



PLUM MOUNTAIN NEWS

Volume 11.2

Summer 2004

Dear Members and Friends,

The summer of 2004 is nearly half over, and what a summer it has been, bright, clear and, for Seattle, very warm!. Our zendo floor has been replaced. The new bamboo floor, which comes from China, looks grand and feels solid. Through this floor I think many of us feel as though we are being further supported by our Zen ancestors. The old floor served us well, but was cracking, splitting and creaking with age. Bob (Daigan) Timmer became our Zendo Floor Master, and with his caring attention and overseeing, the job got done. You'll find his thoughts about the process later on in this issue.

Our spring and summer Saturday Zendo Workshops on Japanese Tea Ceremony, Calligraphy and Flower Arranging went very well, and I hope that Rev. Genko Blackman will help us repeat and add to these offerings next year. Our Summer Sesshin (week-long concentrated Zen practice held during the last week in June) was well attended and strong. Scott (Ishin) Stolnack and Tom (Shodo) DeGroot shared the post of Dai-Tenzo (chief cook) and did a splendid job of providing sustaining and scrumptious vegetarian delights three times a day. Genko ably organized our work periods as Shika (manager). Dee (Seishun) Endelman kept us punctual as our Jikijitsu (timekeeper). Our Jisha (tea host) was Daigan (assisted by Dairin) who kept us hydrated and nourished with tea, cold water and snacks after our hot samu (working meditation) periods. Diane (JoAn) Ste. Marie made the beat go on as our Densu (chant leader), and longtime sesshin sojourner from California, Peter (Shinkon) Glynn, pitch hit as Inji (abbot's attendant). Several partici-

pants were doing their first week-long sesshin, which is always admirable given how challenging the week can be. I was particularly impressed with the fortitude shown by Todd & Sharon Petit from Wenatchee, who are no spring chickens. Their steadfastness and good humor helped carry us all through to a strong finish. Sesshin concluded with a Jukai (Buddhist Precept) ceremony for Mary Cabaniss, more about this later.

Carolyn (Josen) and I were able to visit Genki Roshi (our founding abbot) and his

miles south of Genki Roshi, to be close to her sister, Terry, who has lived there most of her life. My Aunt Terry has had some serious health issues the last couple of years, and my mother has come to help with her recovery. Anyone interested in some new photos of Genki Roshi can view and download them at the following World Wide Web address: <www.intergate.com/~genjo/Sites.html>. Also at this site you will find a photo series showing the zendo floor replacement, and get a bird's eye view of the Bitterroot Valley where both Genki Roshi and my family live. There is a link from Chobo-ji's home page.



Tear-out of Old Zendo Floor on July 19th

wife Leslie (Genei) in Victor Montana (7/24-25). While we were there, we got to see his new wood kiln and pottery studio which were constructed on his property during this last year. Rev. Pat (Genchoku) Johnson, who moved with his family to Missoula Montana in part to be of support to Genki Roshi, was also visiting at the time. Everyone was in good form and health, and we bring greetings to all of Roshi's students and Genchoku's friends here in Seattle. The visit was also a family visit for me, as my mother has very recently moved from Los Angeles to the town of Hamilton Montana, just a few

In early July, Josen and I attended the annual meeting of the American Zen Teachers Association (AZTA), which was held at the Great Vow Monastery in Clatskanie, Oregon, about a 30 minute drive from the Oregon coast just across the Columbia River. My senior Dharma sister (Roko Jido Sherry Chayat Osho, Abbess of Hoen-ji, Syracuse NY) and brother (Denko John Mortensen, Osho, vice-Abbot of DBZ) were there; it's always good to visit with them and my many new Dharma friends. I can tell you that, on the whole, our practice here at ChoBo-ji is very traditional compared to many of the Zen groups and lineages represented at the meeting. This is neither good or bad, but an interesting observation. The final evening was a kind of talent night, and we were all greatly entertained by Great Vow's fantastic Marimba band. Josen and I did a reprise of the "Post of Abbot's Wife" skit which we did at Toya (year-end party) a couple of years ago. Afterwards, Josen was asked, "Is it really like that?" Organ-

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izationally the meeting was a bit disappointing, perhaps suffering from too many cooks in the kitchen syndrome. In any case, somehow I ended up as one of three people selected to serve on the coming year's program committee; serves me right for expressing my opinions.

