

Notes to Sewing Teachers
2006 Verbatim Transcription of
Shōhaku Okumura's
Kesa-kudoku *Genzo-e*
at San Francisco Zen Center

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The file has been bookmarked to facilitate searching.

As of 2011, the project is still on-going. Editing and preparation for publication are the next steps. I'll be continuing to work on this, so if questions or comments arise, please send them along to me, they will help inform the final production.

See the next pages for notes about the transcription and how to use the bookmarks that are serving as an index for the .pdf file.

The translation of *Kesa-kudoku* is not part of this file. The portions contained herein read during the talks are faithful to the hard copy given to participants at the *Genzo-e*.

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NOTES ABOUT THIS VERBATIM TRANSCRIPTION PROJECT

Kaaren Wiken did the initial file entry for #1-10, and 13. Tomoe Katagiri also helped with #1-8. Jean Selkirk did #11, 12, 14, initially, and made all fourteen verbatim.

Yuko Okumura has listened to all of the talks and provided as many corrections as she can for the Japanese words as well as answering many of the questions about what was actually said.

The format for showing in print what Shōhaku was reading from *Kesa-kudoku* was challenging to configure. The following footnote is in each file where the text starts to be quoted:

Material in brackets in the printed text which is read by Shohaku is within parentheses in this transcription ([]).

Material in parentheses in the printed text which is read by Shohaku is in parenthesis ().

Additions to text spoken are in { }.

Additions/corrections are in usual brackets [] which may either be a correction to the text or to the reading of it.

The section numbers are also added whether he read them or not.

Books are underlined in the text.

Also, the only sounds not entered were the "ah's" and the "yeah's" which were entered as "yes."

After much consideration, *funzō* was substituted for most uses of excrement, (see footnote on numbered page 86).

Punctuation is used to capture the pacing of the spoken words and may therefore seem incorrect at times.

The bookmarks are divided into categories:

- Words
- Proper Names
- Writings by Dōgen
- Books/Other Writings
- Places

HOW TO USE THE FILE

The bookmarks are an attempt to index the talks. Because this process was completed over a period of time, inconsistencies exist. Additional inconsistencies in spelling, such as using abbreviations in some places and not in others, or macron use, will appear in the bookmarks; partly bookmarking was done to find these, but corrections are not yet made in this presentation.

The bookmarks are also an attempt to provide a glossary for the many Japanese words used in the talk. A fair amount of cross-referencing is also provided, but is by no means complete. Definitions not given in the talk were located, provided, and checked as much as possible, but errors could still exist, particularly due to homonyms. However, while the search function will give all instances of homonyms or duplicate spellings with and without macrons, the bookmarks have attempted to sort these by definition.

The division between “Words” and “Proper Names” is somewhat arbitrary. The “Word” section attempts to be restricted to words and not names; yet when the name of a concept is provided in Japanese, it may be found in the “Word” section.

Clicking on a bookmark will navigate to the page, but not the word itself. If a word appears more than one time on a page, the page is only bookmarked once. Check the next page as well; single subsequent uses are not always bookmarked.

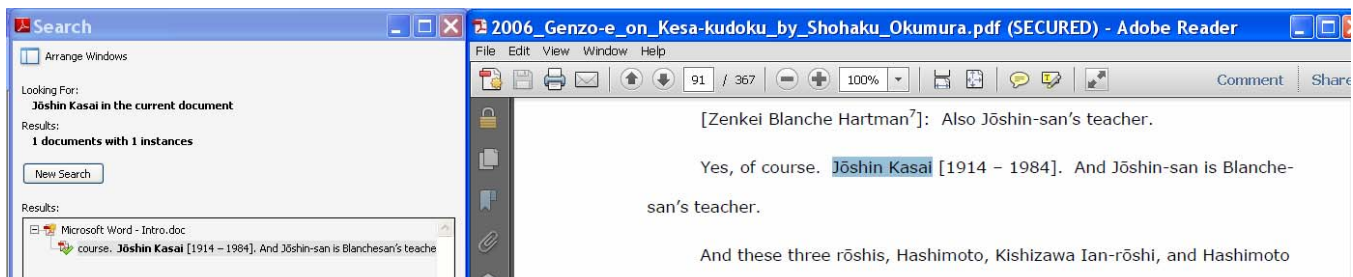
Searching for a word will navigate directly to the words.

The bookmarks may be incomplete for one of several reasons:

- Portions of the word/phrase bookmarked may have been missed
- Plurals of words may have been missed
- Too many instances exist to bookmark all (“search all” added to first)
- If the word appears on a subsequent page, it may not be bookmarked

Although the bookmarks use macrons, the file can be searched without using the macrons. The Advanced Search option can be found under the Edit menu in Adobe Reader X. Words from the text can be typed but not copied into the search box.

The search below is for Jōshin Kaisai in Adobe Reader X. The same results will appear for Joshin Kaisai. If only “Joshin” is entered, more results will appear.



Shōhaku Okumura
GENZO-E RETREAT
San Francisco Zen Center
Saturday am., January 28, 2006 #1/14

MUJŌ JIN JIN MI MYŌ NO HŌ WA
HYAKU SEN MAN GO NI MO AI-O KOTO KATASHI
WARE IMA KEN-MON SHI JU-JI SURU KOTO O ETARI
NEGAWAKUWA NYORAI NO SHIN-JITSU-GI O
GESHI TATEMATSURAN

An unsurpassed, penetrating and perfect Dharma
Is rarely met with even in a hundred, thousand, million kalpas.
Having it to see and listen to, to remember and accept
I vow to taste the truth of the Tathāgata's words.

Good morning everyone. I'm really happy to be here again to share Dōgen-zenji's teaching and practice with people in this sangha. I came here for giving lecture during the seven day *Genzo-e* sesshin and this time we are going to study *Shōbōgenzō* "Kesa-kudoku." In English, "Virtue of Kesa" or *Kashāya*, that means this is called *kesa* [or *okesa*?] or in Japan we call this *okesa*. So, this morning I'd like to talk on the "Verse of Kesa." Actually in Japanese is "kesa." It seems many people here are wearing the *rakusu* or *okesa* so I'm pretty sure you are familiar with this verse, "Verse of Kesa," or how do you call it, "Robe Chant?" "Robe Chant." The verse in Japanese is:"

Dai sai gedap-puku
Musō fuku den e
Hi bu nyorai kyo
Kō do shoshu jō¹

And the English translation you use here is, I think, something like "Great robe of liberation, field far beyond form and emptiness, wearing Buddha's teaching,

¹ Sotoshu Shumuchō. Sōtō School Scriptures for Daily Services and Practice. p. 132.

saving all beings.” I’d like to introduce one anecdote from this book, To Shine One Corner of the World. This is a collection of anecdotes between Suzuki-rōshi [1904 – 1971] and his students. One of them I think is contributed by Sōjun Mel Weitsman-rōshi [1929 -]. If you have this book, page #54.

A brief verse that has always been recited at the Zen Center goes like this:

Great robe of liberation
Field far beyond form and emptiness
Wearing Buddha’s teaching
Saving all beings.

In the early sixties . . .

So this is almost forty years ago.

In the early sixties this was chanted only in Japanese.

Here now you chant in Japanese and English together, but at that time, they chanted only in Japanese. So no one knew what it meant. [Laughs, laughter.]

One day a student went to Suzuki-rōshi and asked, “What’s the meaning of that chant we do right after zazen?” Suzuki said, “I don’t know.” [Laughs loudly, much laughter.]
Katagiri Sensei,

Katagiri-rōshi was still here to assist Suzuki-rōshi.

[Repeats “Katagiri Sensei,”] his assistant teacher, started going through the drawers, looking for a translation.
[Laughs.] Suzuki gestured to him to stop.

So he, they gave up to find a translation.

And then he . . .

Suzuki-rōshi,

turned to the student, pointed to his heart, [repeats "pointed to his heart"] and said, "It's love." [Spells out "l-o-v-e."]

So, according to this story this chant we do every morning is about love.

In 1999, so six years ago already, we had Dōgen-zenji symposium at Stanford University as an culmination of 800th anniversary of Dōgen-zenji's birth. At that Dōgen-zenji symposium, Mel Weitsman was one of the presenter, presentator, and I was also. And I think during the panel discussion, question and answer between audience and people who made presentation, and during that period Sōjun Mel Weitsman mentioned about this story. Right after that session was over, Carl Bielfeldt, a professor at Stanford University, he's a Dōgen scholar, told, spoke to me in a very low voice. He said, "How Japanese people pronounce "robe?" [Laughs, laughter.] You know what it means? [Laughs.] I mean, Carl Bielfeldt thought, you know, when Suzuki-rōshi pointed at his heart and said "love" [laughs] I think he was wearing *rakusu* and pointed *rakusu* and said "robe." [Laughs loudly, much laughter.]

You know in Japanese we don't have distinction between "r" sound and "l" sound, and "b" sound and "v" sound. [Laughter]. So, for us it's really difficult to pronounce precisely [starts to say "love", stops], "l-o-v-e" and "r-o-b-e." [Laughter]. For us Japanese, ah, there's no such thing, you know, "love" and "robe." [Laughs, laughter.] Even I cannot pronounce, you know, correctly. So, Carl Bielfeldt's guess was, you know, Suzuki-rōshi said "robe," [laughs, more laughter] instead of "love," but I really like this story. [Laughs, laughter.] And, what, you know, maybe [several words inaudible, perhaps "what he said is"]

right. This verse is about love. Love toward Buddha, Dharma and Sangha, and all living beings, and to ourselves.²

To me this story is a kind of *kōan*, you know. Starting today I'm going to talk on Dōgen's teachings three hours a day, for seven days, using my poor English, so same kind of things may often happen. I think it might be very interesting, you know, many people take a notes, and if we compare, collect all of the notes, and compare, there might be many different things. I think it's really interesting.

So, I think it's very difficult to communicate really correctly, precisely, and exactly if, to transmit spiritual teaching or culture from one society and culture to another. There might be many misunderstandings and something is twisted or changed, or something is lost or something is added. Because I have been working on translation, when we make some translation, of course, I feel happy. But at the same time I feel sad, you know, because I know there is something changing, or missing, or added. So, it's really difficult to translate what Dōgen really said. And even, I'm not sure whether I really understand what Dōgen wrote [laughs]. Even though, you know, I am Japanese, you know, there is a 800 years gap between me and Dōgen-zenji. But somehow, you know, this Dharma has been transmitted from India to China, and China to Japan in our case, and in the case of Sōtō Zen tradition. Of course there are many other traditions spread all over Asian countries. Somehow, you know, going through such difficulties, and danger or risk to, you know, make some twist or change, still this Dharma has been transmitted. And now from Japan to

² In SR-69-04-20 audio both words are used and there appears to be a small but discernable difference between "love and robe."

this country this Dharma, has been, you know, been transmitted and being studied and practiced. So, I think we need to be careful and, ah, how can I say? We should be ready to make such a mistake or misunderstanding, and yet I'm not sure if this is really a misunderstanding or not. Suzuki-rōshi might really have said "love" instead of "robe." We don't know because it was already done 40 years ago, but it might be a misunderstanding. Still, with Mel Weitsman's so-called misunderstanding, you know, something is transmitted from Suzuki-rōshi to him [Mel]. I think that kind of transmission is very important. So, our practice and our study is kind of a continuous mistake, or continuous misunderstanding, but fortunately we have practice we do, using our body, not only our mind. So, somehow, not only through languages or words, the practice, or the Dharma can be transmitted through practice, through living and doing things together, you know. Both teacher and student do the same things and within these activities the Dharma has been transmitted. And of course, teachings, using language, of course, is important, but we have to understand there might have been some change, or misunderstanding.

Anyway, the translation of this verse we use, at my temple, the English translation we use is almost same, but a little bit different. This came from ah, Minnesota Zen Meditation Center so Katagiri-rōshi used, I think, used the almost same translation, but a few words are different. I think that is, we chant:

Great robe of liberation
Virtuous field far beyond form and emptiness
Wearing Tathāgata's teaching

[Shōhaku explains:] is the Buddha's teaching

We vow to save all beings.

So few words are different but basically the same. But, this translation, I mean, from, when I went to Minneapolis and heard this translation I was kind of surprised. Different from my understanding [laughs]. I mean, as a philosophy, or theory, it's okay, it's not a mistake, but as a translation it's a kind of liberal translation. So, in the beginning I'm trying to criticize and try to say this is not a good translation but I stopped to, speaking that way. I think as a meaning this is okay but my understanding is a little bit different. Basically the same, of course. This morning I'd like to talk about my understanding of this verse.

The most literal translation, of course literal translation is not necessarily good translation, especially of poems or verse which is chanted, you know. The meaning is not only important thing, but chantability. The beauty of sound is also important. So, I tried not to change, so we still, you know, chant the same English translation.

But, I'd like to talk my understanding of this verse. My very literal translation of this verse is:

How great, [repeats "How great"], the robe of liberation is!

