

THE
WAY OF
EIHEIJI

ZEN-BUDDHIST CEREMONY

NOTES BY MRS. ELSIE P. MITCHELL

RECORDED IN FUKUI PREFECTURE, JAPAN BY JOHN MITCHELL
UNDER THE SUPERVISION OF REV. TETSUYA INOUE



M
2188
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1959

MUSIC LP

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 THE WAY OF EIHEIJI ZEN-BUDDHIST
 CEREMONY SOUND RECORDING --

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THE WAY OF EIHEIJI

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 MEDITATION BELL (KYOSHO)
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 (CHANT)

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The Way of Eiheiiji

ZEN - BUDDHIST CEREMONY

recorded in Fukui Prefecture, Japan, by
John Mitchell; under the supervision
of Rev. Tetsuya Inoue.



View from Sammon

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Mrs. Elsie P. Mitchell

The Eiheiji (temple of Great Peace) is located in the mountains of Fukui Prefecture about six hours train ride from the old capital of Kyoto. This temple was founded in 1244 by Dogen Zenji, one of the outstanding personalities of Japanese Buddhism and one of Japan's great philosophers. He was born in the year 1200 of aristocratic parents. At the age of nine he is said to have read the Chinese translation of Vasubandhu's Abhidharma-kośa-śāstra (a Sanskrit text of 30 volumes) and at 14 to have been ordained at the Mt. Hiei Monastery in Kyoto. After some years of study in the temples of Kyoto, he felt the need of a new master and left Japan for China where he finally became the disciple of the Zen monk, Ju-tsing. Under this master he found what he was looking for, and then returned to his own country where he established a temple in the vicinity of Kyoto. However, the proximity to Kyoto had many disadvantages and wishing to avoid political involvement, Dogen founded a new temple in remote Echizen no kuni, now Fukui Prefecture. He remained in his Eihei Temple for the rest of his life instructing his disciples and writing prolifically. In his last years the Emperor Gosaga wished to present him with a purple robe. Dogen refused to accept the gift until his relatives in Kyoto, fearing imperial displeasure, finally persuaded him to change his mind. He is said never to have worn the symbol of royal favor: "laughed at by monkeys and cranes, an old man in purple robes."

Eiheiji is now one of the two training centers for priests and ordained laymen of the Sōtō Zen sect of Buddhism. The temple is perched on the side of a mountain and surrounded by giant cryptomeria. In winter it is engulfed in 6 or 7 feet of snow. The sun is rarely seen for a whole day at any time of the year; heavy fog and rain drift up from the Japan Sea. The rocks and the black trunks of the cryptomeria are covered with heavy dark green moss and the temple compound is blanketed with this flourishing vegetation. The monks tend it carefully, weeding out small plants and grass. From April till early December the sound of rushing water can be heard throughout the temple compound through which flow a number of mountain streams that break and fall just below the main entrance. Eiheiji comprises 14 large buildings as well as guest quarters and numerous smaller buildings. These are joined by long covered passages. The floors of these passages are so highly polished that one must take great care not to fall as one pads up and down the endless stairs in floppy felt slippers. Monks and guests all leave their shoes in a small building next to the main gate.

Inside the sammon (main gate) are two tall plaques bearing characters which mean: "only those concerned with the problem of life and death should enter here. Those not completely concerned with this problem have no reason to pass this gate." In the spring and in the autumn, those who wish to be accepted as novices, arrive in their traditional costume which includes a big bamboo hat, a short, full skirted black robe and white leggings. An applicant first prostrates himself three times and then announces his arrival by whacking a small wooden gong with a wooden mallet. He is first led to a small room* where he is told to sit in the cross legged position called the lotus position. Here he must remain until one of the senior monks comes to interview him 6 or 7 hours later.

*In the sappir



"Why have you come to this temple?" one young novice is asked. "To meet the founder (Dogen) face to face" (to learn his teaching) replies the novice. Then he is asked, "how should this be done?" "I think by forgetting oneself," he replies. Then he is asked, "What was written inside the sammon?" The novice cannot remember and the senior monk asks, "do you always enter places when you don't know what lies within? --- The founder's teachings can be studied in your home temple; to take the trouble to come here to this main temple was unnecessary. Those who do not see and comprehend what is written inside the sammon cannot understand the teaching. To learn about Buddhism is to learn about oneself, to learn about oneself is to forget oneself."

Another applicant is asked, "why didn't you come here sooner?" "I had business to take care of and my father was sick," replies the novice. "I am waiting to hear the reason," is the sharp reply.

A third novice, when asked for his reason for coming, answers, "I wish to receive the training of this temple." "There is none of that kind of training here," he is told and he is taken by the scruff of the neck and put out of the room.

"Daily life is none other than the way." The novice's first task after his interview may be to wash the lavatory floor. After a gasshō (palms joined in the attitude of prayer and head bowed), before the small shrine near the entrance, he ties up his long sleeves, dons wooden geta (a kind of wooden sandal) and proceeds to wash up as quickly and efficiently as possible under the watchful eye of the senior monk. This task preceded by the gesture of gasshō is a more significant part of the monk's life than any of the colorful and impressive ceremonies performed in the temple. In the gasshō, the left hand symbolizes the heart (Buddha nature) of the greeter or one venerating, and the right hand the greeted or venerated. Monks greet each other and guests; and venerate the Buddha's images in this way. At Eiheiji the gasshō is also please, thank you and excuse me. It is used by the monks before many of the most menial of their tasks in the spirit of the Chinese Zen poet P'ang-yun, "Miraculous power and marvelous activity--Drawing water and hewing wood!" The gasshō is truly an attitude towards life. When this gesture is made quite spontaneously and automatically before a hot bath or a cup of tea; before going to the toilet; in time of pain or sorrow, then the way of the Buddha has taken its first step beyond philosophy.

The Samu (manual labor) of the Eiheiji monk is not a mortification. It is not a disagreeable, but a necessary means to a desirable end. Samu combined with Zazen (meditation in the cross legged position) stimulates an omnipresent WHY which is the center of Zen life. The answer to this WHY cannot be grasped by logic; it cannot be apprehended through ritual and the Zen master cannot give his disciples the answer.

He can only help them to find it for themselves. When a Zen monk knows the answer to the Zen question, as he knows his own breathing; when he has become the answer itself, his temple and his master have no more to teach him.

In Rinzai Zen which was introduced to the West by Dr. Suzuki, the Zen master helps his disciples to answer this WHY by posing koans or problems which cannot be solved by reason. As, for example, "who were you before your father and mother conceived you?" These koans are meditated on during zazen. The koan is not used in this way at Eiheiji. Rinzai koans are usually taken from the Japanese or Chinese classics. The Sōtō koan is life itself. Sōtō Zazen is called ku-hu-zazen, or the zazen in which one struggles by oneself.

The Eiheiji Zen master is always available and ready to answer the monk's questions. * However, the answers of the master are not a source of comfort but of frustration. A typical response is a pleasant smile and the reply, "be grateful." Ordinarily gratitude means appreciation for benefits received. However, the Zen master's "grateful" is not gratitude for any special thing or things. It is based not on discrimination but on awareness. The monk's regime is oriented to stimulate this awareness. Many small details of everyday life, which ordinarily are so automatic that they have no experiential content, are formalized or ritualized and long hours of sitting in Zazen provide plenty of opportunity to become thoroughly aware of the interrelationship of mind and body, the self and others, humanity and other forms of life, active or quiescent.

*Sanshi mon pō (asking the master about the Buddha's teaching)

The Rinzai masters, for very good psychological reasons, tend to hustle their followers beyond value judgments in order to achieve the desired end of a Satori (Enlightenment) experience. For equally good psychological reasons, Dogen decided that the means being inherent in the end, the developing awareness which is not shared spontaneously is not a Buddhist form of Zen (more strictly speaking, not a Mahāyāna form of Zen).

It is difficult for Westerners to understand the function of ritual in such a system. A British Buddhist has suggested that perhaps chanting puts one in the mood for Satori.

Chanting is not only an expression of the pleasure of Zazen but it also contributes to this same pleasure. Zazen, at first, is a difficult physical, emotional and mental discipline. However, as the ego relaxes its machinations, the practice becomes pleasure itself. In order to chant well, one must breathe properly from the abdomen, and proper breathing is essential to meditation which is the sine qua non of Zen. Chanting a dhārani is one of the best ways of emptying the mind of

trivia; of settling and concentrating mind and body. Buddhist dhārani are T'ang or Sung Chinese transliterations of Sanskrit originals which have about the same meaning as hallelujah, hallelujah. Simple people have often considered them magic formulae. That they have certain powers is undeniable--so do aspirin pills.