In addition to the floor and Jukai ceremony reports, in this issue you will find a short note on the "right action" taken by some of our Sangha members at the Piper's Creek Restoration Project, the closing incense poem from Summer Sesshin, a transcription of the fourth day Dharma Talk, announcements detailing the upcoming temple post changes, Autumn Sesshin and the Fall Training Intensive, and a proposed workshop on "Jizo's for Peace" to contribute to next year's 60th anniversary of the atomic bomb attacks at Hiroshima and Nagasaki. Please enjoy the remainder of your summer and stay cool.

With gassho,

Genjo Osho

Summer Sesshin 2004

Closing Incense Poem

*Aided by mid-day heat,
Followers of the Way
Combust themselves
completely.*

*Who then felt the
cool evening breeze?*

*Morning light
illuminates Cascade peaks,
Seagull drifts over Lake
Washington leaving no trace.*

New Zendo Floor

by Bob (DaiGan) Timmer

Our new floor.... What can I say?

Genjo asked me to write something about the process, the participation and the project in general.

The process was lengthy. Carolyn and I started late last year and interviewed several people – independent contractors, floor installation businesses, friends.... Some-



times we talked to the same people several times. The interviewing was complicated by our situation – we both wanted to talk with the people but neither of us were sure what we wanted. We asked several times what they would recommend – tear out the old floor and subfloor?, just cover over the old floor?, tear out the old floor and add a subfloor?, etc. Our final choice was based on familiarity (we knew Jim Miller's work and were very pleased with it) and personal recommendation (Paul Tan, the floor installer came highly recommended by a person who attends my wife's church.)

Everyone who wanted to was able to participate. The officer's meetings after mini-sesshins, the suggestion for woods (bamboo, exotic woods, cherry, etc.), the tear-out of the old floor, the painting – all provided opportunity for involvement. Participation was generous and forthcoming [for example

we received \$7,880 in floor donations]. We didn't need to ask twice. Thanks to all of you who pitched in. Doing it without you would have made the process longer and harder. Thank you.

The project 'proper' involved tear-out of the old floor (one day – Monday, July 19), installation of the subfloor (4 days, July 20 -23), and installation of the bamboo flooring (2 days, July 26 & 27). The subfloor was challenging because there were 'waves' in the existing ship-lap subfloor. Additionally, the northeast corner (by the

main altar) is almost 3 inches higher than the southwest corner. So, Jim Miller determined a plane (NOT a level plane--take a marble and put it in the center of the room and watch how it rolls. The floor is not level!!) and cut and planed 2 x 4s to act as 'sleepers' (aka shims) over the joists. He put 3/4 inch plywood over those sleepers and nailed and glued both the sleepers and the plywood. (It

is solid!!). We put sound board (acoustic insulation) between the sleepers. Carolyn says the volume of sound which reaches





the first floor is much reduced.

The flooring went on very easily after the subfloor was there.

And then we painted. (Big-time samu. I dislike painting!) But, it wasn't the whole room, just the trim. The new trim, which is lighter, better complements the new floor. It really did need to be done. We scraped the walls very noticeably when we carried the plywood and sound board and 2 x 4s up the stairs.

Impressions? – Jim Miller is quite competent; the ChoBoJi sangha is very supportive; we spent a lot (\$3200 for the flooring material alone! And, the whole project was just under \$12,000!!); a solid feel is really nice!; Carolyn is very articulate – she asks good questions and just the right questions; a pick-up truck is very handy on a construction job (dump runs, lumber needs, material deliveries...).

So.... We hope the floor is what you expected. Enjoy it. Be kind to it. It came from China -- just like Zen, (maybe the ancestor of our bamboo shaded Joshu!)