So this is exclamation, "how great!" The "robe of liberation is!" the "robe of liberation is!" "*ge datsupuku*³;" "*puku (fuku)*" is robe and "*gedatsu*" is liberation.

And, second line is *musō fuku dene*. My translation is:

It is the robe without form,

[Acknowledges a question and clarifies, "form? f-o-r-m"],

and the field of happiness.

³ "Ga datsu" came from Tomoe-san and sounds like what is said here, though elsewhere it is as entered.

This "happiness" or "virtuous" is missing. Let me finish my translation.

Respectfully unfold and wear Tathāgata's teaching
Widely save all living beings.

Maybe "widely saving all living beings." That is my translation. So, in the original there is no "far beyond form and emptiness." There's no such word, "emptiness." That is a point of my, you know, question. Why, I don't know who, whose translation is this but why translator put this word "emptiness" because it's not there. [Laughs, laughter.]

Actually these three, "*dai sai gedatsu-puku*," the robe of liberation, and "*musō*" and "*fuku den e*" are three names of *kesa*. So not Dōgen-zenji but the person who made this Chinese verse picked up three, there are many more names of this robe, but he, the person picked up three names of this robe. That is the robe of liberation, and robe of *musō*, formlessness, and robe of *fuku den e*. *Den* literally means rice paddy, rice field, so these are simply three names of this robe. If I interpret these three names, within the Buddhist or Dōgen-zenji's teachings, I think these three are really meaningful.

These two, robe without form, and robe that is a rice paddy, or rice field of happiness are kind of opposition. Do you know what means? Before that I should say, the English translation we use, "the form, field far beyond form and emptiness", is as a translation it's a mistake because "form and emptiness" is, came from the Heart Sūtra. "Form is emptiness, and emptiness is form." In this case this "form" is "rupa." Rupa means material things. And the Chinese word for "rupa" is shiki, not "sō." "*Musō*" means "no" "sō", so the word is different. In this verse it doesn't say "rupa", "no rupa", but it said "no form."

This is a confusion of English translation. "Rupa" is translated as "form" of course, but this "form" is different "form:" "sō," not shiki.

This "sō", "form," appeared in the very famous Mahāyāna Sūtra named Diamond Sūtra. I think many of you know Diamond Sūtra. And in Diamond Sūtra, basically this sūtra is saying is we should see the formlessness of all forms. The very well known phrase is, "To see all forms as no form is to see Tathāgata." So, this is about the teaching of emptiness, so basically it's not mistaken. But the [one word?] Diamond Sūtra says is, we should see, you know, each of these things as form; this has a form as a pen, this has a form as a pair of reading glass, and this is a form of Shōhaku, five skandas. These forms are actually, or as ultimate reality, no form. We should see in that way. Then we see, if we see the formlessness of each and every form, is the way we see Tagāthata.

In this case Tagāthata does not refer to a person, enlightened person, but Tathāgata means reality itself, the truth, or reality of all beings. So, what the Diamond Sūtra says, is to see no form; no, to see all forms as no form is to see the reality of all beings. So forms are negated because we, you know, always cling to the forms, and attach ourself to forms. And we, you know, because of our three poisonous mind, when we encounter some form we like, we want to make this "mine." And when we encounter something we don't want, then we try to stay away, but somehow they come. [Laughs.] So we get angry, or we hate this. That is, you know, greed and anger or hatred. This greed, and anger or hatred came from basic ignorance of formlessness. In order to become free from greed, and anger or hatred we should see the reality of all beings that has

no form. So we don't need to, and also we cannot, cling to, grasp, and make them our possession. That is how we see the Tagāthata. We can be liberated from our self attachment and attachment to other things. That is the basic teaching of emptiness, and that is what the Diamond Sūtra says, teaches.

This is a very common understanding, common teaching within almost all Mahāyāna Buddhism, but Dōgen-zenji, Dōgen-zenji is really a unique person. He made his own comments in the *Shōbō genzō Kenbutsu*. "Kenbutsu" means "seeing Buddha." On this phrase from the Diamond Sūtra and he, Dōgen-zenji, was against that kind of common understanding. He said, as usual he interprets the same, very same phrase, or sentence, in a very different way. He said, "this sentence should not read in that way." "In that way" means we should see all forms as no forms, that is seeing the Tagāthata. But Dōgen-zenji read this sentence, he, without making any change of the sentence, he read, "To see form, and to see no form, is to see Tagāthata." Within this interpretation, seeing things as form is not negated. Seeing form as form, and seeing no form. So see, you know, one, one reality, or one each and everything, from two sides. One as a form, another as no form, to see from two perspectives, is to see Tagāthata.

So, in the case of Dōgen-zenji's interpretation, the form is not negated, but we should see form exactly as it is, and we should see that form is no form, these two. Because there's, all forms are no form we cannot cling to, as a common Mahāyāna prajna teaching teaches, but that is not the end of the story when we study Dōgen. We should return to the form and see the form as a, in a sense, expression of formlessness, or no form. That's why we need to take of,

take care of the forms, you know. This body is just a collection of five skandhas. There's no such things called a Shōhaku. This is just a, you know, collection of causes and conditions. I'm here as Shōhaku, or these five skandhas are here as Shōhaku at this moment, but next moment might disappear. So there's no such thing as form called Shōhaku. This is just a collection of things, or elements.

So we cannot grasp and cling to this form. So we should be free from attachment to the form, and yet, from another side, these five skandhas exist and live as Shōhaku, at least this moment. So, even though we cannot attach ourselves to these five skandhas, still we have to take responsibility to take care of this five skandhas as Shōhaku. That is another side of the teaching. And by taking, really taking care of this form, as the rice paddy when we plant seedlings of rice, you know, the plants, rice plants grow and bloom flower and bear grain. And we can enjoy the fruits. That is what, you know, this field of happiness means. If we work on it, you know, to take care of the rice paddy to grow rice is really a lot of work. You know, these days farmers do almost all work by machine so it is not so hard, but in ancient times from the early spring until the fall, farmers had to work. There's a very well known expression; farmers start to work seeing the stars in the sky, that means before sunrise, and they go back home seeing the evening stars. So, they have to work really all day. But by working and taking care of the rice paddy and plants, you know, we can receive the happiness of rice, you know, for next year. That is our practice.

So, this robe is formless, no form, and yet, by taking care of, and taking responsibility, you know, in taking care of this body and mind, and this robe,

that is a form. You know, as rice paddy produce lot of crops we can receive happiness. That is the meaning of, I think, those three names, and this is the way we can live in a liberated way. So, the robe of liberation has two sides. One side is no form, another side is form of rice paddy, actually in the history. When Shākyamuni Buddha was alive someone requested Buddha to make certain robe [so?] people could see, you know, Buddhist monks as Buddhist monks. So, Buddha, when he was taking a walk in a field they saw the rice paddies, or rice field and Buddha asked Ananda to make a robe looks like the rice paddy that is ground of happiness. So, *fukuden* or field of happiness is a form, so this is a form of *fukuden*. You know, the design, the pattern, of this robe is a pattern of rice paddies. So, *fukuden* is a form, and another name of this robe is "no form." So, form and no form, we are, in wearing this robe we really wearing the teaching of no form, and teaching of form. And we are liberated from either side. That, I think, is my understanding of these three names of this robe. And that is what this verse is saying.

In the third line, *hi bu nyorai kyō*, I translate as "respectfully unfold and wear the Tathāgata's teaching." The first word, "*hi*", is of course mean "to wear" but the first, primary meaning of this word "*hi*" means to "open or unfold." When we chant the robe chant we put *rakusu* or *okesa* on our head. This is expression of our respect. You know, head is the most, I don't the word, not valuable, but important [laughs] part of our body. And to put something on our head means this is more important than our head. And at this moment the robe is still folded. And when we finish chanting we, we, you know, unfold the robe and put on. That is what this one single word, "*hi*," means "open, unfold and put on." So, to me it's more kind of active, active kind of a practice, not

simply just wearing. Unfold means to show the teaching, of course to ourselves, and to other people. So, here there's some action from ourselves. So, unfold and wear, that's two, one word has two meanings, so it's very difficult to translate in a poetic way. If we use two vowels it's not poetic, it's too wordy. So, we have to make one, a choice. It's really difficult to translate, you know, verse or poems.

The final line is "*kō do shoshu jō*." "*Kō*" is "widely," means without making a choice where the place is, but wherever we are, we try to save all living beings. Of course this is the first vow from the four Bodhisattva vows. Mahāyāna Buddhist practitioners are called bodhisattvas. One of the definitions of a bodhisattva is a person who lives being led by vow, instead of being pulled by our karma. That is difference between bodhisattva and not bodhisattva. To be a bodhisattva means to be, to live being led by our vow. The basic vow are those four vows. "Beings are numberless, we vow to save them." And, what is the second? "Delusions are inexhaustible, we vow to end them. Dharma gates are boundless, we vow to enter them, (or master them)." And, "Buddha's way is unsurpassable, we vow to realize it." Those are the vow all bodhisattvas should take.

As I often say, within these four vows, between the first part of each vow, and second part of each vow there's a contradiction. If beings are numberless and we vow to save them, in this case "save them" means to save them all, without any exception. So taking this vow, means, "living beings are numberless, we vow to save them," means, this, I don't like the word "save," that's why another translation uses "free," but this ordinary word for save is

"dō." "Dō" means to cross over or ferry. That means we are living within *samsāra*, in which we are transmigrating within six realms. And *samsāra* is called "this shore," and *nirvāna* is called "the other shore." And there is a river between *samsāra* and *nirvāna*. And "dō" means to cross over this river and become free from *samsāra* and enter *nirvāna*. That's what this "dō" or cross over or ferry means.

Our bodhisattva vow is we help other beings to cross the river first, and we will be the last person, I will be the last person to cross the river. We, you know, help all beings cross the river and enter *nirvāna* first. We will be the last. That is the meaning of this vow and to me this is a very strange thing. If all beings are bodhisattvas, and if all bodhisattva have this vow, [laughter] all of us are last person [laughs, laughter]. That means no one is there [laughs and laughter]. It's really a strange vow to me but I think this strange contradiction is really important. That means we don't need to go to there, go there. That means if all of us take the same vow, this shore become other shore. That means *samsāra* itself become *nirvāna*. If all living beings take the same vow and live in the same attitude, that you know, try to do good things and help others, each other, then this shore become *nirvāna*.

So, I think "bodhisattva" means people who are working within this shore, not trying to go to the other shore, and create, or make, this shore into *nirvāna*. So, basic Mahāyāna teaching is how we can [two words unclear] create, or find, *nirvāna* within *samsāra*. How can we experience, or create, form, *nirvāna* within *samsāra*? That is how, you know, we work to fulfill our bodhisattva vows. In order to fulfill our vows each one of us needs to take a particular vows

depending upon our capability or our, I don't want to say "like" or "dislike," but some people are like good at certain things and other people are good at [tape flip, words missing] teacher in this country, with American people, and study Dōgen-zenji and Buddha's teaching together with American people, that is my personal vow, in order to fulfill the common or general vows. So, each one of us needs to take a vow and certain work. And each one of us' work needs to be the forms of no form, and that is what this robe or *okesa* or *rakusu* express. And we are wearing that teaching. We are wearing that truth, or reality. But, you know, this has, is form and yet, at the same time, this is no form. So, we cannot, or we don't need to cling to, and yet we need to take responsibility to take care of it. That is kind of a middle way between these two ways of viewing things, as a reality. Every morning when we chant this verse we make sure that our practice is the practice of this, you know, how can I say, viewing the reality as form and as no form. That is how we see the Tathāgata. Any question? [Laughs.] Please.

[Student A]: Would happiness occur literally by itself in the Japanese or is defined by the field, the rice paddy?

Well, the original word is *fuku*. According to this dictionary, this Chinese and Japanese word *fuku* is "happiness", "blessing", "fortune", "bring, something that brings something positive." So, it doesn't need to be, you know, happiness as a, in a material sense. Okay. Please.

[Student B]: Is, in the term, the one line where it says *musō*, the characters, so you said it doesn't mean emptiness, [several words unclear] are

those the same characters in the other Japanese phrase called [one to words unclear]?

No, *mu nen* is no fault, *no thought* in this case, and *musō*, this *sō*, is perception, so no mind, no thought, no perception is *munen muso*. So, different, same [Laughs.] . . . I am sorry we have so, so many words that have same sound but different meaning. Okay.

[Student C]: Why is it so important to understand formlessness in order to be compassionate and skillful in the world?

I think because we have a tendency to cling to certain form, even when we try to be compassionate. That means we are conditioned. I was born in Japan and educated within Japanese culture and I became a, became a Buddhist priest, so my way of, kind of helping others has, you know, certain forms, but my idea, or understanding, of certain form to help others, might be different from American. So, even when we try to, not to cling, not attach ourselves to our own culture, understanding, even buddhadharma, our understanding of buddhadharma is different from buddhadharma itself. It's really important to understanding this point, otherwise we start to, you know, argue, and even fight because of our understanding of Dharma. So Dharma is formless but our understanding and our practice based on, based on our understanding, might be different. But we cling to "my" understanding, "my" practice, "my" forms.