The Eiheiji chanting is the simplest possible form of musical expression. It is not discursive; it does not appeal to the mind and emotions and draw them into interesting involvements. In Buddhist chanting the voice should flow naturally and easily from its source. It is said that monks who wished to learn to chant properly used to stand in front of a water fall and try to make their voices heard above the sound of the water. If the voice came from the throat or chest; if the individual didn't have his mind and body in order, exhaustion was the almost immediate result. However, if mind and body were composed, the sound could flow forth freely and even after long periods of vocal exercise no fatigue would be felt.

Christian music, like Christian thought and emotion, attempts to soar to attain the heights of the supernatural. Buddhist music finds its source in the wellsprings of being itself; bringing up from that source peace, vitality and a realization of completeness. An over stimulated ego with its involved system of enervating defense mechanisms produces anxiety, insecurity and restlessness in modern man which make it difficult for him to really listen to the sound of the wind, the sound of the ocean or music which does not express itself in a variety of alternately exciting and pacifying rhythms and tonal changes. The wind, the ocean and the chanting are not really heard unless they are seen with the ears and heard with the whole body. Westerners usually tire quickly



Chu jakumon

of a monotone. Unfortunately, boredom is an escape mechanism which separates man from himself and from that which unites him with the rest of creation.

The most important function of the Sōtō ritual is that it provides a contact with the laymen. The Sōtō sect undertakes a certain amount of social work including a middle school, a high school and a junior college for girls, a hospital, an orphanage and a day nursery. These institutions are projects of the big Soji Temple in Yokohama and the Eiheiji has no part in their operation. At Eiheiji the only contact with laymen is with those who come to the temple for a night, a meal or for one of the special observances such as the memorial week in honor of the founder and the ordination ceremony for laymen, which are held once a year. The guest quarters at Eiheiji are very large; they are modern, clean and comfortable. The guests live in traditional style Japanese rooms with cushions to sit on; a hibachi (a large pottery charcoal brazier) in which is a tetsubin (iron teapot) for boiling water for tea and a tea set. In one corner is the tokonoma, a special raised platform on which is usually placed a porcelain bowl and above it hangs a kakemono, or scroll. At the Eiheiji the scrolls are usually Sho (Calligraphy). In some of the rooms the fusuma (paper-doors) are also decorated with ink sketches; bamboo and birds being the preferred subjects. The guests are waited on by the monks; meals are served in each room and the futon (sleeping quilts) are brought out every night and put away each morning by a monk attendant. These attentions, as well as the various ceremonies conducted in the temple are a form of ekō. Ekō, roughly translated, means turn direction but Westerners understand its meaning better when it is called sharing. The Sōtō monk is expected to share his life with all who come to the temple. Even the simplest Japanese peasant is aesthetically oriented and most Japanese have a rather developed intuition. Particularly if they know how to chant the sūtras, they are able to share, in a rather deep sense, the benefits of the monks' meditations. This is as much a physical as a mental thing. I once discussed the matter with an opera singer who attributed it to what she called an impulse. At the Eiheiji one might say that this impulse has been heeded through 700 years of uninterrupted dedication. The sustained striving of those who have lived in this temple (average stay for ordinary monks 1-3 years, for temple officials 3-25 years) has created an atmosphere that has a climate of its own, a climate which would fail to affect only the very self centered or insensitive.

At Eiheiji a typical day begins at 3:30 o'clock in the morning. On days when there is no early morning Zazen, the day begins at 4:30. From the Sōdō, a big building where the monks live, come the sounds of the time-telling drum and gong. About a half an hour later, two monks run through all the temple buildings ringing shinrei (small hand bells resembling western dinner bells). This is followed by the great bronze bell below the Sammon. About an hour later the guests shuffle up to the Hattō (main building) to attend the morning ceremony. The song of the cuckoo and the cicada soon merge into the waves of chanting and the deep voice of the mokugyō (a large polished wooden drum which is struck with a padded stick) sending waves of deep soft sound down the mountainside.



Dai Rai in the Sōdō

The first sūtra chanted is called the "Essence of Wisdom" sūtra. The sūtra begins, "When the Bodhisattva, Avalokitesvara was in deep meditation on the perfect wisdom---he perceived clearly that the five components of being are all Sunya (the formless essence) and so was saved from all kinds of suffering. Shariputra, phenomena are not different from Sunya.... Phenomena are sunya and Sunya is phenomena." This sūtra ends with the Sanskrit dhāraṇī: "Gyātē, gyātē, haragyātē harasōgyātē Bōjīśowaka"--ferry, ferry, ferry over to the other shore! (enlightenment) Ferry all beings over to the other shore. Perfect Wisdom! So may it be.*

The sūtras are chanted in chorus by all the monks and are followed by an ekō. Here ekō means dedication. The order and choice of sūtras varies somewhat each morning; but, usually chanted is the important San-dō-kai. This Chinese poem was written by Hsi-ch'ien (700-790) and is composed of 44 character lines. This style was very popular in the T'ang and Sung Dynasties. San-dō-kai may be translated as "The Union of the Spiritual and Phenomenal Worlds."

"Those who attain enlightenment meet the Shakamuni Buddha face to face--. The teachings of the Masters of the South and North are but different expressions of the same thing--the awakened mind returns to the source. Clinging to reason will not produce Satori. When they enter the gates of the senses, interdependent phenomena appear unrelated. Phenomena are interdependent and, furthermore, interpenetration takes place. If there was no interpenetration, there would be no escape from differentiation. The characteristics of form are different; pleasure and suffering appear unrelated. For the unawakened, only duality is apparent. All differentiations arise from the same origin. All expressions describe the same reality. In

*Translation: S. Ihara

the phenomenal world there is enlightenment. In enlightenment can be found the phenomenal world. The two cannot be separated; they inter-tingle and depend on each other.

"--When we hear words, we should trace their source, --The visible world is only a path. As we proceed, we must realize that this is all we need to know. We are always on the path; Satori is neither near nor far. Since we cannot see the path, Satori always seems a distant goal. Those who are seeking the way, may I advise them not to waste any time."*

The morning ceremony always includes the recitation of the Dai-oshō, or names of the great teachers. According to the Zen tradition, an understanding of the Buddhist Dharma or teaching has passed from mind to mind since the time of the Gautama Buddha. It is said that one day, when seated amongst his disciples, the Buddha held up a flower. His disciple, Kāśyapa looked at the flower and smiled. The patriarchs of Zen (some mythical and some historical) beginning with Kāśyapa, are venerated as well as a number of mythical Buddhas and Bodhisattvas, symbols of Wisdom, Compassion and other Buddhist virtues. The morning ceremony usually includes the Dai-hi-shin Dhārani or Dhārani in praise of Avalokiteśvara, or the impulse of Compassion. This Dhārani is chanted with mokugyo at a rather fast tempo, and the surge of vitality from the figures, seated cross legged and immobile on the tatami (straw) matted floor is very compelling. The ceremony almost always concludes



Mokugyō

with the Myōhōrengekyō (Sadhārma Pundarika Sūtra) Juryōbonge (Chap. 16) which extolls the value of sharing the Buddha's teaching. As one leaves the Hattō (main hall) after this ceremony, the dawn is arising from behind the distant hills.

Most of the monk's day is spent doing samu. Even the old kannin himself does some form of manual work. The monks clean the temple, bring wood to the kitchen, make charcoal and wait on the guests. Several times a year they have Seshin or periods in

which to "collect the mind." During seshin, nearly all the monks spend the whole day in the Sōdō doing Zazen from 2 or 3:00 in the morning till nine at night. During the seshin periods the food is both good and plentiful. Ordinarily, the monks live on watery rice and a few equally watery vegetables.

The visitor's day may be spent taking walks in the lovely countryside around the temple, drinking tea with the senior monks when they are free or asking the Zen Master for instruction in Zazen. If sleepy from early rising one simply curls up like a cat on the tatami floor of one's room for a nap. The tatami are clean and beautiful and smell of sun and fields. The food served to the visitor is called shōjin-ryōri and is completely vegetarian. However, Eihei's cook is a master of his art and, even when the number of visitors is large, the food is varied and good. It is served on lacquer trays in many little lacquer dishes and includes such specialities as lotus buds in syrup and tiny oak leaves fried in deep fat. Life is very comfortable for a western visitor if he can sit comfortably on his heels for long periods, doesn't mind shaving in cold water and likes rice, pickles and cold spinach with soy sauce for breakfast. Each meal is preceded by a grace which the monk who serves it chants for those who don't know it. The day ends with a Japanese style bath which is one of the real delights of Japanese life. Outside the bathroom is an ante-room where one leaves one's clothes and makes a gasshō and lights a stick of incense and places it in a tiny brass dish in front of a little plaque on which are characters which mean, "sweet smelling water." The bathroom is a large tiled room in which is a big square tub with a seat at each end. First one soaps, and then rinses with water which must be taken from the tub in a small wooden box. After this procedure, one clammers into the tub and soaks in the steaming water for a while. After the bath, one may take a cold shower and then return to one's room, feeling quite ready for sleep.