Piper's Creek Wetlands

by Scott (IShin) Stolnack

For the past four years or so, I and a few other members of the sangha have been doing monthly habitat restoration work in the Piper's Creek wetlands at Carkeek Park in North Seattle. In the spring and summer, we remove invasive, non-native weeds to help give the native plants a chance to flourish. In the wetter months, we often plant native trees and shrubs such as Western redcedar, Oregon ash, dogwood, and salmonberry.

I find it's a wonderful way to give something back to the community, and to the natural world that suffers our abuse yet still

supports us in many ways.



Seishun & Daigan at recent Creek Restoration Project

If you'd like to help, and/or receive a monthly email notifying you of the date and time of my next work party, contact me at scott.stolnack@ptk.org.

New Posts Beginning September 1st

Tom Shodo DeGroot: Shika□
(Host - Manager)

Carolyn Josen Stevens: Dai-Tenzo
(Chief cook for Sesshins)

Chris Zenshin Jeffries: Tenzo
Assistant

Dee Seishun Endelman: Jiki Jitsu
(Timekeeper)

Diane Joan Ste Marie: Jiki Jitsu
Assistant

Michelle Muji LeSourd: Densu□
(Chant Leader)

Bob Daigan Timmer: Densu□
Assistant

Peggy (Kochi) SmithVenturi: Jisha□
(Serves tea and takes care of zendo)

Mary Choko Cabaniss:
Jisha□Assistant

Genko Blackman: Inji□
(Abbot Assistant)

Carolyn Josen Stevens:
Fusu□Treasurer and financial
manager)

Genko Blackman & Daiki
Cadman: Introduction to
Zazen leaders

Fall Sesshin

Sept. 18 - Sept. 24, 2004

Please send a deposit by Sept. 10th, earlier if you want to guarantee a spot. Make your deposit check to ChoBo-Ji. The cost of sesshin is \$210 (less dues). Sesshin begins promptly at 5 am the morning of Saturday, Sept. 18th, so plan to be there at least 20 min. early. Sesshin will end around 11 am, Friday morning.

Hekiganroku

Case 94: Surangama Sutra and “Unseeing”

(4th day, Summer Sesshin, 2004)

Engo’s introduction: As to what stands prior to the Word, not one phrase has been handed down, even by the thousand holy ones. One thread maintains its continuity before your eyes through countless eons. Entirely pure, entirely naked is the white ox under the blue sky. The golden-haired lion stands with eyes upturned, ears erect. Put the lion aside for a while and tell me, what is the white ox under the blue sky?

MAIN SUBJECT

In the Surangama Sutra, the Buddha says, “When unseeing, why do you not see the unseeing? If you see the unseeing, it is no longer unseeing. If you do not see the unseeing, it is not an object. Why isn’t it yourself?”

SETCHO'S VERSE

Entire the figure of an elephant,
Complete the image of an ox;
To have seen is a defect of the eyes.
The wisest have groped in the dark.
Do you want to see

the golden-headed Buddha?

Through countless eons, none is more
than halfway there.

We are now at the middle day of sesshin; we are halfway there. However, as Zen Master Setcho says, we can really get no further, as in, we can climb no higher. Therefore, we must do our best to take in the view right where we are, moment by moment, for the remainder of this Summer Solstice Sesshin.

Already, the sun will get no higher, and beginning today the northern hemisphere begins its trek from the longest day to the shortest. It is no accident that Burt Rutan and Paul Allen picked the Summer Sol-

stice to launch Spaceship One beyond the blue sky.

When you get to emptiness, self disappears; therefore, *you* can go no further. In the course of a Sesshin climb, we are at the peak. In other words, we’re as close to realizing our empty nature as we’re likely to be, and now we must do our best to absorb what is and be nurtured; soon we’ll return to the full complexity of our everyday life. If this sesshin is to have some value, we must make the most of our time together, and our time together is like water to the desert.