You know, there are so many different forms in Zen monastic practice that it's really kind of funny [laughs]). Even such a small thing somehow we cling to that form we learned first. Because I was trained at a certain temple, I have some attachment to the form I was taught when I was young. And my

practice after leaving that temple was to become free from that attachment, to that form. And yet this doesn't mean we don't need to practice without form. Because we have body, in order to practice using our body, we have to take certain form, but we should understand form is just a form. It's important, and we should do it, practice it, whole heartedly, at this moment, but still if we cling to certain particular form, that is attachment, I think. So, in that sense it is really helpful for me to be free from Japanese forms. After, you know, I practiced in this country, it's kind of painful thing, but it's kind of a process of being liberated from our own clinging. Not only the practice form but also our idea about peace or love or you know, harmony, is the same. You know, Japanese idea about peace, and American idea about peace, or [laughs] other people's idea about peace, are different. Because of this different we start to fight. So, well, talk is endless so I'll stop. [Laughs.] Thank you very much.

Initial transcription entered into file by Kaaren Wiken who attended the *Genzo-e* and was also able to add notes about actual events.

Reviewed and corrected by Tomoe Katagiri.

First review for correction to verbatim by Jean Selkirk.

Yuko Okumura listened to all the talks, answering questions and providing corrections including macrons for Japanese words. Minor edits she made in the process are not identified.

Jean Selkirk then input the corrections.

Shōhaku Okumura
GENZO-E RETREAT
San Francisco Zen Center
Saturday pm., January 28, 2006 #2/14

During this *Genzo-e* we are going to study Dōgen-zenji's *Shōbō genzō*, *Kesa-kudoku*. Before starting to talk on the text, I'd like, as a kind of a introduction, I will talk about this text, when this is written, and also I think it might be important to understand why Dōgen wrote this. I mean, he has many faces, and wrote many writings. And from some writings we know he is a Buddhist thinker, or philosopher, and he's a poet. And what else, of course he's a spiritual leader of a Buddhist community, a Zen Buddhist community. And when we read his philosophical writings, it seems he deconstruct everything. He negate everything. He doesn't ask to grasp certain concept or idea or philosophical theory.

And when we read his poems and his poetic writings he is very poetic and he says, everything in this world is Buddha. You know, all the sounds are the Buddhas, you know, expounding Dharma, like a sound of a stream. And all the colors of mountain are Buddha's form. So it seems everything is Buddha. And when we read his writings, like *Kesa-kudoku*, or *Fushukuhanpō*. *Fushukuhanpō* is a manual or description of how to use *ōryōki*. And he described how to use toilet, or how to wash our face, and how to brush your teeth, and how to behave in the *sōdō* or monk's hall or *zendō*. And when he described those things he was very strict, and many people asked, and also he made some rules, or regulations within his monastery. And he's very, very strict and very kind of, you know, precise. Those are kind of the different faces of Dōgen.

Often people ask me if he doesn't, you know, allow us to cling, [word unclear], to any philosophical idea and allow us, or ask us to be free from all those theories, why he had to make so many, you know, regulations? Why he had to force, not force, but teach, taught his student do things in certain particular way. You know, we, when we study, you know, like a Buddhism, or philosophy of shunyatā or emptiness, you know, we put emphasis on freedom, liberation. But when we are taught how to use *ōryōki* we don't feel it frees [laughs]. You know, it's not really "free," but if we want to be really Dōgen's student we really understand why he had so many different faces, and what is his true face, or faceless face, or formless face. So, actually, that was my question.

I mean, when I was young I loved, you know, to study Dōgen's writings such as *Genjō kōan*, or Buddha nature, those kind of philosophical writings. And, I really devote, devoted my life in sitting practice, that was my teacher's teaching. But, honestly speaking I hate formalities, formal things when I was young and I couldn't really understand the meaning. But little by little, often I keep practicing zazen, and studying Dōgen's writings, his teachings as a whole becomes little by little clear. And, of course, I'm still in the process of studying. So what I'm talking now is just a kind of a provisional, temporal understanding. So, next year maybe I may talk on a completely different thing [laughs]. Actually when I was thirty I thought I understood Dōgen [laughs] but now I think I didn't really. So, twenty years later I think, when I was 58 I didn't really understand Dōgen. So, everything is impermanent.

I start to talk about when he wrote this chapter of the *Shōbō genzō*, *Kesa-kudoku*. At the end of this text it said: "Presented at Kan'on dōri Kōshō Hōrinji on the first day of winter, the first year of *Ninji*." The first day of winter is October 1st, not really October, but the tenth month, first day of tenth month. And this, the year of *Ninji*, the first year of *Ninji* is 1240. As you know, Dōgen-zenji was born the year of 1200, so in 1240 he was forty years old. His life was kind of short, he died when he was 53. Maybe some of you are not so familiar with Dōgen's-zenji's life so I will briefly describe it.

Dōgen-zenji was born in the year of 1200 and his father was traditionally considered to be the Koga Michichika, that was the kind of a secretary of the Emperor. And his mother's father was a Prime minister so he was from very high-class aristocratic family. So he was educated very well. It is said when he was four years old he studied to read Chinese poetry and he, you know, studied a lot while he was a kid. And if his father was Minamoto Michichika, his father died when he was two years old. And traditionally, people thought he was kind of, [word not clear, possibly "adopted, not adopted"], but grown, educated by, his elder, eldest brother whose name was Minamoto Michitomo but these days Sōtō scholars think Minamoto Michitomo was really father of Dōgen. So, traditionally it's said Dōgen-zenji, Dōgen-zenji's father was died when he was two, and his mother died when he was eight. But if his father was Minamoto Michitomo, his father was alive until he was 27. That was that year he came back from China. So that age of his life still became a little change, little different.

Anyway, but it seems true his mother died when he was eight. And because of his mother's death, he, he himself said, because of the awakening to the impermanence due to his mother's death he aroused Bodhi mind and he started to study Buddhism when he was nine, that is 1209. When he was nine, he read Kusharon. Do you know what Kusharon is? Kusharon] is Abhidharma-kosha, one of the most important Abhidharma texts, really difficult. And even though his family did, was, did not agree, he made his decision to become a Buddhist monk when he was thirteen years old. So, twelve, thirteen, he became Buddhist monk in Tendai tradition.

And, I think he was eighteen, so he practiced and studied Tendai teaching at a monastery named Enryakuji in Mount Hiei near Kyōto. But some how he didn't like that monastery so he left and he started to practice Zen at Kenninji. Zen Buddhism was something very new in the 13th century.

The first Japanese priest who went to China and received so called Dharma transmission from Chinese Zen master and brought back Zen was Eisai. And he founded Kenninji so Kenninji was actually first Zen monastery in Japan. And yet, Eisai died 1215 so we are not sure if Dōgen really met with Eisai or not. That was an another [partial word, discussion?] argument among scholars and I don't know if it is true. But it is true because Dōgen mention that he started to practice Zen at Kenninji with Eisai's disciple Myōzen. So he became a so-called Zen monk when he was eighteen years old and he continued practicing with Myōzen until 23. Somehow Myōzen, his teacher, and Dōgen thought they should go to China to study and practice more kind of traditional, authentic Zen. So Dōgen and Myōzen, and a few more people, together went to China. And

1227 he came back from China. During five years in China, first few years he tried to find a true teacher, but somehow he couldn't, so he was almost, you know, disappointed and wanted to go back to Japan.

But somehow he found the Sōtō Zen master Tendō Nyojō [Ru-jing]. And Dōgen found Nyojō was his own, his true teacher and he practiced with Nyojō for two years until 27. And he received Dharma transmission from Nyojō so he received the Sōtō Zen tradition instead of Eisai's tradition which was Rinzai. So, he became the first Japanese Sōtō Zen master who received transmission from Chinese Zen master.

And right after he went back to Japan he wrote first writing, *Fukan-zazen-gi*. In Japanese, I mean English translation, this is usually translated as Universal Recommendation for Zazen. This is still basic text of our *zazen* practice in Sōtō tradition.

The first three years he lived at Kenninji, the same monastery he lived before he went to China, but somehow he found this temple was not a good place for him. One reason was that this is Rinzai, and another, second reason, this was not really Zen monastery. Kenninji and Eisai's sangha practiced together with Zen and Tendai, and also so-called esoteric Buddhism, or tantric or Vajrayana Buddhism, so-called, within Tendai.

So, he left Kenninji and he started to live in a very small hermitage in Fukakusa. Thirty, when he was 31, so he was still young, he wrote a second writing, *Bendō-wa*, or "The Talk on the Wholehearted Practice of the Way." And for a few years until 1233, he lived by himself but little by little people came to visit him and people wanted to practice with him. So he, in the year 1233 he

founded his own monastery, Kōshōji. That was where this, you know, *Kesa-kudoku* was written.

And he will, because I don't have much time, I just go fast. 1243, he lived at Kōshōji for ten years until 1243. For some reason he left Kyōto, Kōshōji, and went to so-called Echizen, Echizen, and later he founded Eiheiji. and he lived at Eiheiji for another ten years and in 1253 he died. That was his life, so his life is really focused on studying Dharma, and practicing Dharma, and searching for truth. And when he received transmission he came back to China, I mean, Japan from China and taught what he studied in China. So, his life was really devoted to the Dharma.

Anyway, this *Kesa-kudoku* was written 1240, seven years after he founded Kōshōji and three years before he moved to Echizen. And this 1240, this year, is kind of a important year I think, at least to me. [Laughs.]

I mean, after he founded Kōshōji, he, the year he founded Kōshōji, 1233, he wrote *Genjō kōan*, and, I mean, another one, *Makahannya-haramitsu*. *Makahannya-haramitsu* is very short writing and it is kind of his comments on the Heart Sūtra, Prajna Paramita Sūtra. And *Genjō kōan* is still one of the most important writing of Dōgen. These two are part of *Shōbō genzō* but until 1238, 1238, he didn't [write] any chapter of the *Shōbō genzō* for several years because I think he had to focus on his time and energy to establish his sangha—monastic practice—so he wrote writings like *Gakudō Yōjin-shū* or “The Point to Watch in Studying the Way.” This is a collection of ten short essays about important point of our practice. And also, I think, in 1235 a person whose name was Ejō came to join his sangha and Ejō became his main student or disciples.

And Ejō recorded his informal talk and the collection of his informal talk recorded by Ejō became *Zuimonki*. So, those writings, early writings are very important as a kind of foundation of his teaching.

And when I started to work on translation, that was 1981, you know, I lived in Massachusetts for five years, but because my body was half broken I had to go back to Japan. Because I couldn't work with my body my teacher encouraged me to work with my mind [laughs] and to work on translation. I, at that time, I didn't think I could translate *Shōbō genzō* so I made a kind of a project to translate these early writings of Dōgen. And it took me more than ten years, almost fifteen years.

And, I think four or five years ago I first had *Genzo-e* at this City Center.¹ At that time I felt, you know, I finished translation of these early writings, and I wanted to go, oh, to the next stage, and that was from 1238 he started to write *Shōbō genzō*. But in '38 he wrote only one chapter of *Shōbō genzō* named *Ikka-no-myōju*. That means one piece of bright pearl. And in '39 he wrote four, but these are not, I cannot say important [laughs] but not long writings. So, in, the year 1240 he wrote six chapters and those six are really important writings. And after the first *Genzo-e* here, I, we studied *Sansui-kyō* or the "Mountains and Water Sūtra" that was written in 1240. I tried to study those six chapters of the *Shōbō genzō* written in this year. Other five are *Keisei-sanshoku*, *Keisei-sanshoku* is the "Sound of Valley Stream, and Colors of Mountains." And *Raihai-tokuzui*, *Raihai-tokuzui* is "Attaining or Gaining the Marrow by or through Making Prostrations." We studied this chapter at *Genzo-e* in Minnesota, it was very cold

¹ San Francisco Zen Center

[laughs]. What else? *Uji*. *Uji* is "Being Time." This is really interesting, important, and very philosophical about his [partial word, idea?] teaching about time. Another was *Shoaku-makusa*. *Shoaku-makusa* is "Not Doing Anything Evil," and this one, *Kesa-kudoku* was also written in this year.

Actually that is a problem, not a problem [laughs], but, I, it's said, you know, this *Kesa-kudoku* was written in the first day of 10th month of 1240 but he, another, like actually on that date, there are three chapters of *Shōbō genzō* dated on the same day. [Laughter.] One is *Uji*, second is *Kesa-kudoku*, and third is *Den-e*. *Den-e* is "Transmission Robe." And when you compare *Den-e* and the *Kesa-kudoku* the basic point is the same thing. In both writings he wrote about an *okesa* or robe. So traditionally people think, you know, one of them, *Den-e* or *Kesa-kudoku* was a draft and he revised and make the final material. And monk scholars like Menzan, in the, he lived in the 18th century, thought *Kesa-kudoku* was a draft, first draft. And he, he refined it and wrote *Den-e*.