One night I passed a room where the shōji was just slightly ajar. Inside, a tiny little old woman with a shaven head and wearing very worn black cotton nun's robes was sitting on her heels in front of her hibachi. She was sitting completely motionless. It was impossible to tell whether she was asleep or awake. Her work swollen hands were joined in a gasshō and on her thin wrinkled face was what one art critic has called the archaic smile; the enigmatic smile of the sphinx, the dancing Shiva; the stone Buddhas of T'ang, the Mona Lisa, the smile of Mahā Kāshapa; in that serene smile of the little old nun--the wisdom of the Buddhas and the Patriarchs, the wisdom which cannot be taught; but can be found and embodied.

* Translation: S. Ihara and K. Matsunami

The material on these two discs has been taken from tape recordings of about fourteen hours length. Needless to say, almost none of the ceremonies could be included in entirety, nor could any bell or gong sequence be retained in its original length. However, all the sounds and ceremonies heard on a typical day in the temple are represented. As for the order of the material, this has been kept as accurate as possible. Most of the recordings were made over a period of about a week in September of 1957; however, several ceremonies were recorded two years later. Some of the difficulties involved in accurately documenting a typical day were that first of all, in such a large temple several ceremonies may be carried on simultaneously and, secondly, special ceremonies, which are a regular part of the temple life, are performed at different times of the month and a typical day would probably not include more than two or three of such ceremonies.

The listener may wonder why we have included repetitions of certain sūtras and particularly dhāranis. The reason for this is that though many of the sūtras and scriptures chanted are carefully studied by both priests and scholarly lay adherents, their use in ritual is not to teach conceptually; but to create a certain kind of atmosphere. This atmosphere is only incidentally aesthetic in quality. It is the state of mind which is important. Ceremonies are not meant to hypnotize the participants into apathy. The mind should become quiet, clear and receptive, so that it may know what is beyond concepts and beneath activity. In this experience mind and body must both participate. Nor is ritual meant to provide a special time and place for the experience in question. A ceremony should be an extension of Zazen; as is washing the lavatory, weeding the garden and attending to the wants of visitors. Though a monk removes his muddy samu (work) suit and puts on a silk robe before participating in a ceremony, his frame of mind is meant to remain the same as in his Zazen.

Record I side I begins with the time-telling drum and gong (kōten). The drum announces the hour and the gong the minutes. This is followed by a small hand bell, similar to a Western dinner bell (shinrei). Next we hear the meditation bell (kyōshō). This bell (ō bon shō) hangs in its own special housing just below the main gate (sammon). It is rung during the 45 minute meditation period; forty five minutes is the length of time it takes to burn one incense stick (senkō). In the background can be heard cicadas; the voice of a cuckoo and the rush of water flowing down the mountain side.

The novices live in a large wooden building called the sōdō (see diagram). Inside the sōdō are raised platforms (tan) which are covered with rice-straw (tatami) mats 6 feet in length by three feet in width. Each monk is provided with the space of one tatami mat where he eats, sleeps and meditates. Outside the main hall of the sōdō is a rather wide corridor, on one side of which is one long tan. Only monks living in the temple may enter the main hall, the adjoining corridor accommodates postulant novices, visiting monks and lay people (for meditation only). Also in this corridor there is a very large drum on a stand (sōdōku) a small bell (sōdōshō) and a very large wooden gong in the shape of a fish (Hō) * as well as a small wooden board which, like the aforementioned bell and gong, is hit with a wooden mallet.

* Probably symbolizes constant wakefulness and perseverance.

After the meditation bell, a metal gong (dai kaijō) and the small board in the sōdō are hit alternately. At the end of this sequence the sōdō bell (naitanshō) is rung once. This is called chūkaishō or "getting loose the crossed legs": In the background can be heard the ubiquitous cicada. Then follows the verse for putting on the kesa (Takkesa-ge). This verse (Jap. ge; Skt. gatha) indicates the donning of the outside garment (kesa) which resembles part of the robe traditionally worn by South East Asian monks. In South East Asia, Buddhist monks do not do any manual labor and their rather clumsy toga-like garment is suitable for such a life in a hot climate. However, in China and Japan where it is cold and the monks of some sects must do manual work, the original Buddhist robe would be very impractical. In Japan, the full kesa is worn over a koromo (a kind of kimono) for ceremonies and on all formal occasions. On other occasions it is usually replaced by a small cloth square which is suspended from a band which goes around the neck. This square is called a rakkasu.

After the chanting for the kesa, we proceed to the Hattō (teaching hall) for the morning ceremony. This ceremony (Chōka) is announced by a small bronze bell (denshō) which hangs outside one of the entrances. The Hattō is a very large tatami-floored building, which is used for all important services.

The morning ceremony begins with the chanting of the Hannya Shingyō (see p. 9). The chanting is accompanied by a large bronze instrument called a keisu (see photo p. 7). Following the Hannya Shingyō, we hear the San Dō Kai (see p. 11); ekō; (which includes a recitation of the Dai Oshō [p. 12]) * and the Juryōbong, the translation of which is too long to be included in this pamphlet. Occasionally during the ceremony, the dawn drum (gyōku) can be heard in the background. Also, in the beginning of the Hannya shingyō one can hear the cuckoo and cicada.

The second side of the first record begins with a bell (denshō) which is followed by two wooden gongs (hō and kairoban); a gong (arhatsuban); wooden clappers (kaishaku); and a drum (dai rai). These sounds indicate the preparation for breakfast. The food is taken from the kitchen to the sōdō (except when the monks eat in the hall just outside the kitchen). Punctuated by the clappers we hear the verses for eating (Jikiji-hō) (see p. 10). The dai rai is heard again after the first part of the Jikiji-hō. Ordinarily this drum just precedes the breakfast. During this time an offering is made to the Monju Bodhisattva (symbol of wisdom) who is enshrined in the center of the sōdō. Before the sound of the drum, you will hear a clock striking in the background. After the "thunder drum" (dai rai) the wooden clappers are heard and the chanting for eating continues. During this chanting the monks untie the napkins which contain their eating sets. These consist of a few bowls and chopsticks. After the chanting, the food is dished out of big wooden pails by waiter monks. In the background can be heard the sound of doors being opened and closed, as well as footsteps.

* At the beginning of the chanting of the Dai Oshō, a small keisu is struck several times with an unpadded stick, as in the Fusatsu ceremony.

The formal eating ceremony is very similar to the tea ceremony. Both are conducted in silence and are meant to absorb the participant's attention completely. This is a part of the traditional Buddhist discipline of "mindfulness." On the record there is a short interval of silence between the before and after breakfast chanting. Just before the final verse, a monk announces the date (Sept. 15 '57) and duties are assigned to monks. This is followed by the wooden clappers and a bell.

The next ceremony is a special one held in the Jōyōden or shrine of the founder (Dogen Zengi) on the fifteenth of each month. First the bell (denschō) announcing the ceremony is heard. While this bell is being rung the monks file into the Jōyōden. The latter is a rather small building with a stone floor. Lay people do not usually enter this building during ceremonies. After the bell we hear the Dai Hi Shin Dhārani (for a translation, see Suzuki "Manual of Zen Buddhism" p. 22) which is accompanied by the mokugyō. The Dhārani is followed by an ekō and the refrain "Jihō sanshi ishi fu; Shison buosa mōkōsa, mōkō hōja hōrōmi" (Homage to all Enlightened ones, past, present and future, everywhere; to the many Bodhisattva Mahasattvas; to the makā-prajñā pāramitā).

The next ceremony is perhaps the most appreciated by the monks. It takes place twice a month (15th and 30th or 31st day) and is called Ryaku Fusatsu. It is held in the Butsuden (shrine of Shakyamuni). We hear short portions of this ceremony beginning with "Namu shaka muni Butsu" (Homage to the Shakyamuni Buddha). This is followed by the vow of the Bodhisattva ("Shiguseigan" see p. 10). After the Fusatsu, we hear the last part of the Hannya Shingyō accompanied by the mokugyō and keisu.

The ceremony for the 500 Enlightened Ones (Skt. Arhat) is also held on the 15th of each month. It takes place in the room above the main gate (sammon). The room in which this ceremony is held is rather small and the acoustics are not very good.

Side two of this record ends with the midday service which is held in the Butsuden. It begins with the striking of the keisu and continues with the Buchyō Sonshō Dhārani (Dhārani of the Victorious Buddha-Crown)* which is accompanied by the mokugyō. The listener may sometimes notice lulls in the chanting. Also, when there is no keisu or mokugyō to regulate the tempo, the waves of sound roll and break over each other at rather irregular intervals. This is considered quite natural.

Record two, side I begins with the deep tones of the keisu in the Hattō. This announces the beginning of "the Fire Protection Ceremony", from which we hear part of the Juryōbon.