Summer Sesshin 2004 Participants

Zen Master Engo (d. 1135) says in his introduction to this case, “As to what stands prior to the Word, not one phrase has been handed down even by the holy ones.” In other words, all the sages of all the traditions on all the planets of the Universe can’t make any commentary on what was *before* the Word. That’s like asking, “What’s before Mu?” or “What’s before creation?” It is just impossible to say anything about it. As soon as you open your mouth, you’re lost. We can not say what is *before* Mu, prior to the Word or even what Mu is; however, this doesn’t mean we can’t *feel* it. As I’ve often said, that which is before the Big Bang is *This*. Here it is! Everything seen and unseen is “what stands prior to the Word;” what came before the Big Bang is right here,

right now.

A few milliseconds into this creation of this universe, physicists tell us that all the hundred billion suns of this galaxy and the hundred billion galaxies of the universe fit in the size of a marble. That’s a lot in a little space, isn’t it? It means that what seems to be solid must really be primarily empty!

Engo’s next line reads, “One thread maintains its continuity before your eyes through countless eons.” Even though no one can say what stands prior to the Word,

nevertheless, one thread remains. It’s a very thin thread and that very thin thread *is everything!* So all we have to do to realize what stands prior to the Word, what’s before Creation, what’s before God, what’s before Mu — is to open our eyes, see the thread that’s right in front of us, that *is* us.

Physicists postulate that, in order to begin to understand the physical laws and properties of the Universe, there must be more than the four dimensions, three of space and one of time. They say there have to be at least ten dimensions in order to unify or understand all the forces or properties of what we call space and time. Well, where are these other dimensions? Buddhists have long been aware that this is a multidimensional universe. Multi-

mensional, as in, can't count the dimensions. It has long been understood that all these so called dimensions are entwined and interflowing with no boundaries or fences between them. In fact, there are no boundaries or fences between any "individual," "object" or dimension, any more than there are boundaries between the three dimensions reported by our primary senses. What separates up from down, back from front? What we call a multidimensional universe is really One Reality. This reality is in a constantly changing, exchanging dance of what we variously call creation and destruction, life and death, yin and yang.

Physicists, specifically string theorists, postulate that there are infinitely small non-particles or "strings" of emptiness that make up the subatomic particles that make up the atoms that make up everything. These "strings" are thought to be six dimensions collapsed together, so that these folds of "nothing" become the beginning of something. This single thread is continually before our eyes, through countless eons, entirely pure, entirely naked, and is what Engo calls "the white ox under the blue sky."

The white ox refers to something that can't be seen with the eyes, but is *real* nonetheless. It can't be seen but it can be felt. What do we feel? We feel a kind of continuity and equanimity, a pure unified nakedness. The BuChin SonShin Dedication begins "There is a reality even prior to heaven and earth it has no form, much less a name." This incomparably profound and minutely subtle "One, shining alone" has no form, it has no structure. It has no substance and yet it's not absent from what we call substance. What we call substance or form is really nothing. And yet this nothing is a hell of a nothing!

At the peak of Sesshin, we may have a glimpse or a resonance with This, the nothing which manifests in so many myriad ways. Again, as soon as we try and say what This is, we are lost. Even to name it Dharma, Spirit or Tao is false, for if something *is* Tao, does that mean there is something that is not? The Tao that can be named is not the Tao at all. It can't be grasped, seen, held, or attained. And

yet, perhaps, all of us are feeling It. Perhaps no one is feeling separate from It.

And, even if you are feeling separate from It, that's the delusion, not the reality. Perhaps you have the delusion of a separate self or individuality, but just because you are attached to this delusion does not make it reality. Of course each one of us is unique, but we are not separate from each other! The reality is that we are seamlessly united with all so called beings and objects. Whether we are aware of it or not, whether we have had had what Rinzai



Zendo Hall Entry

calls "true insight" or not, we *are* seamlessly One, and the One is expressed in Zen as "Mu." To say, "It's all One and the One is None" is so trite, so superficial. Better, "Mu.....!"

