachment?" Then it doesn't stop with the individual, does it? We are a nation of individuals, a world of individuals. Therefore one at a time, one breath at a time, one vision at a time, we can change not only our nation, but the world.

In the midst of confusion, anxiety, panic, our hearts break open. We open to it all, and find "the real form of the universe," as we chant in the "Bodhisattva's Vow." Our rational minds cannot understand how this can be so. But our rational minds are useless when confronted with an event of such enormity. We stop trying to make sense of it, and find ourselves nowhere but in "the mysterious truth of Tathagata."...

*The full text can be found at: [www.zencenterofsyracuse.org](http://www.zencenterofsyracuse.org)*

## Letter To the Sangha

Genki Roshi wishes to express his thank you for the wonderful support he received on the occasion of his 70th birthday exhibition and celebration. It was a very special event, with old friends, new friends and many good conversations...

Another pottery exhibition, a small one, will take place this year, August 24th, at the Archie Bray Foundation, the Garden Gazebo, in Helena. Genki Roshi is working hard on new pieces, and very much enjoying himself, especially trying out new bowls with macha tea. He continues to make tofu and relaxes with his magazines in our little guesthouse. Otherwise, he works with vigor in his garden. We had the remaining acre or so turned over last fall, and soon it will be disked; hopefully we will see a team of horses at work.

We have been very busy in the garden. Sensei has planted corn, potatoes, gobo, soybeans, cucumber, eggplant, tomatoes, and other items. It has been a cool, rainy spring, which in some ways has been helpful as it is easier to work the damp ground; also we have not had to water so much. However, we will soon need some of those clear sunny days for which Montana is famous.

It is always enjoyable to hear from friends.... June 4, 2002

Gassho.  
Leslie (Genei) Gannon  
MuHoAn Genki Takabayashi

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## Fall Sesshin

**Sept. 21 - June 27, 2002**

Please send a deposit by Sept. 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, Sept. 21st, so plan to be there at least 20 min. early. Sesshin will end around 11 am, Friday morning.

## 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 certificated 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-san has trained under Eido T. Shimano Roshi, abbot of Dai Bosatsu Monastery in New York.

*World Wide Web Address*  
[www.choboji.org](http://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, Sundays: 8/18, 9/15, 10/13, 10/24

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

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

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

*Summer Sesshin: 6/21/03 - 6/27/03.*

**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 behind the house. After entering the front door, remove your shoes and socks in the entry way and proceed to the Zendo (meditation hall) upstairs. 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.