Fire protection ceremonies are held in all Japanese temples and shrines (Buddhist and Shinto). Fire is an omnipresent hazard as the buildings contain many inflammable materials. Temples and houses, originally built hundreds of years ago, may have burned to the ground many times during the course of their existence. As many times as they are destroyed, they are rebuilt, usually in the same style and in the same place.

* Suzuki, Manual of Zen Buddhism, p. 23.



Keisu in the Hattō (Light-colored outer garment worn by monk in this photo is the Kesa.)

Buddhist philosophy does not condone petitionary prayer or any attempt to cajole a supernatural force into watching out for human interests; however, popular Buddhism has accepted and absorbed those indigenous practices which are based on deep seated human hopes and fears. These practices have been gently manipulated and molded to fit harmoniously into the structure of the Buddhist framework. And, it is important to remember that Buddhism teaches that intellection alone is not capable of probing the secrets of the universe. The great mysteries of change; of death and regeneration must be approached differently to be truly apprehended.

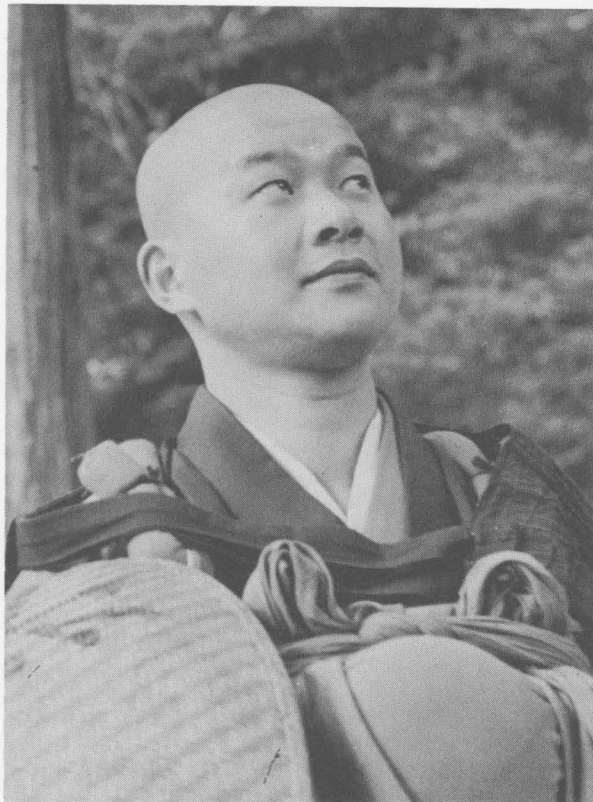
Following this Dhārani there is a short silence and then footsteps are heard. The listener has left the Hattō and entered the kitchen shrine which is somewhat removed from the Hattō. In this shrine one young monk chants the Dai Hi Shin Dhārani with ekō and refrain.

For the next sequence let us proceed to a small room on the other side of the temple where newly arrived novices are interviewed by the temple authorities. In this room we see a novice sitting cross-legged facing the wall. A senior monk enters, carrying in one hand a flat stick (kyōsaku*) used for discipline and for preventing sleep during meditation periods; in the other hand he carries the temple register which the postulant monk will be asked to sign if and when he is accepted. The following conversation ensues:**

Monk: "What have you come here for?"
 Novice: "I have come to show my gratitude (On) for the master's teaching (to learn Dogen's teaching)."

* The disciple is whacked several times on one or both shoulders. Before and after the beating, the monk receiving the kyōsaku is expected to gashō politely.

** In the background can be heard the footsteps of monks walking by the open door and a clock ticking.



Novice in Traveling Dress

- Monk: "And how do you intend to go about showing this gratitude?"
- Novice: "By not clinging to myself, I think."
- Monk: "That's all right. And do you really intend to persevere to that extent?" (Without waiting for an answer he continues) "What was written on the Sammon?" (silence) "What was written there?"
- Novice: "I don't know."
- Monk: "Do you always enter houses even when you don't know what lies within?" (Pause) "It is all right that you don't know." (Another pause)
- Monk: "Where did you stay last night?"
- Novice: "In the station in Fukui."
- Monk: "There is an inn just below the sammon where you could have stayed."
- Novice: "I intended to come last night but neither the train nor the electric car was running."
- Monk: "Um! The founder can be served in your home (you can study the teaching of Dogen in your home)."
- Novice: "Yes."
- Monk: "To take the trouble to come to this temple (Hon zan) was unnecessary, wasn't it? It was unnecessary to come here. . ."

Trans. S. Ihara

Here we leave the interview.

Next we enter a large room with a low ceiling where about thirty monks are kneeling in front of long benches on which are placed their sūtra books. The chanting leader (Enō) who is seated in front of them at a small desk, is giving instruction in the technique of chanting the shōmyō. The shōmyō is a verse (Skt. gatha) of praise to the Buddha and, as in Western music, there is a kind of melody. In Zen ceremonies the shōmyō is not used very often. This style of chanting is more popular in the Shingon and Tendai sects. The aesthetic principle of yūgen is observed in the shōmyō. Yūgen is very difficult to translate. It suggests the depths of the infinite or the sound of eternal stillness. Yūgen points beyond the finite and the transitory to the source of form.

In this lesson the enō asks his pupils to chant parts of the shōmyō on successively higher pitches.

We leave the music lesson and proceed to* the visitor's quarters where we hear a portion of the Jikiji-hō being chanted in one of the guest rooms. These guest rooms are bedrooms at night, at which time the sleeping quilts (futon) are spread on the floor. In the daytime the quilts are removed and the rooms become living and dining rooms. Meals are served here by the monks who bring the food on individual lacquer trays. Before eating one or, in some cases, two monks and the guests chant the Jikiji-hō.

We leave the guest room (note footsteps on record) and go down the long corridor to the Butsuden. The first sounds we hear are the denshō alternating with the inkin. The inkin is a very small version of the keisu and is carried by one of the monks in the procession which is filing into the hall. After these bells, we hear the Dai Hi Shin Dhārani preceded by the keisu and accompanied by the heart beat-like sound of the mokugyō. The Dhārani is followed by an ekō and refrain. **

On side two of the second record are the last ceremonies of the day, including an evening ceremony and memorial service for the dead (Segaki). *** In the segaki special instruments are used. There are small bells (inkin), a drum (shōku) suspended from a stand and a large pair of cymbals (nyōhachi). The first sūtra heard is kanromon (Gate of Immortality) and the second is chapter IV of the Shushōgi (Taking vows and the Enlightenment of Beings). This important text (for Sōtō shu) was written by Dogen. During the chanting a monk can be heard (in the background) telling the lay people when to stand and when to proceed to the altar to make an incense offering.

Below are a few excerpts from the chapter which is chanted:

* Note footsteps before chanting

** Memorial service for Dogen's Chinese master, Ju-tsing, held on the 16th of each month.

*** An important omission from this selection of daily events is the chanting of the Fu-kanzazengi which is heard at the end of the evening zazen (yaza). Yaza is held from seven to nine, or from eight till nine P. M.

...One's appearance may be insignificant, but if the bodhicitta (desire to seek the Truth) is aroused one is a leader of all sentient beings. One may even be a seven year old girl... in the Buddhas religion no distinction is made between the sexes ... A spiritual gift is a material gift; a material gift is also spiritual. And nothing should be expected in return for what is given... Beneficial practice means any action which benefits any sentient being. When one sees a tortoise in distress or a sick sparrow, one is prompted to rescue them without expecting anything in return from them... Self and others are inextricably interrelated and interdependent... A sea refuses no stream to flow into it... water when accumulated extends far and deep... In the vows and practices of one who has aroused his mind to Bodhi, such lines of thought should be followed in quiet meditation.

While this chanting is going on we leave the Hattō and walk down one of the roofed corridors and then, turning right, ascend the steps which lead to the Joyoshō. In front of the Jōyōden is the evening bell (konshō) which is rung for a half an hour. In this recording the sound of rain on the tile roof of the corridor can be heard. When we return to the Hattō the monks are chanting Myōhōrengekyō Fumonbonge (*Chap. 25 of the Myōhōrengekyō). The evening ceremonies end with the drum, cymbals and inkin which accompany the refrain (Jihō sanshi...). Next we hear the Hattō bell and finally the deep sound of the Keisu. Thus ends another day in the life of the 700 year old temple.

* Not in Skt. version.