But even genuinely expressing "Mu" can be no more than half way there.

Engo says, "The golden-haired lion [referring to Manjusri — and anyone who's awake] stands with eyes upturned, ears erect." "Eyes upturned, ears erect," in other words, wake up! Even though we have crossed the peak, stay awake! Don't waste this opportunity to feel Mu, to be Mu! Keep alert, be present! Even if you don't have a glimpse of nothingness or true insight be present! Your determina-

tion is essential. Your effort to be awake, with eyes upturned and ears erect, like a lion ready to pounce is totally worth it. Perhaps you won't be able to transcend or pass through the multiple layers of our complexity and get down to the simplicity that seems to be reserved for the rocks and the trees. Perhaps you won't feel It; nevertheless, our effort to be present and awake is our practice and our way. From time to time, all of us will have a glimpse of transcendence, but to bring this feeling with some consistency into our ordinary life and everyday tasks takes a lifetime of practice.

To learn how to be present and awake in the midst of our mess is the key! To be awake and present when everything's going our way takes little or no skill at all. With practice we become skillful at being at being present even when times are tough. Therefore, though we may not succeed at getting a good glimpse of nothingness in this sesshin, we *will* be building our skills at being present to the "presence." In order to build the skillfulness necessary to climb above our own complexity, so that we are not be ruled by our confusion, doubt, angst, fear, fantasies, hopes, desires or ideas, we must continue to practice being present to each breath, each step and each moment. It is so easy to drown in our complexity. It is so easy to be overwhelmed, distracted and encumbered. To develop the skills necessary to combust our doubts, delusions and fears is not easy. It takes lots of courage to learn how to fully meet this Life and Death journey with peace of mind. To be truly spontaneous, creative and compassionate while facing the Inconceivable, innumerable uncertainties and the vicissitudes of life and death is the most difficult of tasks.

In the Dokusan room someone asked me, "Isn't there anyone, in the Zen view of things, who can lift us up and take care of us?" Those who have been sitting longer know the truth! (laughter) I believe the questioner knew the truth as soon as the question was asked, if not before. It's wishful thinking to hope that Kannon, Christ, Buddha or God is going to pick

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you up and hold you. You're in for a big "dark night of the soul" if you're waiting for such a dream.

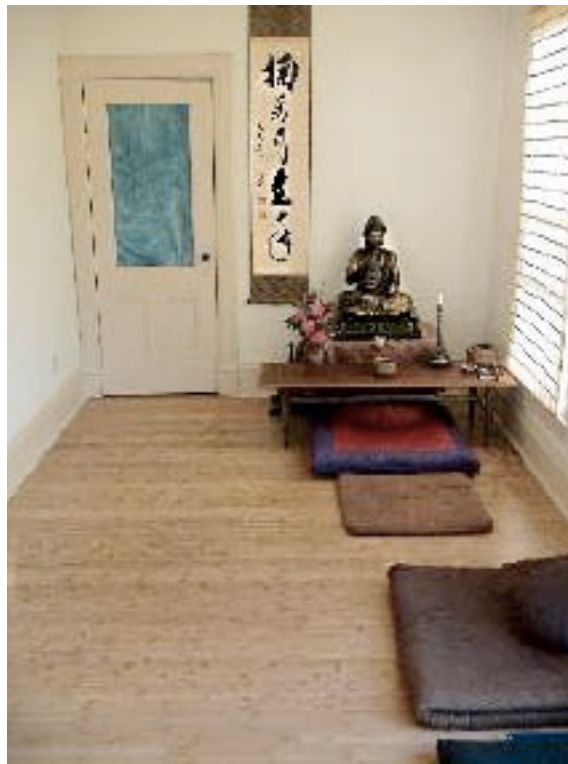
On the other hand, if we are courageous and determined in the midst of our neediness and keep our eyes upturned and our ears erect, then we all can learn how to sit atop what Zen Master Hyakujo (d. 814) calls "the Great Sublime Peak," where we are entirely alone but never separate. To realize mature peace of mind takes great determination and the capacity, and even willingness to fail trying. This ability to fall off your horse and climb right back on again arises from one's willingness to let go or to surrender to each moment.