[Student A]: Dōgen refined it or Menzan refined it?

Dōgen. Menzan thought, Menzan Zuihō thought *Kesa-kudoku* was a draft, and later Dōgen refined it, revised, and made *Den-e*. But there was a kind of traditional understanding, but these days' scholars, thought, think opposite.

And, in, traditionally, in Sōtō tradition, *Den-e* was very, kind of valued because this is writing about Dharma transmission. But it's changed because in, you know, early 20th century there is another kind of a set of *Shōbō genzō* was founded [found] at Yokoji Monastery in Fukui, not Fukui, Ishikawa prefecture. That is twelve so called twelve volume or twelve chapter version of *Shōbō genzō*

and *Kesa-kudoku* was one of the twelve. And these days' scholars think, you know, first Dōgen-zenji wrote 75-volume of *Shōbō genzō*. And he finished writing 75-volume of *Shōbō genzō* by the year 1246. And later, according to Ejō's writing, Dōgen-zenji get, had the idea that he wanted to make it into 100. So he started to write other, more chapters. And he wrote twelve after seventeen, ah 75. And the final one was *Hachi dainin gaku*. *Hachi dainin gaku* is, is the "Eight Awakenings of Great Being." That was Dōgen's final, last writing, about eight point of awakening. That was also Shākyamuni Buddha's last discourse. So, he wanted to make, you know, *Shōbō genzō* 100 chapters but he couldn't complete it, and he died.

And *Kesa-kudoku* is one of these twelve. So, today scholars think first, in 1240 he wrote *Den-e*, and later he revised it and wrote *Kesa-kudoku*. When you compare *Den-e* and *Kesa-kudoku* the most impressive difference is in *Kesa-kudoku* he wrote, no, not wrote, but he quote many kind of a stories from the early sūtras. And, like a story of the woman monk Uppalavanna, or Rengeshiki bikuni, and all other kind of a quote from the sūtras. That was not so done so often in Dōgen's early writings. In early writings he mostly quote from Zen literature instead of sūtras. But within this twelve-volume version there are lot of quotes from the sūtras and his comments are a little short, really short. He, so his writing, when we compare these 75 version, volume version of *Shōbō genzō*, and twelve, it's very different. Than, you know, Dōgen's writing, we kind of think typical Dōgen is all in 25, I mean, sorry, 50, 75 volume version of *Shōbō genzō*, and twelve volume version is almost like a quote from the important point of sūtra, and Dōgen-zenji wrote really short comments.

And, one of the reasons, you know, his writing style was changing is in, the year 1250, 1250, Dōgen's supporter or patron who helped or was asked to help Dōgen to found Eihei-ji, whose name was Hatano Yoshishige, he was a kind of a lord of that area of Eihei-ji, this person donated the entire set of Buddhist sūtras to Eihei-ji. So he, those, collection of sūtras became available to him. Probably that was why he change, not change but he started to quote many things from sūtras, and he didn't discuss so much about so-called Zen literature.

Anyway, this is, I think this was really written in 1240 but it was revised in later year, we don't know when. But somehow Dōgen-zenji left the date in the same, date in 1240. So the question here is, if he revised the original writing then that, you know, whether then they is not necessary any more or not? If we write, write some draft, and revised, and make the improved you know version, we discard [laughs] the original, you know, draft. If that is the case, we have to say that, you know 75 version of *Shōbō genzō*, if *Den-e* is included, is not a final version, it's a collection of draft, so Dōgen-zenji might rewrite or revised those writings. And that is the point. Today, Japanese Sōtō Zen scholar are studying, and discussing, and arguing [laughs] whether Dōgen change his thought or not but I'm not so much interested in that part.

Now I start to talk on why robe, or *okesa*, or *ōryōki*, and all other formal things are important in Dōgen's teaching. I think in order to do so I'd like to start from the very early Buddhist teaching. Four years ago when I talked on the *Sansui kyō* I kind of introduce very short sūtra or sutta from Sutta Nipāta²

² The prefix to "pāta" is not certain, maybe Samyutta which has section on causation, but the actual sutta appears to be the Kalaha-vivāda Sutta, in the Sutta Nipāta, Khuddaka Nikāya.
Pali Text Society's Pali English Dictionary (<http://dsal.uchicago.edu/dictionaries/pali/>)

and that was really interesting to me and I kept studying and trying to understand deeper about that sūtra. And that was really interesting to me to kind of make a bridge between early Buddhist teaching and Dōgen's teaching.

You know, we Japanese receive Buddhism twice. You know, once Buddhism came to Japan in the sixth century, officially, or actually a little earlier, unofficially. Since then, until early 20th century we studied Buddhism only through Chinese tradition. But after 20th century we started to study Pāli sūtras, or so-called Theravada tradition. And you know, Theravada Suttas or Nikāyas are translated into Japanese and it seems, you know, Mahāyāna Buddhism came through China.

And so-called Theravada Buddhism, or Pāli tradition are so different. And it was really interesting to me and it was a problem to me. "Why are these two so different?" And, and I liked both so I kept studying both but I couldn't really connect these two traditions. But, you know, later when I, you know, keep reading and thinking about this very short old sutta from Sutta Nipāta. Sutta Nipāta is considered one of the oldest Buddhist scriptures. You know, even in Pāli Nikāya, Pāli Sutta. Pardon?

[Student B]: [inaudible, a query about the name of the sūtra.]

Sutta Nipāta. Sutta Nipāta. Do you know Sutta Nipāta?

[Long pause.]

Nipāta. This is a collection of very short, Nipāta, very short suttas. This Sutta Nipāta is considered to be one of the oldest scriptures in Buddhism, as old

p. 198. **Kalaha** . . . quarrel, dispute, fight
p. 638. There are 6 vivāda -- mūlāni (roots of contention) . . .

as Dhammapada. I think you know Dhammapada, but the Sutta Nipāta is not so well known but there are at least one English translation.

It seems those two, at least those two, how can I say, not created, but compiled before the original separation of the Buddhist sangha. That happened about 100, about 100 year after Buddha's death. The sangha divided into two, between, into two, Theravada, so-called Theravada, and Mahasangīti. But at least these two collection of Buddhist teaching was made, not made, but compiled before that separation. Even Pāli Nikāya was handed down, you know, generation after generation, all were memorized. So those Nikāya was not written. It started to written down, I think, about the first century. So, you know, we consider the Pāli Nikāya much older than Mahāyāna sūtras. And, that is true, but the time those started to written down was around the same time. But among, even among the Pāli cannons those two are considered to be oldest.

And this short sūtra is considered by Japanese Buddhist scholars as a, older, older form of twelve links of causation³. Or, you know, even those twelve links of causation, or four noble truths, those are teachings, separate teachings, using the numbers, was made up, I'm sorry, not made up [laughs] what do you, what's a better word, kind of a systematic, or maybe like a formula, using the older material, after Buddhist sangha become, you know, institution. They, you know, so-called, Abhidharma teachers, create the system of teachings, systemized the Buddha's teachings and those teachings, set of teachings with numbers were kind of established, after those scholars started to systemize the

³ Twelfefold Chain of Causation (*pratityasamutpada*), which are ignorance (*avidya*), deed (*samskara*), consciousness (*vijnana*), name and form (*namarupa*), six sense-organs (*sadayatana*), contact (*sparsa*), sense-perception (*vedana*), desire (*trishna*), attachment (*upadana*), being (*bhava*), birth (*jati*), and old age and death (*jaramarana*).

Buddha's teaching. But these two much older than such work. So people, or Buddhist scholars think original teaching of Buddha might be, remain in these older scriptures. So we can see older version of Buddha's teaching about dependent origination. And using these, this is not the only one, but using different, but kind of similar version, of dependant origination, later so-called scholar monks established twelve links of causation. So, in this version it's much shorter, it doesn't have twelve.

So let me, this is short, very short, and kind of understandable, so let me read and introduce what the teaching is.

First said a questioner: "Whenever there are arguments and quarrels, there are tears and anguish, arrogance and pride, and grudges and insults to go with them."

This is the beginning of the question and I think this is really very familiar with us, the things happening within our daily lives, so this was the question, and the question was:

Can you explain how these things come about? Where do they all come from?"

So the question is very concrete. You know, these are the problems, or the troubles all of us experience in our daily lives so it's not philosophical at all. It's very practical, actual problem. Then Buddha say:

"The tears and anguish, that form arguments and quarrels," said the Buddha. "The arrogance and pride, and the grudges and insults that go with them are all the result of one thing."

From one thing those problems come about.

"They come from having preferences, [repeats preferences] from holding things precious and dear."

So we prefer one thing and hold, and cling, and attach ourselves to that thing and we hate other things. According to Buddha that is cause of these problems.

“Insults are born out of arguments, and grudges are inseparable from quarrels.”

This is Buddha’s answer, and this word “preference” is the same word in the twelve links of causation as craving or attachment. Sanskrit word is uppadana.

And the person asked again, “But why, sir, do we have these preferences?”

Why do you have these preferences? These special things, special things to us that we like or to which we attach ourselves.

“Why do we have so much greed and all the aspirations and achievements that we base our lives on?”

You know, because of aspiration we try to do something and we make effort, and we achieve something, and we became proud of it, and we want to compare ourselves with others, and we want to be better than others. That is the causes of arguments and quarrels.

“Where do we get them from?”

That’s the question. Then, Buddha said:

“The preferences, the precious things,” said the Buddha, “come from the impulse of desire.”

Impulse of desire is first in the twelve links of causation so this sūtra goes against, different, opposite order. You know, preference is number nine and first, or impulse of desire, is number eight of twelve links of causation. So, last three are not there in this sūtra. Those three are becoming or existence, and birth, and old age and death. Those are not yet appeared in this teaching.

"The preferences, the precious things," said the Buddha, "come from the impulse of desire. So too does the greed, and so too do the aspirations and achievements that make up peoples' lives."

Another question.

"From where, sir, comes this impulse of desire?"

What is the source of this impulse of desire, or first?

"From where do we derive our theories and opinions, and what about all the other things that you, the Wanderer, have named such as anger, dishonesty and confusion?" Buddha says, "The impulse of desire, or thirst, arises when people think of one thing as pleasant and another as unpleasant. That is the source of desire."

This is "pleasant or unpleasant." The word is different but this is in complete version of the twelve links of causation that is "ju" in Japanese. "Ju" is a sensation or feeling, pleasant feeling and unpleasant feeling.

[Student C]: Did you say, I'm sorry, did you say some things that are "pleasant" or "present"?

[Laughs.] I'm sorry, p-l-e-a-s-a-n-t, pleasant. Present? Another unpleasant. Okay, then:

"Anger, confusion, and dishonesty arise when things are set in pairs as opposite. The person who is perplexity must train himself in the path of knowledge that the Recluse has declared the truth after realization."

Another question.

"But why sir is it that we find some things pleasant and some unpleasant?"

So the person keeps questioning, what is the cause of this thing?

“What could we do to stop that and this idea of becoming and disintegration? Could you explain where that comes from?”

Where does this pleasant and unpleasant feeling come from? Then Buddha said:

“It is the action [repeats, it is action] of contact, of mental impression that leads to the feelings of pleasant and unpleasant.”

So the feelings, or sensation, of pleasant and unpleasant arise because of the contact. Contact means contact between sense organs and the object of sense organs.

“Without the contact they would not exist, and as I see it, the idea of becoming and disintegration also comes from this source, from the action of contact.”

So contact between self and object is the cause of all these problems. That is what Buddha thought. And this contact is number six within the twelve links of causation. And the problem with, not the problem but interesting thing is next one.

“So what, sir, does this contact come from?”

The question is, where does contact come from?

“And the grasping [repeats grasping] habit? What is the reason for that? Is there anything that can be done to get rid of possessiveness and anything that could be eliminated so that there would be no more contact?”

How can we live without contact with others? If we don't need to live, if we don't need to contact with others then we don't need to have those old problems. I think it's really logical, if there's such a way to live, without contact,

and Buddha said there is. He said contact exist because of compound of mind and matter. Contact exist because the compound of mind and matter, mind, our mind, and matter is things, exist. The habit of grasping is based on wanting things. If there, if there was no wanting, no desire, no wanting, there would be no possessiveness. Similarly, without the element of form, of matter, there would be no contact.

This compound of mind and matter in Japanese is *myo-shiki* and in Pāli this is namarupa. Do you understand what this namarupa is? "Nama" is same in English as "name." "Rupa" is form; in this case this is material. The meaning of namarupa, namarupa is number four in twelve links of causation, but although the same word, but namarupa in the twelve links causation, and namarupa in this sutta is different. In the case, in the case of twelve links of causation, namarupa is something between contact, not contact, six, sense elements, right? No, namarupa is between consciousness, that is number three, and the six sense organs, that is number five, and number six is contact. In the case of twelve links of causation, this namarupa is something inside of ourselves. And in some English translation, in the case of twelve links of causation, this namarupa is translated as something like psycho-physical personality. Psycho-physical personality.