The Māka Hannyā Hārāmīta Shingyō

Kwan-jizai-bōsatsu gyō jin-hannyā-hārāmīta ji
shō-ken go-un kai-ku do issai-kū yaku shārī-shi
shiki fū-i-kū kū fū-i-shiki shiki soku-ze-kū kū-
soku-ze-shiki jū-sō-gyō-shiki yaku-bu-nyō-ze
shārī-shi ze-shō-hō-kū-sō fū-shō fū-metsu
fū-kū fū-kyō fū-zō fū-gen ze-ko kū-chu mu-shiki
mu-jū-so-gyō-shiki mu-gen-ni-bi-zesshin-i
mu-shiki-shō-kō-mi-soku-hō mu-gen-kai
naishi mu-i-shiki-kai mu-mu-myō yaku mu-mu-
myō-jin naishi mu-rō-shi yaku mu-ro-shi-jin
mu-ku-ju-metsu-dō mu-chi yaku mu-toku i-mu-
sho-tokuko bōdaisatta e hannyā-hārāmīta kō shin
mukei-ge mu-kei-ge ko mu-u-ku-fu on-ri issai-
ten-dō mu-sō ku-gyō ne-han san-ze sho-butsu
e-hannyā-hārāmīta ko toku-a-noku-tara-san-
myaku-san-bo-dai ko chi-hannyā-hārāmīta ze dai-
shu ze-dai-myō-shu ze mu-jo-shu-ze mu-tō-dō-shu
nō-jō issai-ku shinjitsu fuko ko-setsu hannyā-hārāmīta-
shu soku setsu-shu watsu gyātei gyātei hārā-
gyātei haraso-gyātei bōji sowaka.

Hannyā-shingyō

Hannyā Shingyō

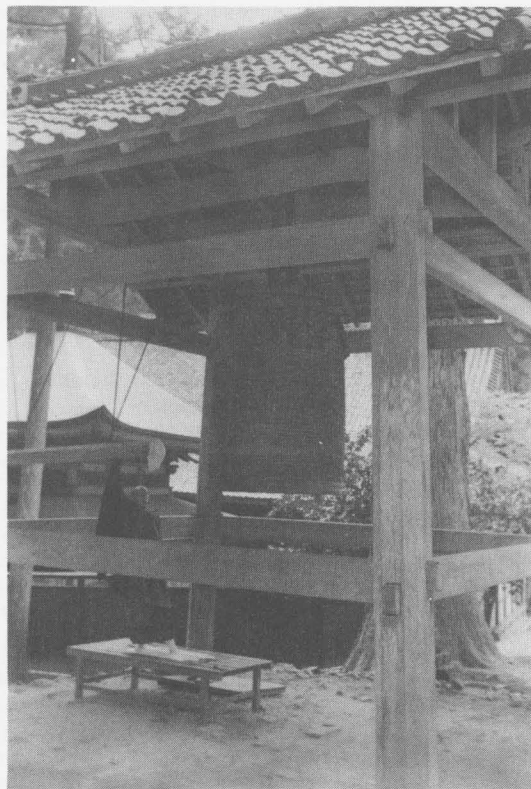
When the Bodhisattva was in deep meditation, he clearly perceived that the five components of being are all Sunya and so he was saved from all kinds of suffering. (Then he said to Shariputra)

"O Shariputra! Phenomena are not different from Sunya and Sunya is not different from phenomena. Phenomena are Sunya and Sunya is phenomena.

"O Shariputra, all is Sunya. Nothing comes into existence nor passes out of existence. There is no purity and no impurity; no increase nor decrease. Therefore in Sunya there is no form, no



Chokushimon (The Emperor's Gate)



Kyosho

sensation, no thought, no volition, no perception; there is no eye, ear, nose, tongue, body, mind; and there is no form, sound, odor, taste, touch, nor consciousness. There is neither field of vision nor field of thought and consciousness.

"In Sunya there is no ignorance and no extinction of ignorance. There is neither decay nor death; nor is there termination of decay and death; there is no suffering, no source of suffering, nor annihilation of suffering, and no path to the annihilation of suffering.

"In Sunya there is no knowledge, likewise no attainment in knowledge as there is nothing to attain.

"The mind of the Bodhisattva which has found its source in the Prajna Paramita is without hindrances and he has no fear. Going beyond all hindrances and illusions he reaches Perfect Enlightenment.

"All the Buddhas of the past, present and future have found their source in the Prajna Paramita; they have found Perfect Enlightenment."

Therefore we know that the Prajna Paramita is the Great Gatha, the Gatha of Great Wisdom, the Supreme Gatha, the unequaled Gatha which is capable of removing all suffering.

Because of its truth, we make known the Prajna Paramita Gatha which is:

Strive, strive constantly towards the goal of Perfect Wisdom, Sowaka (So may it be)!

Trans. S. Ihara
K. Matsunami

Every morning after meditation, the monks chant this verse three times. When the chanting is finished, the kesa (Buddha robe) is donned.

Takkesa-Ge

Dai-zai ge-dabuku
Musō fuku den-e
Hibu Nyo-rai-kyō
Kodo sho-shujō

How great the privilege of wearing the Buddhist robe!
The phenomena transcending kesa (robe)!
I will follow the Buddha's teaching
And help all beings on the way to Enlightenment

Trans. S. Ihara

This verse is used in the Fusatsu ceremony.

Shiguseigan

Shujōmuhen Seigandō
Bonnōmujin Seigandan
Hōmonmuryō Seingangaku
Butsudōmujō Seiganjō

Sentient beings are countless;
I vow to enlighten them.
Human suffering is immeasurable;
I vow to end it;
The Dharma is infinite;
I vow to study it.

The path of the Buddha is ever beyond;
I vow to follow it.

Trans. K. Matsunami

The verses recited at meal time Jikiji-hō

Before meals

The Buddha was born at kapilavastu,
He was enlightened at Magadha,
He preached at Pāranasi.
He died at Kusinagara
I now open the Tathāgatas
Eating bowls for my meal.
May I - as well as all others -
Be delivered from self-clinging.

Trans. T. Inoue

[We venerate the Three Treasures!
And we are grateful for this meal
Which is the result of the work of other people
and the suffering of other forms of life]

Homage to the pure Dharmakāya-Vairocana-Buddha;
To the complete sambhoga-kāya-Vairocana-Buddha
To the numerous nirmāna-kāya-Sakyamuni-Buddhas
To the future Maitreya-Buddha
To all Buddhas, past, present, and future all
over the world
To the Mahāyāna-Saddharma-Pundarika-Sūtra
To the great Mañjusōri Bodhisattva
To the Mahāyāna-samantabhadra-Bodhisattva
To the great compassionate Avalokiteśvara
Bodhisattva
To the many Bodhisattva Mahāsattvas
To the Mahā-Prajna-Paramitā

When rice-gruel is served, this verse is chanted

The rice-gruel has many advantages
which people may benefit from
The benefits are immeasurable
And lead [us] to the ultimate imperishable
comfort.

First I reflect on the coming meal and from whence
it comes;
Secondly I receive the gift, taking into consideration
my imperfections;
Thirdly, I wish to control my mind that I may not
cling to anything;
Fourthly, I will eat this food in order to remain in
good health;
Fifthly, in order to become awakened I will take
this meal.

O you of the spiritual worlds,
I offer this to you.
May this food give pleasure
To all the spirits of the ten quarters.
(Chanted only at lunch)

May we offer [the meal] to the 3 ratnas [the Buddha,
Dharma & Sangha], and to all sentient
beings.

We take the first spoon of rice in order to abolish
all kinds of evil;

We take the second spoon of rice in order to
practice all kinds of goodness;

We take the third spoon of rice in order to save all
creatures.

And may all beings attain Enlightenment.

After meals

The water with which we wash the bowls is like
ambrosia;

May we offer this water to those of the spiritual
worlds

That they may be satisfied.

We are in the world like Ether [which has no limit];

May our minds transcend this world

As the lotus-flower raises itself above the muddy
water.

Homage to the highest Teacher!

Trans. S. Ihara and C. Horioka

Before meals

Jiki jihō

Bushō kapila
Jōdo makada
Seppō harana
Nyumetsu kuchila
Nyorai ōryōki
Ga kon toku futen
Gan gu issai shu
To sanrin kujaku

[Nyan-ni-san-bō An-su-in-shi Nyan-pin-da-i-shū-
nyan]

Shin-jin-pa-shin- bi-ru-sha-no-hu
En-mon-hō-shin-ru-shā-nō-hū
Sen-pa-i-ka-shin-shi-kyā-mu-nī-hu
Tō-ra-i-a-san-mi-rū-son-bū
Jī-hō-san-shī-i-shī-hū
Da-i-jin-myō-ha-ren-gā-kin
Da-i-shin-bun-ju-su-rī-bū-sā
Da-i-jin-hu-en-bū-sā
Da-i-hi-kan-shi-in-bū-sā
Shī-son-bū-sā-mō-kō-sā
Mō-kō-hō-ja-hō-rō-mī

When rice-gruel is served, this verse is recited

Shū-yū-ji-ri Nyo-i-an-jin
kō-hō-bu-hen Kyū-kin-jō-rā

Hito-tsu ni-wa kō-no ta-shō o ha-ka-ri
ka-no ra-i-sho o ha-ka-ru
Futa-tsu ni-wa o-no-re-ga to-ku-gyō-no
zen-ketto ha-ka-tte ku-ni ō-zu
Mi-tsu-ni-wa shin-o hu-se-gi to-ga o
ha-na-ru-ru-ko-to wa ton-tō o shū to su
yo-tsu-ni-wa ma-sa-ni ryō-ya-ku o koto to
su-ru-wa gyōko o ryō-zen ga ta-me-na-ri
I-tsu-tsu-ni-wa jō-dō-no ta-me no yu-e-ni
i-ma ko-no ji-ki o u-ku.