In order for it to be possible to face to the worst pain, fear, doubt or demon we must get to the point that we are ready to die, ready to surrender our attachment to our ego identity. When we are truly ready to let go completely, then at once our limited, narrow self-centered views drop away. With practice we learn not to run from, or turn and fight our many demons -- demons such as fear, angst, pain, fatigue or doubt. Without resorting to "fight or flight," we learn to just sit and breath right through the worst trials and tribulations. It is as though we are saying, "Do your best, Demon, I will not move, fight or run, though this may be the end of me, so be it." With this kind of determination, there's the real chance of a breakthrough, in fact, it's guaranteed. Zen Master Rinzai (d. 867) said that realizing your true nature is easier than striking the ground. You really can't miss it. When you feel like you've failed or gotten overwhelmed, pick yourself up and turn again towards your worst fear, demon or trial. In the readiness of time, we will all break through. Of course, by that time you might be dead, but enlightenment is guaranteed! (laughter) In Zen we say, "die on your cushion." That way when it comes time to drop this body, it won't be such a big deal.

Zen Master Engo's last line of introduction goes, "Put the lion aside for a while and tell me, what is the white ox under the

blue sky?" What is Mu? What is It? What is your True Nature?

In the main subject of this case, Zen Master Setcho (d. 1052) presents a line from the Surangama Sutra where Buddha tries to explain to his disciple Ananda the principles about seeing and not seeing. According to this sutra the Buddha says, "When unseeing, why do you not see the unseen?" When not seeing, why do you not see the not seen? The Buddha answers his own



Main Altar

question when he says, "If you see the unseeing, it is no longer unseeing."

When ego attachment or a sense of separate identity combusts completely, there is no discrimination between the seen, what is doing the seeing and the see-er. The Buddha asks, in such a case, why do you not "see" the absolute, the nameless Tao or "the unseeing." Because, the Buddha says, as soon as discrimination between the relative and the absolute, or self and other, arises more combustion is necessary. "If you see the unseeing, it is no longer unseeing." So, at the moment of breaking through to pure non-discrimination, all artificial layers of self and other fall away. There is nothing wrong with these layers, but these concepts have no

intrinsic reality of their own. When these artificial layers are transcended, there is no longer a discreet separate self seeing anything. However, as soon as we grasp at "Oh, I'm unseeing!" or "Oh, I see the absolute" then we are once again lost, lost, completely lost, rather than "gone, gone, completely gone." (laughter). We're back, entrenched in the apparent separated self-hood.

So Buddha says, "If you see the unseeing, it is no longer unseeing." He goes on to say, "If you do not see the unseeing, it is not an object." If you do not see the unseeing (in other words, there is no "you" seeing), then subject and object are transcended. In fact, if there is no subject, there are no objects and therefore IT is neither an object or a subject, neither self nor other-than-self, neither form nor non-form. Beyond our rational discriminations, past the dreams and the fantasies, beneath the core passions, *is* this "seeing" beyond all artificial walls and boundaries, which is called "unseeing." When we summit this mountain of non-discrimination the Buddha so kindly adds, "Why isn't it yourself?" As if to say, "Realize that your true nature is seamless with all time, with all dimensions, seamless with Mu, and seamless with what stands prior to the Word." Don't you see? Let it in! What you call your mind *is* the Mind expressing itself as "you." You can not do Mu; however, Mu is right now doing you!

Zen Master Hakuin (d. 1769) says that when "we hear this Truth even once, and praise it, and gladly embrace it, we will surely be blessed most infinitely. But, if we concentrate within, and testify to the truth that Self-nature is No-nature, we have really gone beyond foolish talk." Self, True Nature, Mind, Tao are all just foolish talk. When through great determination we ascend the mountain of non-discrimination, learning to face all demons without fighting or moving, all ideas of Self, Mind, and Tao vanish. Here Mind *is* No-mind, self *is* no-self, and the Tao has no name. When entirely alone atop this great sublime peak, there's no one to hold us and no one to be held, only *This*.