So this is something inside between consciousness and six sense organs. That means in the process of becoming adult, at certain time, you know, the six sense organs have not yet function, you know, but consciousness is there. There is some formation of personality. It's a combination of mind and material, in that case, body. Another trans [partial word], English translation of nama

rupa is mentality/materiality, brain and matter. So something, mind and body is not kind of yet separated. That stage of growth of human beings is called namarupa. But in this sūtra, namarupa is completely different.

According to Buddhist scholars that meaning is older than the meaning in twelve links of causation. And the meaning of namarupa in the older version of dependant origination is object, something outside of ourselves, so it's not a part of our body and mind. It's object of our mind. So to me this is really interesting because usually, you know, the same word inter-dependent origination and dependant origination are, you know, considered to be the most important teaching in entire Buddhism. But in the case of Mahāyāna Buddhism we call it interdependent origination, and in the early Buddhism it's called dependant origination. You know that, I think you know the difference.

In the case of dependant origination, "a" is a cause and "b" is a result. In that case "b" allows depending on "a". So this is one direction. It's "b" is not, [correcting himself] "a" is not dependant on "b". Only "b" depend on "a," so it's only one direction. In the case of twelve links causation, you know, first one is ignorance, formation, consciousness, and this process. This one depends on this one, and that one depends on that one, so it's only one direction. But in the Mahāyāna Buddhism, at least from the Nāgārjuna, it's not one direction, it's both directions. That's why we call this interdependent origination. In the case of twelve links of causation this is dependant origination, one direction. But if this namarupa is an object then the subject, the mind, and the object, namarupa, interdependent of each other. We could think this teaching is a kind of origin of Mahāyāna idea of interdependent origination. You know, our mind,

our individuality, our life, and things outside are interdependent. Well, that is really interesting to me. And, I'm sorry, I have to finish this [word unclear].

Buddha said contact exist because the compound of mind and matter exist. There is the object. So, the contact between self and others happens because of namarupa. And the meaning of namarupa or name material means, if the object, no, if there is only rupa, only material, you know, we cannot really make relationship. When we establish some relationship with object we name it. So this is a marker. [Note: From writing on the board behind him, marking pen for writing.] Marker is the name of this thing. And the name we put to this matter, marker shows the relationship between me and this thing. This means, I think this is a marker. And I use this to write something on the white board. You know, this is a relation between the person and this object. And not only the names, but I, you know, we often go further with this is important, or valuable, or useful, or useless. Our namarupa become more and more precise and we make decisions and definitions.

And we create a concept of what this is. That is possible because we can put names on this one. So, things exist as namarupa because of the relationship because this one and other, and the thing. That is the meaning of namarupa, the combination of name and material. If we don't have name about, about something we can't even think of it. We can, cannot even, how can I say, like or dislike because we cannot think about it. If there is, if we have some name, even if the name is something unknown, you know, it will start to exist within our life. So without this namarupa, without this relationship

between self and object, there's no such problems as the person who made this question, you know, mentioned. Buddha, another question:

"What pursuit leads a person to get rid of form?"

Or namarupa.

"And how can suffering and pleasure cease to exist?"

So if namarupa cease to exist, you know, then pleasant and unpleasant things cease to exist, then suffering and pleasure also cease to exist. This is what I want to know and this is really good question, I think.

And Buddha said,

I really like this part.

"There is a state [repeats "there is a state"] where form cease to exist."

Buddha said there is a state. I don't like the word "state" but, so it's possible that form cease to, or namarupa, cease to exist. That is,

"It is a state without ordinary perception [repeats "It is a state without ordinary perception"] and without disordered perception, and without no perception, and without any annihilation of perception."

That is, according to Buddha that is a state where namarupa cease to exist.

This word, "perception," in Japanese translation is "so." Same "so" as someone asked me this morning, "What is perception?" Thinking. When [one word unclear] Uchiyama-rōshi said, opening the hand of thought, that thought is same "so." that is perception. And what, to me, what Buddha said here, without ordinary perceptions, without disordered perceptions, without no perceptions, without any annihilation of perception, I think this is what we do now in our

zazen, by letting go of thought. By letting go. You know, perceptions are actually there, but it's not my perception, it's just a empty coming and going. So, it's there, but it's not there. And without disordered perception, of course, there are, you know, some ordinary, or, how can I say, ordinary or normal perceptions we usually think that is true, or correct.

But sometimes we have disordered perception, logically wrong, or just daydreaming, or fantasy. And without no perception, means, we cannot say there's no perceptions. It's there but, because we let go, we don't grasp, we open our hand. You know, perception is there, but I often say, so it is there but I don't think. Because we don't grasp, you know, so it is coming and going like bubbles in the water. We don't grasp, that means we don't take action using those bubbles coming up in our mind. That is what we do in our zazen, by letting go. So we cannot say there is no, there is no perception, it's there, but so, you know, without any annihilation of perception we don't eliminate our perceptions.

This is very, kind of logically speaking, kind of a strange way of things, but if we have some experience with zazen I think we can see what Buddha is saying. You know, a state without ordinary perception, and without disordered perception, and without no perception, and without any annihilation of perception, I think that is our zazen.

So what Buddha said, it is perception, consciousness that is the source of all the basic obstacles. Because of this perception, you know, the material becomes namarupa. So, when we let go of the perception or thought, then this is still there. But namarupa disappear, or namarupa cease to exist. Does that

make sense? When namarupa of this thing, that means our definition, idea, concept, evaluation, judgment, within our mind. If we let go of those things they cease to exist as a namarupa. This start to be as this, as, just as it is.

[Student D]: [says a word, inaudible]

Right! Rupa, only rupa, no nama. [Laughs.] So you know, there's, there's no way to cling to it. And, I think to me this has been my experience of zazen practice. This is when all, and everything, start to appear as Buddha dharma, and cease to exist as namarupa, and start to appear even to of ourselves as Buddha's teaching. As, you know, as Dōgen-zenji said, the sound of running stream is expounding of Dharma. And the colors of mountains start to see as Buddha's appearance. And that is when, I believe, that is when, as Dōgen-zenji wrote in the very beginning of *Genjō kōan*, all beings is Buddha Dharma. All beings cease to exist as namarupa, as my object of my desire, my understanding, my judgment, my evaluation, but it start to, how can I say, be, to be as this thing it is, without any, how can I say, grasping. So, when I read this short sutta and think many times, what, about what this means, and I found this is what, this is a difficulty, is a description of our zazen practice. We don't have much time. I'd like to continue two more points, so, I finish today here. Any questions? Please.

[Student E]: Would you said that, that, no, when there's nama, no, is that, you said that's without interpreting . . . you don't even have to say without judgment, without anything, you say without interpreting.

Right. And even, you know, we don't, in our zazen we do, really do not do nothing, even try to eliminate or try not to interpret, we really do nothing.

That is, to me that is what Dōgen-zenji called just sitting. So we really just sit and we have no subject/object relationship. Then the object and subject, not object and subject, but this body of five skandhas, and other things, you know, how can I say, become really one, one thing. Please.

[Student F]: When you're walking down the street and [a form?] is coming at you, you know, you have to get out of the way, right?

Yes. So, I'm talking about zazen. [Laughs.] I have to continue.

So, what, you know, when we stand up from our cushion, cushion, and get out of *zendō*, how this teaching works? That is about Dōgen's teaching about formality, or day to day practice, and that is how our zazen, in our zazen we are liberated from you, know, this dualistic relationship, but in our daily lives, you know, we have to think, and we have to make, make choice, and we have to make decision, otherwise we cannot do anything. In order to make decision and make choice we have to make discrimination. Which is better, or which is more appropriate, or what, what is the best thing for now. We have to think. So, *namarupa*, you know, come back. So this is not a one-time thing; once we experience this, *namarupa* never come back. But we find there are kind of a, a layers, you know in the kind of a, a surface level of our life; you know, we are, really, subject and object. Now I am speaker and you are listener. I'm talking what I understand through my experience and study, in a way you may understand. That is my, so you are *namarupa* [laughs] to me now. But when I sit in the *zendō* I never think about people understanding my zazen. So that kind of separation disappeared. So, [laughs] even hundred of people sitting, all people, if, when all people letting go of thought, then this is

really one thing, one zazen. No one see anything, no one judge anyone. And yet, once we stand up, and go out and get out of the *zendō*, we have to think. So namarupa come back. So how we can deal with, how we can not be with, how can we contact in a different way? Different way from, you now, create problems and makes our life suffering, suffering or, what is the word? I forgot word. Now my mind doesn't work. [Laughs.]

I need a rest so I continue to talk tomorrow. Thank you very much.

Initial transcription entered into file by Kaaren Wiken who attended the *Genzo-e* and was also able to add notes about actual events.

Reviewed and corrected by Tomoe Katagiri.

First review for correction to verbatim by Jean Selkirk.

Yuko Okumura listened to all the talks, answering questions and providing corrections including macrons for Japanese words. Minor edits she made in the process are not identified.

Jean Selkirk then input the corrections.

Shōhaku Okumura
GENZO-E RETREAT
San Francisco Zen Center
Sunday am., January 29, 2006 #3/14

I'd like to summarize what I said yesterday and I want to discuss two more points before starting to talk on the text of *Kesa-kudoku*. As I said, what I introduced yesterday was the older version of twelve links of causation. To me the difference between this teaching and twelve links of causation is very interesting. Is there marker [for white board]? Okay. You know, the twelve links of causation is a kind of a result of the effort of early Buddhist monks to kind of a make formula of what Buddha taught. I don't, I don't think Shākyamuni himself, you know, made such, you know, a system of teaching. But, when the Buddhist sangha became big, and many people come, and they need something, foundation of teachings. And that effort started right after Buddha's death. And the twelve links of causation is a final kind of a result of that effort, but before that there were many different versions. And after twelve links of causation were fixed, all, you know, the various versions created before, but almost, you know, hidden, not many people pay attention to those older version, and yet those are, remained as part of the older scripture such as Dhammapada [?], or Dhammapada, or other parts of the Nikāya.

The twelve links of causation is: First let me write in Chinese character. First one, *mumyo, gyo, shiki, myoshiki, rokunyu*. This is for myself, you don't need to write this [laughs]. *Ju, so, soku*, [Three false starts, then] *soku, ju, ai, shu, u, shō, roshi*.

In English. *Mumyo* is ignorance. *Gyo* is, in one translation, re-becoming. And *shiki* is consciousness. Can you read this? *Myoshiki* in one translation as I said yesterday, psycho physical personality. [Several words unclear, drops marker?] Oops. Thank you. We need six. Sense organs. And *soku* is [contact]. *Ju* is feeling or sensation. *Ai* is craving. *Shu* is grasping. *U* is becoming. *Shō* is birth. And old age and death.

- | | |
|--|---|
| 1. ignorance (<i>mumyo</i>) | 7. feelings or sensations (<i>ju</i>) |
| 2. action/deed (<i>gyo</i>) | 8. craving (<i>ai</i>) |
| 3. consciousness (<i>shikki</i>) | 9. grasping (<i>shu</i>) |
| 4. psycho physical personality (<i>myoshiki</i>) | 10. becoming (<i>u</i>) |
| 5. six sense organs (<i>rokunyu</i>) | 11. birth (<i>shō</i>) |
| 6. contact (<i>soku</i>) | 12. old age and death ¹ (<i>roshi</i>) |

These are twelve links of causation. We see these twelve links from this way and this way. They tried to find the cause of old age and death, and find, birth. And the cause of birth is becoming, and becoming, the cause of becoming is grasping, and we go further and further, and craving, feeling, contact, six sense organs, and psycho-physical personality, consciousness, re-becoming, and ignorance.

And traditional understanding is this is cause and result of three lifetimes. This is from four to ten is the present lifetime. Somehow because, I'm sorry, from three. Because of basic ignorance somehow we become, create karma and we becoming and we are born at this present lifetime. And we experience things, contact of six sense organs and some object, but in this twelve links of causation object is not included. That is the point. And then, we have feelings,

¹ List provided in transcript for clarity. <http://www.nst.org/articles/Chain.txt> cited for Japanese.

pleasant and unpleasant feelings, therefore we have desire, or grasping or hatred. And when we find something desirable, we crave it and we want to make it like our own. That activity become another cause of future lives. This is a basic teaching of twelve links of causation.

But as I said yesterday afternoon, the older version from Sutta Nipāta is a little different. It start from the kind of a concrete day-to-day problems. The first question was:

“Whenever there are arguments and quarrels, there are tears and anguish, arrogance and pride, and grudges and insult, to go with them. Can we explain how these things came about?”

So the question is about cause of very day-to-day, ordinary problems we, all of us experiences, so it’s not a matter of next, previous life and next life. It’s about this lifetime. And Buddha said that cause is, preferences, preferences is same as grasping, *shu* in Japanese. And in this, the Sutta Nipāta it’s cause, “I”, as the impulse of desire.

“And from where sir, comes from the impulse of desire?”

And they found pleasant and unpleasant sensation. Then he said:

“But why, sir, is it that we find some things pleasant and some unpleasant?”