Jiten ki jinshu
Go kin su ji kyu
Suji hen jihō
Ishi kizin shū

Jō-bun-san-bō Chū-bun shi-o-n
Ge-gyū-ro-ku-dō ka-i-dō ku-yō
I-kku i-dan i-ssa-i-a-ku

Ni-ku i-shu i-ssa-i-zen.
San-ku i-do sho-shu-jō
Ka-i-gu jo-bu-tsu-do

After meals

ga-shi-sen-pa-tsu-su-i nyo-ten-kan-ro-mi
se-yo ki-jin-shū shī-ryō-toku-bō-man
ōm-ma-ku-ra-sa-i-so-wā-kā.

Shi-shi-ka-i-ji-ki-kun
Ji-ren-ka-hu-ja-shī
Shin-shin-jin-chō-i-hi
Ki-shu-rin-bu-jō-son.

San Dō Kai

Chikudo Daisen-no-shin, Tozai-mitsu-ni a-i-fu-su.
Ninkon-ni ridon ari. Dō-ni nan-boku-no so-na-shi.
Rei-gen myō-ni Kōketsu-tari. Shiha an-ni ru-chū-
su. Ji-o shū-surumo moto kore mayo-i. Ri-ni
kana-u mo mata Sato-ri ni arazu. Mon-mon issai-
no-kyo ego to fu-ego to eshite sara-ni ai-wataru.
Shikara-zare-ba kurai-ni yo-tte jyū-su. Shiki
moto shitsuzō-wo koto-ni-shi, shō-moto rak-ku
wo koto-ni-su. An wa jyō-chu no koto-ni kana-i,
mei wa seidaku-no-ku wo wakatsu. Shidai-no-shō
onozukara fuku-su, ko no so-no haha wo uruga-
gotoshi. Hi-wa ne-shi, kaze-wa dō-yō, mizu-wa
uru-wo-i chi-wa ken-go. Mana-ko-wa iro, mimi-
wa on-jō, hana-wa ka, shita-wa kan-so. Shika-mo
ichi-ichi-no hō ni oite, ne-ni yotte ha bunpu su.
Hon-matsu sube-karaku shū-ni kisu beshi. Son-pi
so-no go-wo mochi-yu. Mei-chū ni a-tatte an ari,
an-sō-wo motte aukoto nakare. Anchū ni a-tatte
mei ari, mei-sō wo motte miru-koto nakare.
Mei-an ono ono ai taishite, hisuru ni zengo no ayumi
no gotoshi. Ban-motsu onozu-kara kō ari, masa-
ni yō to sho to-o yū beshi. Ji son-sureba kangai
gasshi, ri-ō-zureba senpō saso-u. Koto-wo
uketewa subekaraku shū-wo esu beshi. Mizu-kara
kiku wo rissu-ru koto nakare. Soku-moku dō-wo
ese zunba, ashi wo hakobu mo izu-kunzo michi
wo shiran. Ayumi wo susumu re-ba gon-non ni
ara-zu. Mayo-u-te senga no ko wo hedatsu.
Tsu-tsu shin-de sangen-no hito ni ma-osu. Kō-in
muna-shiku wataru koto nakare.

The Union Of The Phenomenal And Spiritual
Worlds

San Dō Kai

Those who attain enlightenment meet the Shakyamuni
Buddha face to face. There are differences in human
personality; some men are clever and others not.
The teachings of the masters of the South and North
are but different expressions of the same thing. The
source of the teachings is clear, and though the
tributaries are muddy, the awakened mind returns to
the source. Clinging to practice, there is still
suffering; clinging to reason will not produce Satori.

When they enter the gates of the senses, interde-
pendent phenomena appear unrelated. Phenomena
are interdependent and, furthermore, interpen-
etration takes place. If there were no interpenetra-
tion, there would be no escape from differentiation.

The characteristics of form are different; pleasure
and suffering appear unrelated. For the awakened,
superior and inferior cannot be distinguished; for
the unawakened, only duality is apparent.

The four elements return to their source, as
children return to their mother. Fire heats; wind

moves; water wets; earth supports. For eyes, there is form and color (rupa); for ears there is sound; for the nose there is smell; for the tongue there is taste. Without these organs, we cannot experience the phenomenal world. All the leaves on a tree are dependent on the root. All differentiations arise from the same origin. All expressions describe the same reality.

In the phenomenal world, there is enlightenment. In enlightenment can be found the phenomenal world. The two cannot be separated; they intermingle. The phenomenal and enlightened worlds depend on each other like backward and forward steps. Everything has its use though values vary with time and place. Reality and ideality must meet, as did the arrows of Hiai and Kisho.

When we hear words, we should trace their source. We shouldn't cling to words, their spirit only is important. The visible world is only a path. As we proceed we must realize that this is all we need to know.

We are always on the path; Satori is neither near nor far. Since we cannot see the path, Satori always seems a distant goal. Those who are seeking the way, may I advise them not to waste any time.

Trans. S. Ihara and
K. Matsunami

The names of the Buddhas and Patriarchs
recited in the morning service

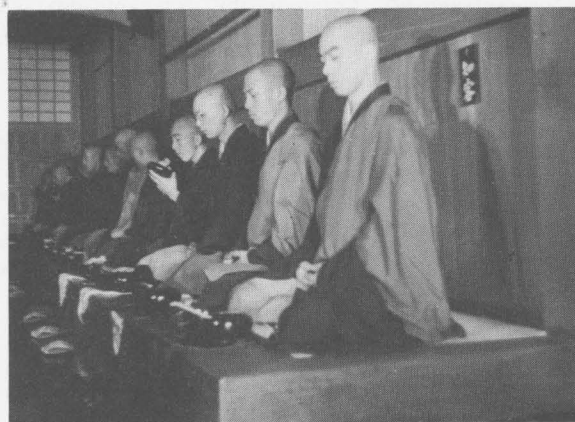
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| 2. Shiki-butso | " |
| 3. Bishafu-butso | " |
| 4. Kuruson-butso | " |
| 5. Kunagonmuni-butso | " |
| 6. Kashobutsu | " |
| 7. Shakamuni-butso | " |
| 8. Makakasho | " |
| 9. Ananda | " |
| 10. Shonawashu | " |
| 11. Ubakikuta | " |
| 12. Daitaka | " |
| 13. Mishaka | " |
| 14. Vashumitsu | " |
| 15. Butsudanandai | " |
| 16. Fudamitta | " |
| 17. Barishiva | " |
| 18. Funayasha | " |
| 19. Anabotei | " |
| 20. Kabimora | " |
| 21. Nagyaarajuna | " (Nāgārjuna) |
| 22. Kanadaiba | " |
| 23. Ragorata | " |
| 24. Sogyanandai Daioshō | |
| 25. Kayashata | " |
| 26. Kumorata | " |
| 27. Shayata | " |
| 28. Vashuhanzu | " (Vasubandhu) |
| 29. Manura | " |
| 30. Kakurokuna | " |
| 31. Shishibodai | " |
| 32. Bashashita | " |
| 33. Funyomitta | " |
| 34. Hannyatara | " |
| 35. Bodaidarma | " |
| 36. Taiso eka | " |
| 37. Kanchi Sosan | " |
| 38. Daii Doshino | " |
| 39. Daiman Konin | " |
| 40. Taikan Eno | " |
| 41. Seigen Gyoshi | " |

Chinese Patriarchs

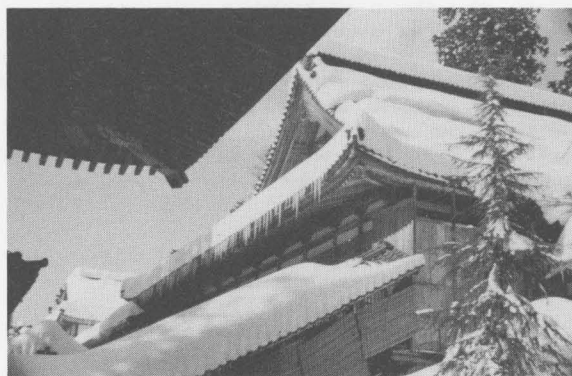
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|-------------------|---|
| 42. Sekito Kisen | " |
| 43. Yakusan Igen | " |
| 44. Ungan Donjo | " |
| 45. Tozan Ryokai | " |
| 46. Ungo Doyo | " |
| 47. Doan Dohi | " |
| 48. Doan Kanshi | " |
| 49. Ryozan Enkan | " |
| 50. Taiyo Kyogen | " |
| 51. Toshi Gisei | " |
| 52. Fuyo Dokai | " |
| 53. Tanka shijun | " |
| 54. Choro Seiryō | " |
| 55. Tendo Sogaku | " |
| 56. Seccho Chikan | " |
| 57. Tendo Nyojo | " |
| 58. Eihei Dogen | " |
| 59. Koun Ejo | " |
| 60. Tetsu Gikai | " |
| 61. Keizan Jokin | " |

First Japanese Patriarch

The founder of Sojiji



In the Sodo



The Sodo and rear view of the Sappin ("waiting room" for novices, see p. 2 and p. 7).