Setcho's verse begins, "Entire figure of an elephant." Everyone is probably familiar with the Buddhist parable about the king who sends his attendants to discern what it is. All of the king's attendants are all blind, so each one grabs a different part of the elephant, and says, "Oh, it's like a snake", "It's like a fan", "it's like a tree trunk." We're all like this whenever we try to say what *it* is. Ignorant, we grab on to a little piece and say, "Oh, it is this!" It's not that we're completely wrong, but we're sure not right.

Setcho continues "Complete the image of an ox." This is another parable about a butcher who knows an ox so well that he can cut it up blindfolded. Setcho's verse concludes with "To have seen is a defect of the eyes. The wisest have groped in the dark. Do you want to see the golden-headed Buddha? Through countless eons, none is more than halfway there." Setcho is telling us that whether we're ignorant and don't see or unseeing and therefore clear "none is more than half way there." Whether today you're a bumpkin or a Buddha, the golden-headed Buddha of the absolute is neither graspable or knowable, nor can it be seen by any eye, or contained by any concept.

We are half way through Summer Sesshin. We can get no closer to it, so we'd better make the most of the time that remains. Keep your eyes upturned and your ears erect. Deepen the skill of being present to the presence. Turn and face every so called demon, doubt, and fear. Even when we feel as though we have failed time and time again, get back on the cushion and go straight on. In the readiness of time, everyone in this room can penetrate "why isn't it yourself?" It cannot be said, attained, held, named, grasped; nevertheless, there's no one in this room who isn't capable of feeling it. Do your best!

With gassho,

Genjo Osho

(Transcription help from Dee Seishun)

Jizo's for Peace

August 6 and 9, 2005 will be the 60th anniversary of the atomic bombing in Japan. In memory of the 140,000 of people who died during and after the catastrophe and the many more wounded, we have been invited to join with Great Vow Zen Monastery and many other Buddhist and civic groups to make and take 270,000 images of Jizo Bodhisattvas placed on panels or prayer flags to Nagasaki and Hiroshima.

Jizo is a beloved figure in Japan. Stone statues of Jizo wearing little handmade red bibs and caps are found everywhere. Jizo is considered the guardian of travelers and the protector of women and children. Jizo also aids those who are ill and those who have died. Jizo represents a part of ourselves that is moved by the suffering of others and wishes to relieve it.

As of July 2nd, 35,528 Jizos have already been made. We can participate by drawing panels together, or by making them on our own by following the easy instruction provided by the monastery. Genjo learned about the project at the AZTA meeting held there recently.

The panels are made on pieces of white cloth. Jizo images can be stamped, traced from an image placed under the cloth, or drawn free-hand. They can be colored with fabric paint or markers. There is a space for an individual message of peace and for the maker's name, age, home town, and the number of Jizos made.

We will purchase art supply kits--containing pre-cut cloth, colored pens, and instructions. We hope to hold a **Saturday Workshop from 9 am to noon on October 9th**. Also we are trying to coordinate an invitation for one of Great Vow's monks to come and lead us on that

day. We will send out the final details for the workshop on via e-mail on our temple list-serve as soon as arraignments are finalized.

For those of you who enjoy origami, we will also have supplies to make folded paper Jizos, which can be strung together to make chains. Ten chains of one hundred makes one thousand Jizos -- a powerful peace prayer.

The Jizo panels will be sewn together into banners or prayer flags and then taken directly by members of the Great Vow Sangha to Hiroshima and Nagasaki on the 60th anniversary of the bombings.