[Several words inaudible, maybe “This is . . .”] Sensation or feelings.

“What could we do to stop that? And this idea of becoming and disintegration, could you explain where that comes from?”
And the Buddha said, “It is the action of contact.”

[One word inaudible.] So, Contact. In this Sutta Nipāta contact means, contact of, in this version there’s no six sensory organs. Contact means *shiki*, or

consciousness and in this version *myoshiki* or namarupa is not something like a psycho physical personality. This is an external object, so *shiki* and something as *myoshiki*, consciousness and *myoshiki*, contact our consciousness and external object, contact. Then, we have feeling, and craving, grasping, and actually take actions. That is the cause of the problems we have. So, in this version it has only one, two, three, four, five, six links of causation.

So, this is only within this lifetime, within our daily lives, how we can avoid, or become free from problems we have with other people within our community life. It is the point of this teaching of dependant origination and when they, I think, this is my guess, but when they create, established that teaching of twelve links of causation, they, one of the points they want to make clear is, you know, Buddha taught there is no Atman, and yet Buddha didn't negate transmigration, or rebirth. How rebirth is possible if there is no Atman? And this is one of the answers by the Buddhist teachers. That there is no Atman, still because of the karma caused by our ignorance, our life continues from the past life to the present life and the present life to the future lives.

But, in the older version that is not the point. Buddha only mentioned how we can be liberated, free from the problems we have in this lifetime. And one, one of the most important differences is the meaning of this namarupa. So, our practice is in relationship with others but in the case of twelve links of causation, this is kind of a personal effort, individual effort, to eliminate basic ignorance. That is the first cause of our problematic karmic lives. So, you know, when we start to practice following twelve links of causation our goal is to eliminate basic ignorance. And, you know, this basic ignorance is, belongs to

the previous life, and only Buddha, and only a small number of people named arahat, can see the past lives. So, this teaching can be completed by only Buddhas, and in the case of early Buddhism, Buddha is only one, one person, Shākyamuni. And a small number of brilliant people could complete this process and enter *nirvāna*, and they never come back. That, you know, that is point of practice.

In this version of dependant origination the problem is not the ignorance in the past, that is the first cause of our life, but problem is how we encounter and interact with other people. To me this is very different. But once twelve links of causation were established no one questioned. Even Nagarjuna didn't question about this teaching, so this become a sort of authority, a Dharma philosophy, and teachings were established.

But, when we study Dōgen-zenji, you know, this teaching, you know, our delusion and enlightenment, within relationship with others, is very important. That is what he said in *Genjō kōan*.

[Student A]: Could you say that again?

Hmmm?

[Student A]: Which [several words unclear]?

The older, [microphone seems to fall] I'm sorry, older parts of you know, problem. [Laughs. Pause while adjust microphone.] Sorry. Okay, thank you. You know, in the very beginning of the *Genjō kōan*, I think you are all familiar with, Dōgen-zenji said, my mind doesn't work so well so I have to read. He said:

Conveying yourself toward all things to carry out practice/enlightenment is delusion, and all things are [sounds like, "myriad dharma"] coming towards the self and carrying out practice/enlightenment.

In this case practice and enlightenment are one word, practice/enlightenment, practice/enlightenment or *shushō*.

Through the self is realization.

So, I think this is a definition of delusion and enlightenment by Dōgen-zenji, and according to him, you know, delusion, and enlightenment, or realization, is within relationship with self and all myriad things, or *banpō*. He said,

To study the Buddha way is to study the self. And to study the self is to forget the self. To forget the self is to be verified by all things, all the myriad dharmas.

So, to study Buddha's way is to study ourselves, and to study ourself, ourselves is to study, the, no, to forget the self. That means, because there is no such thing called self. Then, you know, the self and all living, myriad dharmas are, are, how can I say, existing together. It's not a matter of subject, object, or consciousness, namarupa, but we are living, existing together. Or, maybe, co-existing or inter-being is an expression of this way of being together.

To be verified by all things is to let the body and mind of the self . . .

Body and mind of the self.

and body and mind of others, all myriad Dharmas, drop off.

You know, this is a very important expression of Dōgen's teaching, dropping off body and mind. And, his teacher Tendō Nyojō-zenji said dropping off body and mind is zazen. So, our zazen is dropping off body and mind. And our zazen

allow us to put our entire body on the ground of inter-being, or interconnectedness, or the network of interdependent, dependant origination.

There is a trace of realization that cannot be grasped, so we cannot grasp the trace of partly realized, because realization is something we can do, or we can experience as my own, personal experiences. If I can see, and I, I can say I experienced such-and-such, then there is already separation between self and all living beings, or all beings. So, even though we experience, but we cannot say, "I experienced," because it's before our, how can I say, relationship as, as a subject and namarupa, as object. So, we can express this experience only in a relative way, like forget the self, or verified by all beings. You know, self as independent entity somehow make a way. So, our practice is, we endlessly keep expressing the ungraspable trace of this realization, living together with all beings, being together with all beings. You know, this is really important point when we study Dōgen-zenji. He, his not a definition, but understanding, or teaching, about enlightenment and delusion, therefore practice, practice is something that connect delusion and enlightenment, or practice and enlightenment together.

The relationship between self and all myriad dharmas is very important in Dōgen-zenji's teachings. It's not really a matter of, you know, eliminating our ignorance that exist inside, and take it away. You know, it's not like a, you know, cancer, a part of our body, and when that cancer [one word unclear, false start on "problem"?] makes, causes problem we can take the cancer away, then we become healthy. But that is not Buddha's, at least Dōgen's teaching. Dōgen's teaching is problems is causes, caused within the relationship between

self and others. So, somehow, we have to, how can I say, reshape the relationship between self and others. In order to do so we have to awake to the reality that we are getting together with all beings and there's no such thing called self.

You know, self is like, a famous analogy is bubbles in the water. Bubbles in the water. You know, we see bubbles so we cannot negate that, that there are bubbles in the water, but there is no such thing as called bubbles. You know, bubbles is just a condition of the air packed in the water, so only water and air are there, and certain condition or relationship, relationship between air and water is called a bubble. So, there's no such, you know, individual entity called bubble exist. And another relationship between water and air is clouds. You know, cloud, cloud is a way water exist, not exist, be in the air. So, there's no such things called clouds, it's just that air and water, same as, you know, bubbles in the water. And we are the same, we are like the bubble, and we are like the clouds. To awaken to that reality, you know, depending upon the causes and conditions of this entire network of interdependent origination, we, we are living and changing. That is so-called impermanence, and that is the meaning of egolessness; to awaken to that reality is the very basis to kind of reshape, reshape connection or relationship with others. That is, I think, the point of Dōgen's teachings.

And, as I said yesterday the key point of this, reshaping relationship between self and Buddha dharma is zazen. In our zazen, in our sitting upright, facing the wall, facing the wall mean facing nothing, there's no object, only the wall, and yet so many different, you know, things coming and going within our

mind. So, in our zazen it's really clear that all things coming and going are just bubbles. It's illusion, not the real thing, because we have no object in our zazen. You know, we have no object inside because we don't count breath, we don't watch breath, we don't work on *kōan*, well, we don't use mantra, we don't do any visualization, we just sit.

So there's no object. No relationship between self and object, both inside and outside. This is really one. There's no separation between the person sitting and the entire world, or all myriad Dharmas. That is what Dōgen-zenji described in *Jijuyū zammai*, in *Bendō-wa*.

When we sit and showing the Buddha mudra, this entire universe become enlightenment. That means, you know, to show Buddha mudra, means, mudra is like, mudra, in Japanese word is "*in*", that is like a stamp, and stamp in Japanese culture, or Chinese too, is like a signature, in American culture. That means if we found this stamp, this is guaranteed, this painting, or calligraphy, or writing, was done by this person. So when we find the Buddha mudra in our activity, this belongs to Buddha, that belongs to this person. I think that is the point of *jijuyū zammai*. It's not our *samādhi*, it's Buddha's *samādhi*, it's stamped by Three Treasures. You know, in our *kechimyaku*, or we put stamps of Three Treasures. That means this belongs to Buddha, Dharma and Sangha. And in our zazen we, you know, stamp this body and mind, and this activity, of Three Treasures. That means, this is not my personal effort to improve this person, become more, kind of a desirable beings, by accomplishing certain goals. But our practice of zazen is forgetting the self, then, you know, this is

activity of just sitting, with stamp of the Three Treasures or *Sanbō-in* was there.
That is the point of this zazen, our practice.

As Buddha said in the final part of, you know, this teaching from Sutta
Nipāta:

There is a state where form cease to exist.

Form or namarupa cease to exist.

It is a state without ordinary perceptions, and without
disordered perception, and without no perception, and
without any annihilation of perception.

To me, this, I don't like that word "state" but this is the same as, you know,
beyond thinking. Within our zazen all different kinds of condition are within our
mind, coming and going. But our zazen has nothing to do with those things.
Those are like a bubbles in the water, or clouds in the sky. But our zazen itself
being stamped by Three Treasures, or Buddha mudra, is beyond thinking.
Beyond thinking include thinking and no thinking, or non thinking, or *shiryō* and
fu-shiryō, that is *hi-shiryō*².

So, you know, our practice of zazen is that very pivotal point of kind of a
reshaping or changing the relationship between self and all the myriad things.
You know, the separation between self and object as namarupa, kind of
disappeared and we forget ourselves and we, we don't disappear. It's there, but
it's there as a part of the network of interdependent origination. And this
teaching, I think, or this teaching of Dōgen-zenji came from that Mahāyāna
teaching, of, especially the teaching in the Lotus Sūtra about the reality of all

² "Moon in a Dew Drop" glossary provides: thinking: *shiryō*; not thinking: *fu-shiryō*;
non-thinking: *hi-shiryō*; beyond thinking.

beings, or in Japanese, *shohō-jissō*. And this teaching of *shohō-jissō* or Merit of All Beings. And, I, in Dōgen's teaching, wearing *okesa* in a certain way, and using *ōryōki* in particular way, and venerate even the room or space when we enter the *zendō*, we bow to the *zendō*, and we bow each other when we meet. Why, you know, this practice is important, not important but meaningful, I think is coming from Dōgen's-zenji's understanding of the teaching of *shohō-jissō*, or, and *shohō-jissō* has something to do with, you know, the, this teaching of Buddha, you know, liberation, exist within relationship between self and other. That is called interdependent origination, not, not dependent.

I'd like to introduce Dōgen's teaching about *shohō-jissō* and our day-to-day lives. I briefly talk about our zazen practice and that is a key point to kind of turn around the relationship between self and others, and then how we can live, or how we should live on the basis of that awakening, is the point, I think. And one of the very important and helpful teaching about this point, what is the best way, or best relationship, or connection between self and all beings.

And you, know, food and eating bowls, and clothing, and space to live, or sleep, are the, you know, part of the most intimate, close things among, you know, myriad dharmas for us. So how we, what kind of attitude we have toward those things, food, clothing, and shelter is, you know, kind of a, how can I say, point we can, how can I say, examine our attitude toward all living beings, or all myriad dharmas. So we encounter with all myriad dharmas, we, we cannot contact all of all myriad dharmas at once, but we encounter certain person, certain food which is offered, and certain clothing which is available to us. What kind of attitude, attitude and idea we should keep to make the

connection, or interdependent origination between self and myriad dharmas is the point of Dōgen's teaching, in this case about the, the *okesa* or clothing.

And when he discuss about how to use *ōryōki* in *Fushukuhanpō* he really, clearly mentioned this point. So, I'd like to introduce the very beginning of *Fushukuhanpō*, is a part of *Eihei Shingi*. I'm sorry, *Fushukuhanpō* in English is "The Dharma For Taking Food." This is a part of *Eihei Shingi* or the English title of our translation. "Our" means me and Taigen Dan Leighton's translation of *Eihei Shingi* is "Dōgen's Pure Standard [repeats, "pure standards] for Zen Community." So, this is a part of regulations.

And this *Eihei Shingi* is a collection of six independent writings about different aspect of our practice life. And, of course, I think one of the most important and well known part of *Eihei Shingi* is *Tenzokyokun*. *Tenzokyokun* is instructions for *tenzo*. This *Fushukuhanpō* is teaching for the people who receive the food prepared by *tenzo*. So *Tenzokyokun* and *Fushukuhanpō* are one pair. So, in *Tenzokyokun* Dōgen taught people who prepare food how they use that work as a method, not a method but a way to express interdependent origination. And in *Fushukuhanpō* he taught how the people who receive the food prepared by *tenzo* can express the same attitude toward all beings, but in this case food and, food and bowl. So, basically *Fushukuhanpō* is the description of how to use *ōryōki*. Nothing philosophical except in the very beginning, as introduction, he described the very basic principle of receiving food.

And that, this is same as, you know, our attitude toward *okesa*. So I'd like to talk about this. And Dōgen mentioned about *shohō-jissō* or the reality of

all beings. If you have a copy of Dōgen's Pure Standards for Zen Community, this is page 83. Dōgen says:

A sūtra said, "If you can remain the same with food, all dharmas also remain the same; if all dharmas are the same, then also with food you will remain the same."