摩訶般若波羅蜜多心經

(般若心經)

觀自在菩薩。行深般若波羅蜜多時。照見五蘊皆空。度一切苦厄。舍利子。色不異空。空不異色。色即是空。空即是色。受想行識。亦復如是。舍利子。是諸法空相。不生不滅。不垢不淨。不增不減。是故空中。無色無受想行識。無眼耳鼻舌身意。無色聲香味觸法。無眼界乃至無意識界。無無明亦無無明盡。乃至無老死。亦無老死盡。無苦集滅道。無智亦無得。以無所得故。菩提薩埵。依般若波羅蜜多故。

般若心經

般若心經

心無罣礙。無罣礙故。無有恐怖。遠離一切顛倒夢想。究竟涅槃。三世諸佛。依般若波羅蜜多故。得阿耨多羅三藐三菩提。故知般若波羅蜜多。是大神咒。是大明咒。是無上咒。是無等等咒。能除一切苦。真實不虛。故說般若波羅蜜多咒。即說咒曰。羯諦羯諦。波羅羯諦。波羅羯諦。菩提薩埵訶。

般若心經畢

〔音讀の諸經は大抵木魚に合せて讀むものなれば「自」「若」「波羅」等の短音は凡て「自」「若」「波羅」の如く長く引いて讀むを法とす。〕

○搭袈裟偈 (先づ袈裟を搭持しこの偈を想念して修持す。)

大哉解脫服。無相福田衣。披奉如來教。廣度諸衆生。

○四弘誓願文 (讀經同終りて燒香の時)

煩惱無盡誓願斷

法門無量誓願學

衆生無邊誓願度
佛道無上誓願成

Jiki-ji-Ho

法時食

○食時法 (朝及び晝の食時に此文を唱ふ。所謂日鉢の式なり。)(しの中は先尊者一人にて唱へ餘は大衆同唱とす。)
佛生迦毘羅。成道摩揭陀。說法波羅奈。入滅拘絺羅。如來應量器。我今得數展。願共一切衆。等三輪空寂。(唱へ了りて食器を)
〔仰惟三寶。咸賜印知。仰憑大衆念。〕
清淨法身毘盧舍那佛。圓滿報身盧舍那佛。千百億化身釋迦牟尼佛。當來下生彌勒尊佛。十方三世一切諸佛。大乘妙法蓮華經。大聖文殊師利菩薩。大乘普賢菩薩。大悲觀世音菩薩。諸尊菩薩摩訶薩。摩訶

法時食

般若波羅蜜 (一切佛時に唱へ引く、先尊者、衆衆の)
〔三徳六味。施佛及僧。法界有情。普同供養。〕 (飯の時)
〔粥有十利。饑益安人。果報無邊。究竟常樂。〕 (粥の時)
一には功の多少を計り彼の來處を量る。二には己が徳行の全缺を付つて供に應ず。三には心を防ぎ過を離るゝことは貪等を宗とす。四には正に良藥を事とするは形枯を療ぜんが爲なり。五には成道の爲の故に今此の食を受く。
汝等鬼神衆。我今施汝供。此食遍十方。一切鬼神共。(此時出生す、粥の時)

法時食

上分三寶。中分四恩。下及六道。皆同供養。一口爲斷一切惡。二口爲修一切善。三口爲度諸衆生。皆共成佛道。(以上誦し終りて直ちに箸を取りて受食、食事終りて洗鉢の時次の文を唱ふ)
我此洗鉢水。如天甘露味。施與鬼神衆。悉令得飽滿。噉糜休羅細婆娑訶。

〔處世界如虛空。如蓮華不着水。心清淨超於彼。積善禮無上尊。〕

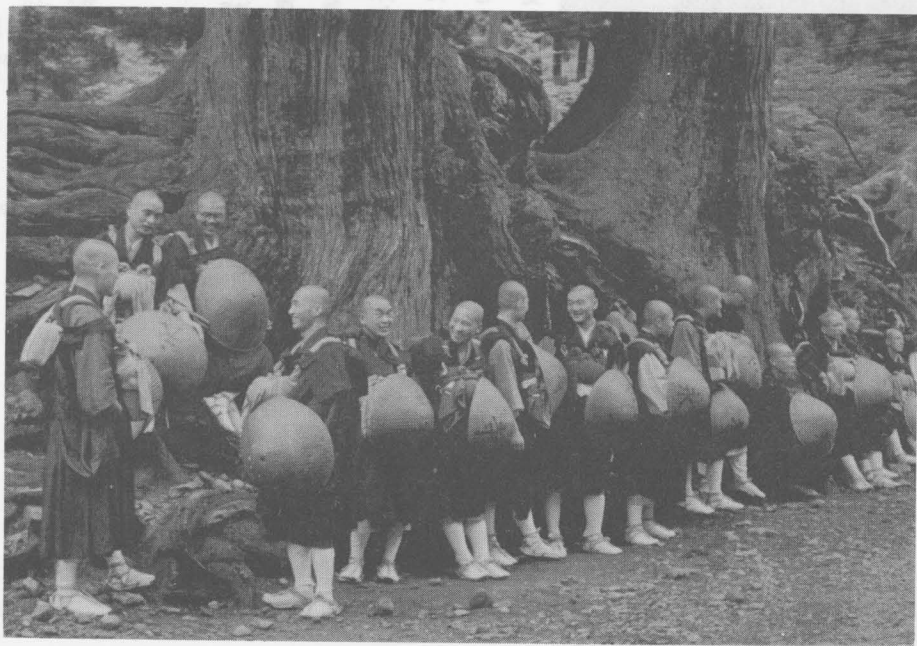
參 同 契

(原撰編文)

(參同契と次の寶鏡三昧とは大抵連續して讀むを常とす)
 竺土大仙の心、東西密に相附す、人根に利鈍あり、道に南北の祖なし、靈源明に暗濁たり、支派暗に流注す、事を執するも元これ迷ひ理に契ふも亦悟にあらず、門門一切の境、回互と不同互と、回互してさらに相渉る、しからざれば位によつて作す、色もと質像を殊にし聲もと樂苦を異にす、暗は上中の言に合ひ、明は清濁の句を分つ、四大の性おのずから復す、子の其の母を得るがごとし、火は熱し、

風は動搖、水は濕ひ地は堅固、眼は色、耳は音聲、鼻は香、舌は鹹酢、しかも一の法において、根によつて葉分布す、本末すべからく宗に歸すべし、尊卑其の語を用ゆ、明中に當つて暗あり、暗相をもつて遇ふことなかれ、暗中に當つて明あり、明相をもつて根ることなかれ、明暗おのく相對して、比するに前後の歩のごとし、萬物おのづから功あり、當に用と處とを言ふべし、事存すれば兩蓋合し、理應すれば箭鋒拄ふ、言を承てはすべからく宗を會すべし、みづから規矩を立することなかれ、觸目道を會せずんば、足を運ぶも

いづくんそ路を知らん、歩をすゝむれば近遠にあらず、迷て山河の固をへだつ、謹んで參玄の人にまをす、光陰虚しく度ることなかれ。(畢)