Jan Chozen Bays, a physician (pediatrician), Dharma Heir of Taizan Maezumi Roshi, Dharma friend of Genjo's, and the spiritual director of Great Vow Zen Monastery explains how the project got started:

"I was born on August 9, 1945, the day the atomic bomb was dropped on Nagasaki. My parents were pacifists during World War II and thus

this day held a mixture of happiness and sadness for them. I believe that I was led to become a Buddhist in a Japanese tradition partly because of the many people who died in Japan just as I was born. Our monastery is dedicated to Jizo Bodhisattva and as part of our practice we make images of Jizo.

In September, 2002, I visited the Peace Park in Hiroshima, and left a Jizo statue there. I felt I should return in 2005 on the 60th anniversary of the bombings, with a Jizo for each of the hundreds of thousands of people who have died."

If you are in town on October 9th, please come and join us as we remember the victims and work to generate a collective awareness of the folly of ever using weapons of mass destruction.

Jukai Ceremony

On the last day of Summer Sesshin, Friday, June 25th, Mary Cabaniss accepted the Buddhist precepts and received a new Dharma name.



During the Jukai Ceremony she acknowledged her respect for Zen practice and Buddhist principles by giving herself to the Three Treasures (Buddha, Dharma and Sangha), chanting the Bodhisattva vows and leading the Sangha in reciting the Ten Precepts. After this she received a Rakusu (symbolic piece of the historical Buddha's robe worn around the neck) and a Dharma Name. A Dharma Name is selected by the abbot to be an inspiration for realizing one's full potential. Mary's new Dharma Name is Cho-ko (Morning Light). She became a Chobo-ji member this time last year, and Summer Sesshin was her second week-long retreat with us.

Jukai candidates need to petition in writing at least one month prior to the ceremony, saying why they feel the time is ripe to take this step. Jukai candidates usually have attended regular zazen at ChoBo-Ji for a minimum of six months (including at least two week-long sesshins), have become financial support-

ers of the Temple, and feel ready to give themselves to the Three Treasures (Buddha, Dharma & Sangha). In other words, they find themselves inspired by practice, feel that the training opens their Heart-Mind, and want to serve the Temple community.

Fall Intensive

Last fall we inaugurated our first three month training intensive. Three people were able to participate last spring, but only one person last fall. Perhaps three to five people will be able to sign on for this Fall's Intensive, which will start September 18th and conclude on December 8th. To join you must be a member in good standing. Good standing means you have:

A) Made three consecutive monthly dues contributions

B) Attended at least one half-day mini-sesshin or week-long sesshin in the last quarter

Then to participate in the intensive you must agree to the following:

- 1) Attend group zazen at least five out of seven days a week
- 2) Commit to attending all sesshins full-time during the training intensive (not missing more than the equivalent of one day of a week-long sesshin)



Choko's Jukai Ceremony & Summer Sesshin Closing Brunch

- 3) Join the Dharma dialogs held at 7:30 pm most 1st and 3rd Sundays
- 4) Go to at least three-fourths of the Dharma interviews offered during the intensive (Dharma Interview will be offered at least once weekly to all participants)
- 5) Do at least one hour of samu (working meditation – gardening or cleaning) for the temple per week (this requirement can be met by serving faithfully in one of the temple posts, or, on occasion, an hour of work salary may be substituted)
- 6) Read at least one assigned (mutually agreed upon) book on Zen history or practice
- 7) Commit to attending additional sesshin (3 days minimum), preferably at a more formal training center, such as Great Vow Monastery or Dai-Bosatsu Monastery (this requirement does not have to be met during the intensive but must be planned and completed within a year of the intensive).

For those ChoBo-Ji members who live outside of Seattle, accommodations are possible, please speak Genjo Osho-san.



*Genjo & Genko at
Summer Sesshin Jukai*

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-san has continued his training with 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.

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: 9/12, 10/10, 11/14, 1/9/05, 2/13

Autumn Sesshin: 9/18/04 - 9/24/04

Rohatsu Sesshin: 11/30/04 - 12/8/04

Spring Sesshin: 3/26/05 - 4/1/05

Summer Sesshin: 6/18/05 - 6/24/05

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](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 \$320. Members may subtract their monthly dues from the week-long sesshin cost.