This "same" is a problem. The original word Dōgen used is "tō." We look up meaning of this *kanji* or Chinese character: "tō" is equality. And Dōgen-zenji used this word for example, like when he said "practice and enlightenment are one" he used *shusho-ittō*. And first I translated this *ittō* as one and equal but someone said "one and equal" doesn't make sense in English, so we translate this as "one and same." One and the same makes sense in English but one and equal doesn't make sense, so I translate this *tō* as same or sameness.

And this *tō* is, I have to be careful, [laughs] important word, so he discuss about this *tō*, equality and this sūtra he quote here is Vimalakīrti Sūtra. In the first part of Vimalakīrti Sūtra, Vimalakīrti, was a lay person, and yet he was very enlightened. And one time Vimalakīrti became sick, so Shākyamuni Buddha ask his disciples to visit him, to visit Vimalakīrti to console. But all his disciples rejected, because they had a very painful experiences with Vimalakīrti.

[Laughter.] I think you are familiar with this story. This expression appeared in the case of Subhuti. Subhuti, and also Mahākāshyapa. Both said, when they were begging, you know, in India, Buddhist monks beg food, so begging and food is connected. And both Mahākāshyapa and Subhuti were very excellent monks. Of course, Mahākāshyapa was the first ancestor in our lineage, and he became the leader of the sangha after Shākyamuni died. And Subhuti was considered the person who most deeply understand the teaching of *shunyatā*.

But when Mahākāshyapa did *takuhatsu* in the kind of a poor neighborhood, Vimalakīrti appeared and said, if you, you know, beg food only from the poor neighborhood you are, you don't really understand equality. So, you should, you know, beg from, food from the rich people too. And Vimalakīrti was very rich person.

So, Vimalakīrti kind of a criticized about Mahāyāna's practice. His practice was kind of very conservative, he tried to [*'prac,'* partial word] practice both simple and strong. Subhuti, Subhuti was also on *takuhatsu* and he, he came to Vimalakīrti's house. You know Vimalakīrti was very rich person, so Vimalakīrti, you know, said: "If you really understand the Dharma you have to, you really have to understand the equality of all beings."

And somehow, you know, in that sūtra, in that story, Subhuti didn't answer any questions from Vimalakīrti. That was a story, if, this is a very interesting story, so if you, but I don't have time to discuss in detail today, but if you are interested, please read the Sūtra of Vimalakīrti . Anyway, this is what Dōgen quote. When he said:

"If you can remain the same with food, all dharmas also remain the same."

You know, both Mahākāshyapa and Subhuti really, you know, penetrate the reality of all beings because they are very superior disciples of Buddha. So if you see the teaching of equality of all beings, that means no discrimination. There's no discrimination between fancy food and plain food. Then, if you understand the teaching or the Dharma of equality you should accept, you know, any kind of food, whether plain or fancy. If you, you know, want to get

only plain food, because fancy food, you know, causes attachment, then the person does yet really understand the Dharma of equality. That was the point of that story in the Vimalakīrti Sūtra.

And here Dōgen-zenji really stressed about this equality between food and Dharma. In the story in the Vimalakīrti Sūtra Vimalakīrti said: "If you understand the equality of all Dharmas, you also should understand the equality of all food." But Dōgen-zenji make a little twist and he said:

Just let dharma be the same as food, and let food be the same as dharma.

So, little different. Dōgen mentioned food and dharma are the same, instead of plain food and fancy food, but food and dharma should be the same, or *tō*. That means, you know, that food something material, and Dharma is truth, or reality, or teachings. We think, you know, Dharma is valuable or important but we don't, you know, usually appreciate so much about food, with just things we need to keep our life. But what Dōgen saying is we should really value the food same as Buddha's teachings, or Dharma as reality or truth. That is the point of this teaching in *Fushukuhapō*. So, Dōgen continued:

For this reason if dharmas are the dharma nature, the food also is the dharma nature.

Dharma nature is same as Buddha nature, in the, as a kind of Buddhist terminology. Buddha nature is about living beings and dharma nature is about things, or beings, lifeless beings, but basically the same thing, the reality of all, both living and non living beings. So, food and dharma should be equal, that is a point of Dōgen's. As we liberate, and value, and appreciate dharma we have to appreciate the food in the same way. That's why we have to venerate the

food we receive, and we have to venerate the bowls we use to receive the food.

And,

If the dharma is suchness,

Suchness is reality itself, thusness.

If the dharma is suchness, food also is suchness. If the dharma is the single mind, food also is the single mind. If the dharma is bodhi,

Or awakening.

Food also is

awakening or

bodhi. They are named the same. . .

This, there are many same, word "same" appear many times in this section but this same is same, that *tō*. And what, Dōgen pointed what this *tō* means. So I talk later.

They remain the same and their significance is the same.
So it is said that they are the same.

"They are the same" means the food and dharma are the same. So we should keep the same attitude toward food and toward dharma.

A sūtra says, "Named the same and significance the same, each and every one is the same, consistent with nothing extra."

And Mazu, Mazu [709-788] is one of the most famous Chinese Zen master.

Mazu said, or [two words undecipherable]

"If the dharma realm is established, everything is entirely the dharma realm.

Dharma realm is *hokkai* or dharma world, or dharma universe.

If suchness is established, everything is entirely suchness.

So food and everything we receive, or *okesa*, is the same. Everything we encounter is suchness.

If the principal is established, everything is entirely the principal. If phenomena is established,

Principal and phenomena is *ri* and *ji*, something ultimate reality and phenomenal or reality are concrete reality.

[repeats] If phenomena is established, all dharmas are entirely phenomena." Therefore this "same" is not the sameness of parity or equality,

That's why, because Dōgen said this *tō* is not equality, that's why we translate as "same." He clearly said this is not, this doesn't mean, you know, equality of, you know, kind of a, by comparing two separate things. But this is oneness of all beings, as reality of all beings.

but the sameness of awakening to the true sameness.

This "awakening to the true sameness" is a translation of anuttara samyak sambodhi. The Chinese translation of anuttara samyak sambodhi, or ultimate or supreme awakening, is *mujō shō tō shō gaku*³. [Repeats as writes on board] *mujō shō tō shō gaku*. This *tō* is same *tō*. And *mujō* is a translation of anuttara, nothing beyond this. So, *mujō* means unsurpassable. And this part, *shō* is anuttara samyak, this is part of samyak, and this is a part of sambodhi. Both "sam" means true, or real, or right. *Shō* in *Shōbōgenzō*, and *tō* is equality or sameness, and *gaku* is awakening. So what he said, the word

³ From Dōgen's Pure Standards for the Zen Community, glossary, *shōtōkaku*.

Vimalakīrti use, as equality or *tō*, same, sameness, you know, with different fancy or plain food. This *tō* is the *tō* within anuttara samyak sambodhi. So, this awakening is the way we see all myriad dharmas as the same, as *tō*. Truth, equality of all beings without any discrimination, or classification.

We see what Buddha sees, everything equally. There's no value judgment. That is anuttara samyak sambodhi and that is how we should see the food in the case of eating. And what we should see, the things, the material of *okesa*. So this attitude of receiving any food prepared by Tenzo, or donated by lay people, is a practice of this anuttara samyak sambodhi. Receiving everything with gratitude, without making discrimination. That is very important point of when we practice *takuhatsu*. I think I'm going to talk on Ryōkan's poem about *takuhatsu* at Berkeley Zen Center on Saturday, after this *Genzo-e*. And I, I think I'm going to talk about my experience with *takuhatsu* but *takuhatsu* is a really an important and wonderful practice but it's not possible to practice in this country yet. I think, I hope someday become possible because *takuhatsu* is really an interesting, important, and difficult practice, to, you know, receive, encounter and receive all different things from all different people with the same attitude, same gratitude.

Anyway, so Dōgen said this equality or sameness is the sameness of Buddha's supreme or ultimate awakening. And,

Awakening to the true sameness . . .

This anuttara samyak sambodhi.

is the ultimate identity [of all the suchnesses]

Excuse me [coughs and repeats] “the ultimate identity [of all the suchnesses]”

from beginning to end.

This is, let me read a little more.

The suchness of the ultimate identity from beginning to end is the genuine form of all dharmas, . . .

This genuine form of all dharmas is translation of *shohō-jissō*, true form of all beings, or reality of all beings, from the Lotus Sūtra. And

which only a buddha together with a buddha can exhaustively penetrate.

So, this is Buddha’s awakening, you know, the reality of all beings.

Therefore, food is a [the] dharma of all dharmas, which only a buddha together with a buddha [can] exhaustively penetrate.

So food, how we receive food, with gratitude, without making discrimination, or saying, preference, or like and dislike, is the practice of anuttara samyak sambodhi, and practice of reality of all beings. And,

Just at such a time, [repeats, “Just at such a time”] there are the genuine marks, nature, substance, power, function, causes, and conditions. For this reason, dharma is itself food, and food is itself dharma.

So he is discussing the identity of food and dharma.

These, so, these things I read are Ten Suchness.⁴ The teaching of the Ten Suchness from the Lotus Sūtra. [Writes on board.] Let me write down in Japanese first, I mean, Chinese.

1. *sō*
2. *shō*
3. *tai*
4. *riki*
5. *sa*
6. *in*
7. *en*
8. *kai*
9. *hō*

And, what is the last one? .

10. *hommatsu kukyō-tō*

In this translation, this *sō* is, is marks.

[Student B]: [unintelligible question, maybe, "Isn't there another one?"]

Is there another one? [Laughs.] Marks are, common translation is form. You know, I discuss about *musō* yesterday. That is no form, this form. And *shō* is nature, *tai* is body, in this translation we translate as substance. *Riki* is power, or energy. In this translation we have power. And *sa* is function, or

⁴ [Accessed verify list: <http://www.rk-world.org/ftp/thought3.html>.] **THE TEN SUCHNESSES.** This doctrine consists of ten words prefaced by "such a" or "such an": "such a form" (*nyoze sō*), "such a nature" (*nyoze shō*), "such an embodiment" (*nyoze tai*), "such a potency" (*nyoze riki*), "such a function" (*nyoze sa*), "such a cause" (*nyoze in*), "such a condition" (*nyoze en*), "such an effect" (*nyoze ka*), "such a recompense" (*nyoze hō*), and "such a complete fundamental whole" (*nyoze hommatsu kukyō-tō*). This doctrine reveals the deepest reality of the existence of all things in the universe, which is called the principle of the Reality of All Existence (*shohō jissō*).

work. *In* is cause, *en* is conditions. *Ka* is result. *Hō* is not here in this translation, but *hō*, what is *hō*? Let's see. Oops. Oh, retribution. Retribution. And *hom* [partial word], the final one, *hommatsu kukyō-tō*, [sounding out] *hom*, *matsu*, *kukyō*, *tō* is the expression we translated as, the ultimate identity from beginning to end. Ultimate, *kukyō* is ultimate. *Tō* is identity or sameness or equality of, from the beginning to the end. And beginning to the end means from number one to number nine.

And my understanding of this teaching of Ten Suchness as a reality of all beings, or the true form of all beings, is first five show the uniqueness of each and every being. Each being has its own unique form, and unique nature, and unique body, and substance, and power or energy. And each one of us, or each one of beings has its own function or work, something we can do. So, first five refer to the uniqueness of each being, and last, next four, from #6 to #9, is a connection, or relationship within time and space.

You know, *in* and *ka* is a relationship within time. The, thank you. Most well known example is seed and fruit. When we plant a seed of a certain, you know, plant, we, you know, we can get certain fruit. If we planted apple tree, then we get apple as a result. So, the seed and fruit are *in* and *ka*, *kai* actually mean fruit, is a relationship within time. When seed was planted on certain place, which had certain conditions, that is *in*. If seed is, you know, kept in a dry place it doesn't sprout. So, in order for seed, in order for seed to sprout and grow, the seed needs certain conditions such as humidity or certain temperature, or sunlight or nutrition from the earth, soil. Those are the conditions that support the activity or practice of seeds.

So this number seven is a connection within space. Without a connection, or support, or relationship with others, from others, the seed cannot grow. Cannot exist even. And when a seed has certain conditions and keep practice, keep feeling, keep working, then it, you know, bloom flowers and bear fruit, and that is not the end of the story. But when certain plant bear fruits, even flowers, it has something to offer to other beings. You know, when we see a flower blooming somehow, you know, we feel good, we, the flower makes us happy. That is not the purpose of the plant to, you know, bloom flowers, but as the result of the practice of the plants, the plant makes us happy, even though that was not the primary, you know goal of the fruit, of the plants. The goal for the plants is to produce seed for next generation, and continue their lives. But somehow when a, a plant bear, bloom flowers, or bear fruits, they offer something to others. Or when flower blooms, famous Ryōkan poem is, bees or butterflies come to, you know, get the nectar, and bees or butterflies help the flower, you know, to spread the pollen. So there is an interconnection between the result of this, you know practice and all other beings.