Novices in Traveling Dress

GLOSSARY

Arhat (Skt.) - enlightened one.
 Arhatsuban - gong in the Dai kuin.
 Bodhi (Skt.), (Bodai Jap.) - great awakening.
 Bodhidharma (Daruma Jap.) - the Indian founder of the Zen sect of Buddhism.
 Bodhisattva - one who wishes to enlighten others; one who shows compassion; (historically) the Buddha before his enlightenment experience.
 Buchyō Sonshō Dhārāni - "Dharani of the victorious Buddha Crown".
 Buddha - (historically) the Indian Prince Gautama Shakyamuni; (myth.) the personification of the Absolute; (general) one who has been completely enlightened.
 Butsuden - hall of the Buddha.
 Chōka - morning service.
 Chokushimon - Emperor's Gate.
 Chujakumon - Sparrow Gate.
 Chūkaishō - uncrossing legs after Zazen.
 Dai Hī Shin Dhārāni - "Dhārāni of Great Compassion".
 Dai Kaijō - bell which announces the end of Zazen.
 Dai Kuin - large guest quarters.
 Dai Oshō - great teacher; patriarchs of the Soto sect.
 Dai Rai - thunder drum (Sōdō drum)
 Dharma - (1) ultimate reality; (2) the Buddha's teaching.
 Dhārāni - a short scripture.
 Denshō - a small bronze bell hung outside halls and shrines and used to announce ceremonies; there is also one inside the Sōdō.
 Dōgen Zen-ji - the founder of the Sōtō sect and of Eihei-ji.
 Ekō - short dedication chanted after sūtras.
 Enō - leader of chanting.
 Fukanzazengi - Rules for Zazen written by Dogen, chanted at the end of the evening Zazen.
 Fukui - a prefecture in north central Japan. Fukui city is located in this prefecture.
 Fumonbonge - chap. 25 of the Myōhōrengekyō.
 Fusatsu (Ryaku Fusatsu) - ceremony in which monks repeat their vows; held twice a month.
 Fusuma - sliding door or panel made of heavy cardboard.
 Futon - sleeping quilts.
 Gasshō - palms joined in attitude of prayer; left hand symbolizes the phenomenal world and the right hand the spiritual world; for an alternate meaning see text.
 Geta - wooden clogs.
 Gyōku - dawn drum (in the Sōdō), struck during the morning service.
 Hannya Haramita Shingyō (Skt. Prajna Paramita Sūtra) "The Essence of the Heart Sutra".
 Hattō - main building for ceremonies.
 Hatto Shō - denshō (bell) which hangs outside Hattō.
 Hibachi - small china or metal brazier used for heating rooms.
 Hō - wooden gong in the shape of a fish which hangs in the Sōdō.
 Honzan - head temple.
 Jiki-ji-hō - verses chanted before eating.
 Jōyōden - shrine of Dogen.
 Jōyōshō - denshō (bell) which hangs outside Jōyōden.
 Juryōbon - chap. 16 of the Myōhōrengekyō.
 Juryōbonge - short version of the Juryōbon.
 Kairoban - wooden gong.
 Kaishaku - wooden clappers.
 Kakemono - scroll.
 Kannin - monk in charge of all temple activities.
 Kanromon - "Gate of Immortality" a Mahayana scripture.
 Keisu - a large bronze instrument shaped like a bowl which is struck with a padded stick.
 Kesa - monk's outer garment worn over koromo; a reminder that awareness of Zazen must continue during daily activities. See Takkesa ge.
 Kinhin - walking around in the Sōdō between Zazen periods.
 Koromō - a special kimono worn by priests.
 Kōten - time-telling drum and gong.
 Kyōten no za - early morning Zazen.
 Kyōsaku - flat stick see p. 7
 Kyōshō - meditation bell.
 Mahā (Skt.) - large.
 Mahāyāna - literally, large vehicle; the Northern school of Buddhism.
 Mokugyō - big hollow wooden drum.

Monju (Manjusuri) - symbol of wisdom.
 Myōhōrengekyō (Saddharma-Pundarika Sūtra Skt.) - an important scripture for Mahayana Buddhism.
 Nai tanshō - bell rung after Zazen.
 Nyō hachi - cymbals.
 Nyo jō zengi (Ju Tsing Chin.) - Chinese teacher under whom Dogen was enlightened.
 Ō bon shō - "Big Brahman's Bell"; the biggest bronze bell in the temple.
 On - duty; gratitude.
 Oshō - teacher.
 Rakkasu - cloth square suspended from the neck by a band; substitute for the Kesa.
 Ryaku Fusatsu - ceremony in which monks take their vows twice a month.
 Rinzai - in Japan there are three subsets of Zen; the two most important are Rinzai and Sōtō, the former was brought to Japan by Eisai (1141-1215) and the latter by Dogen (1200-1252)
 Sammon - main gate.
 Samu - manual labor.
 San Dō Kai - important scripture often chanted at Eihei-ji; see p. 11
 San shi mon pō - asking the master a question after the sesshin; sometimes a formal ceremony held in the Hattō.
 Segaki - memorial service for the dead.
 Senkō - incense stick.
 Seshin - a week-long period of intensive Zazen.
 Shaka (Skt.) - Shakyamuni Gautama, the historical Buddha.
 Shiguseigan - vow of the Bodhisattva. See p. 10
 Shingon - a sect of Buddhism founded in the ninth century by Kobo Daishi.
 Shinrei - hand bell rung in the morning to awaken everyone in the temple.
 Shinto - indigenous, pre-Buddhist Japanese religion.
 Sho - calligraphy.
 Shōbōgenzō - "The Eye of the Law". This is the most important writing of Dogen.
 Shōjin ryōri - vegetarian food served in Zen temples.
 Shōku - small drum on stand.
 Shōmyō - a verse of praise to the Buddha. See p. 8
 Shushōgi - "Discipline and Enlightenment" by Dogen; selections from the Shōbōgenzō.
 Sōdō - hall where monks in training live; in the Rinzai sect it is called Zendō.
 Sōdōku - big drum in the Sōdō.
 Sōdōshō - small bronze bell which hangs in the Sōdō.
 Sōtō-Shū - sub-sect of Zen founded by Dogen.
 Sūtra (Skt.) - Buddhist scripture.
 Takkesa-ge - verse chanted at the end of the morning Zazen before putting on the Kesa.
 Tan - raised platforms in the Sōdō.
 Tatami - bamboo matting.
 Tetsubin - iron kettle for boiling water.
 Tokonoma - alcove in which objets d'art are placed.
 Tōsu - monk's lavatory.
 Unpan - wooden gong.
 Yaza - evening Zazen.
 Yokushitsu - bathroom.
 Yūgen - See p. 8
 Zabuton - a flat square cushion sometimes put under Zafu during Zazen; used as seats in traditional style rooms.
 Zafu - a small round cushion for Zazen.
 Zazen - to sit in meditation.
 Zen - (Dhyana Skt. Chan Chin.) - meditation.

Arhat (Skt.) 阿羅漢
Arhatsuban 下鉢版
Bodhi (Skt.) 菩提
Bodhidharma 達磨
Bodhisattva 菩薩
Buchō Sonshō 佛頂尊勝陀羅尼
Dharaṇi
Euddia 佛陀
Butsuden 佛殿
Chōka 朝課
Chokushimon 勅使門
Chūjakumon 中雀門
Chūkaishō 抽解鐘
Dai. Hi Shin 大慈心陀羅尼
Dhārāni
Dai Kaijō 大開靜
Dai Kuin 大庫院
Dai Oshō 大和尚
Dai Rai 大幡
Dharma 佛法
Dhārāni 陀羅尼
Denshō 殿鐘
Dōgen Zen-ji 道元禪師
Ekō 回向
Enō 維那
Fukanzazengi 普勸坐禪儀
Fukui 福井
Fumonbonse 普門品偈
Fusatsu 布薩
Fusuma 襖
Futon 布團
Gasshō 合掌
Geta 下駄
Gyōku 曉鼓
Hannya Haramita 般若波羅蜜多心經
Shingyō
Hattō 法堂
Hatto Shō 法堂鐘
Hibachi 火鉢
Hō 柳
Honzan 本山
Jiki-ji-hō 食時法
Jōyōden 臥陽殿
Jōyōshō 臥陽鐘
Juryōbon 壽量品
Juryōbonse 壽量品偈
Kairoban 迴廊版

Kaishaku 戒尺
Kakemono 掛物
Kannin 監院
Kanromon 甘露門
Keisu 磬子
Kesa 袈裟
Kinbin 經行
Koromo 衣
Kōten 更点
Kyōten no za 曉天の坐
Kyōsaku 擊策
Kyōshō 曉鐘
Mahā 大
Mahāyāna 大乘
Mokugyō 木魚
Monju 文殊
Myōhōrengekyō 妙法蓮華經
Nai tanshō 內單鐘
Nyō hachi 鏡鉸
Nyo jō zengi 如淨禪師
Ō bon shō 大梵鐘
On 思
Oshō 和尚
Rakkusu 絡子
Ryaku Fusatsu 略布薩
Rinzai 臨濟
Sammon 山門
Samu 作務
San Dō Kai 參同契
Segaki 施飯
Senkō 線香
Seshin 接心
Shaka 釋迦
Shiguseigan 四弘誓願
Shingon 真言
Shinrei 振鈴
Shinto 神道
Sho 書
Shōbōgenzō 正法眼藏
Shōjin ryōri 精進料理
Shōku 小鼓
Shōmyō 聲明
Shushōgi 修證義
Sōdō 僧堂
Sōdōku 僧堂鼓
Sōdōshō 僧堂鐘

Sōtō-Shū 曹洞宗
Sūtra 經
Takkasa-se 塔婆裝飾
Tan 單
Tatami 畳
Tetsubin 鐵瓶
Tokonoma 臥床
Tōsu 東司
Unran 雲
Yasa 夜坐
Yokushitsu 浴↓室
Yūgen 幽玄
Zabuton 座布團
Zafu 坐褥
Zazen 坐禪
Zen 禪