So number seven and eight is a connection within space. So all together the teaching of Ten Suchness, I think, is each and every being is unique. You know, we are living, net of interdependent origination and the thread is transparent so we cannot see the interconnection and yet we are all interconnected. So without the support, or relationship with others, the knot cannot exist, same as bubble or clouds. So, we cannot say, you know, each independent entity; each kind of a condition of causes and condition within this entire network. And we are supported to be, to live as ourselves and by living free, living our life, we also support others. That's how, you know, we are living

together with all beings. So, the, my understanding of this teaching is; first five is the uniqueness of each and every beings. And next four are interconnection with all other beings. And the final tenth, ultimate equality or identity from beginning to the end, means those nine are not nine separate, independent items but this is just one thing. That is what this expression *kukyō-tō*, ultimate identity, means. Oops. Please.

[Student C]: Earlier, just before you went into this, you said that this practice wouldn't work in the United States.

I mean the practice of *takuhatsu*, begging.

[Student D]: Begging?

Is not yet quite possible, that is what I said. Well let me finish, you know, this teaching on *Fushukuhānpō*. Finally he said,

This dharma is what is received and used by all buddhas in the past and future.

"This dharma" means the identity of all nine things, that means interconnectedness. And each and every thing, all dharmas, exist only as a part of this, inter, network of interdependent origination. And we kind of venerate this entire network. That means, we venerate each and every thing within this network. And in this case food is a part of this network. So we should receive food the way Buddha received any food he was offered. In, in practicing with that attitude, we practice Buddha's awakening, that is *anuttara samyak sambodhi*, to see things equally, or as an identical, or oneness, without any discrimination. That is how, why we receive food, and use *ōryōki*, in a very, how can I say, respectfully, you know, most respectful and thankful way. This is

our expression of our gratitude toward this network of interdependent origination. And each and every beings, while living beings, especially the *tenzo* and the people working in the kitchen, or people who offered the food, or even the nature, which any food is a gift from the nature, by receiving food without saying like and dislike, we express our gratitude, and also awakening to the reality of all beings in which we are a part of it. And finally he said,

This food is a fulfillment that is the joy of dharma [repeats, "joy of dharma"] and the delight of meditation.

"The joy of dharma" is *hōki* and delight of meditation is *zen netsu*, the delight of Zen.

[Student E]: [inaudible]

Zen? Delight, delight. D-e-i, I'm sorry. [Laughs.] D-e-l-i-g-h-t. Joy. You know, this is kind of a Dōgen's teaching, why we have to use *ōryōki* in certain ways to show our respect, gratitude, and awakening to the, you know, interdependent origination that support our life. That the only way we can exist. And when we study, you know, *okesa*, this is really important. You know, this text, *Kesa-kudoku*, is not so difficult to understand. It's not like a buddha nature or *Uji*; it's not so philosophically difficult. It's rather, you know, simple and we can see another aspect of Dōgen-zenji. When we read *Kesa-kudoku* he is not the scholar, or, I mean, he's not a philosopher, but he's a, how can I say, what is the word, but he's a very good student of Buddha. With faith, not so much philosophical idea, but he's really humble student of Buddha.

Well, we don't have much time. I wanted to mention another point but this morning we don't have time so I will talk in this afternoon, and start to talk on the text. Any question or comment? Please.

[Student F]: [Inaudible] These nine things are called what?

These ten are called the Ten Suchness.

[Student F]: Ten Suchnesses.

Okay? And also this is called *shohō-jissō*, reality, or true form of all liv [partial word, correcting himself], all beings, or all dharmas. Okay? Please.

[Student G]: When you were talking about the dependant origination earlier, you said it begins with ignorance and focuses perhaps more on personal liberation [five to six words unclear] when you were discussing interdependent origination you said that it focuses more on inter-relationships. I'm just curious, these ten seem to harmonize both of those ideas in, in the first and second house. Do they, does this come later, or?

I think this includes both teaching, you know, within time. We need to work with, you know, how can I say, sequence of this continuation of, of karma, within time. And within space we are living together with all beings. So this is a kind of a integration of both. So it's not the direction of one thing, and taking another thing. Okay? Please.

[Student H]: Hi, it's very simple, but I really wondered why did, why did, you pick this thing to study, because the *Shōbōgenzō* is four books, and I looked yesterday, so many things are there.

Yes, there are so many things but we have to study one by one [Laughs, laughter].

[Student H]: Why this is so important?

Well,

[Student H]: Or is it important?

I think we understand why *okesa* is important for Dōgen when we read this text. And *okesa* is also important personally, in, in my lineage. My teacher's teacher was Sawaki Kōdō-rōshi and he put very much emphasis on *okesa*. He, one of his most famous saying is, "Shave your head, put on, wear *okesa*, and sit, that's all." Very simple. So in my lineage, you know, *okesa* is really important, and also, you know, many of you have already, wearing *rakusu*. This is simplified form of *okesa*, and why you wear *okesa* or *rakusu*, what is the meaning of this, you know, "wearing"? That is what, you know, Dōgen-zenji is writing about in this text. So at least in our practice as a student of Dōgen-zenji, this is very, one of the most important part of his teaching.

And to me, important point is, you know, Dōgen's philosophical teaching is very difficult, and subtle, and deep. But because of this kind of formal teaching, like using *ōryōki* as an expression of our awakening and gratitude, and wearing *okesa*, you know, we can do this. Without even, we don't understand Dōgen's that kind of difficult teaching, we can practice what Dōgen taught, and we can really do what Dōgen is discussing in his very difficult writings. So if, you know, we cannot, or we don't have such a kind of a formal, concrete practice, only people who could understand, who can understand difficult teaching of Dōgen can be Dōgen's disciple. But because of, you know,

there is, when you know, concrete practice using our body, even though we don't really understand intellectually what he is discussing, still we can practice what he's teaching.

So it's very, to me, you know, I have been practicing, you know, as Dōgen's student for more than 30 years but at least first, first 25 years I really don't, didn't understand what Dōgen was talking about. Of course I understand some expressions, but I don't, I didn't really understand, you know, the, the deep meaning. Still, because there's a form, like a sitting, and using *ōryōki*, and *takuhatsu*, or wearing robes, you know, I could continue to practice until I really start to understand or, or that Dōgen's teachings start to make sense to me. So, I think this is really important teaching, and also practice. Okay? Thank you. Thank you very much.

Initial transcription entered into file by Kaaren Wiken who attended the *Genzo-e* and was also able to add notes about actual events.

Reviewed and corrected by Tomoe Katagiri.

First review for correction to verbatim by Jean Selkirk.

Yuko Okumura listened to all the talks, answering questions and providing corrections including macrons for Japanese words. Minor edits she made in the process are not identified.

Jean Selkirk then input the corrections.

Shōhaku Okumura
GENZO-E RETREAT
San Francisco Zen Center
Sunday pm., January 29, 2006 #4/14

When he discuss about *okesa*. That is, poem. As I said, this *Kesa-kudoku* actually [break in recording] was written in 1240, the year 1240. And I introduced six writings, or chapters of *Shōbōgenzō* he wrote in this year. Within those six chapters it seems there is one kind of hidden motif of Dōgen, and that is mountain. And when I, we had the first *Genzo-e* here on *Sansui-kyō* that was also written in 1240. I think at Green Gulch I talked about this poem. This poem is by Su Shih, the very well known Chinese poet in Sung dynasty. And at the time I didn't know, [laughs] but later when I worked on the translation of *Eihei Koroku*, or in English, The Extensive Record of Dōgen, I found his verse. Dōgen's, Dōgen may composed his verse following Wanshi¹, Wanshi, is Chinese Sōtō zen master Dōgen really respected. And Dōgen composed his own poem following Wanshi's poem, and Wanshi's poem was based on Su Shih's poem. So there are three poems. And Dōgen-zenji didn't quote the original poem by Su Shih, but it's helpful to know what Dōgen want to say. I will first introduce Su Shih's poem.

This is a poem, very famous poem about Mount Lu. Mount Lu is a well-known mountain in China, for its beauty, and it's also sacred mountain. Let's see. Su Shih's, or his, another poem, another name is Su Dong po, or in Japan it's Toba. So, Toba. And you know, another chapter of *Shōbōgenzō* he wrote in 1240 was *Keisei-sanshoku*, the sound of valley stream and colors of mountain.

¹ Hongzhi Zhengjue (1091-1157). Full Japanese, Wanshi Shōgaku.

Entire chapter of that, entire chapter, was about Su Shih's poem. You know, the poem, the, let's see, which is the most, anyway, it's okay.

The sound of a stream is his long, broad tongue,

Tongue?

the mountain his immaculate body. These evenings' 84,000
verses, how will I tell them tomorrow?

So this poem was also written by Su Shih, and Dōgen makes comment on this poem in the *Keisei-sanshoku*.

And this is another poem by Su Shih on Mount Lu. So is, let me first read the entire poem.

Regarding from one side an entire range, from another a
single peak, far, near, high, low, all its parts, different from
the others. If the true face of Mount Lu cannot be known, it
is because the one looking at it is standing in its midst.

Do you understand the meaning? Good. This is a translation by the American scholar Beata Grant from the book titled, entitled Mount Lu Revisited. This is a book on Su Shih. Anyway, I don't agree with her translation of last two lines. That is:

If the true face of Mount Lu cannot be known, it is because
the one looking up it is standing in its midst.

In this translation it said "if," but I don't think this is "if" clause. So if I translate these two line it say something like this, "I don't know the true face of Mount Lu simply because I am in the mountain." I think it is different. If, you know, "If the true face of Mount Lu cannot be known," means because I am still in the mountains, I cannot see the true face of mountain, but if I get out of mountain,

then I can see it. But, that, I don't think that is what he is saying. That means, he cannot see the true face; you know, true face, in this case, this true face of Mount Lu and true face of ourselves. "Seeing true face" is another expression of awakening. But I, I think what Su Shih saying is, it's not possible to see the true face of Mount Lu because I am in the mountain. Excuse me. I must be careful.

[Student A]: Could you write down Su Shih's name and [two words unclear] revisit it.

Okay. Oops [drops marker]. You mean in English. [Laughs, laughter.] Su Shih, Or another name is Su Dong po. Let's see. And how, how, another thing?

[Student A]: Mount Ru, how do you, is it R-y-u?

L-u.

[Student A]: Thank you.

Mount Lu. Please.

[Student B]: Is that also Dong po, it that the same, Hu, Huang po?

No, Huang po is name of a great master, Rinzai's teacher, Ōbaku. This is Su Shih or Su Dong po, or Toba.

I'll, I think, you know, this is "if" clause because Su Shih used the word, when she said "it cannot be known," he used the expression *fu shiki*, "not know."

And this expression appeared in the dialog between Bodhidharma and the Emperor Wu. When Emperor Wu said, "Who are you in front of me?"

Bodhidharma said "*fu shiki*," "I don't know." So, this expression, *fu shiki*, is a kind of a positive expression of "not knowing." So "not knowing" is a kind of an expression of Su Shih's awakening. We cannot know, and that is okay. That means to see the true face of Mount Lu as an object is not possible, and that is fine. You know, this means to me, I think, this means, this Mount Lu is, well it's pretty, [laughs] is I think, entire network of interdependent origination. And, we are in the mountains, therefore we cannot see this entire mountain from outside. When we see mountain from inside, you know, the moun [partial word] you know, appearance, shape of mountain is, is always changing depending upon where we are. You know, in the first line he said, "Regarding from one side an entire range." That means when we see this mountain from certain point this is a part of the range. So it's not a single peak, it's not independent. It's a part of the continuation of the mountains. And Mount Lu is only part of it. But from another, a single peak, you know, when we see another, the same mountain, from another angle, this mountain looks really like one single peak.

There's a famous mountain in Kyōto named Mount Hiei. That Mount Hiei is the same. I practice at Antaiji, Antaiji located in the west, west side of Kyōto, and Mount Hiei was east side. So from Antaiji, I could see Mount Hiei every morning, every day, always. When we see Mount Hiei from that part of Kyōto side, it's really one single peak, it's highest peak, among the, other, you know, around Kyōto, the other one, not so many high mountains. Mount Hiei and another one, Mount Atago are two little bit high, only 800 or 900 meters. So not very high, but higher than others. So, it seems like Mount Hiei is one single peak, but when we see the same mountain from opposite side, the side of Lake Biwa, we cannot see which one is Mount Hiei, it's really part of a range. So, this

means, depending on where we are in the network of interdependent origination, this network seems very different. And we cannot see it as object because we are part of it. We have to see this world only from inside. So, I cannot see the entirety of this world. And that was, I think, Su-shi's awakening to the reality, so it's not a matter of we can see the true face of Mount Lu. Which one, you know, single peak? Or part of a range? Which is true face of Mount Lu? We cannot see. And to know that we cannot see, to know that we cannot know, is knowing, of the true nature, or true face of Mount Lu.

So, this is same as, for example, you know, when we, I studied physics when I was a high school student, depending upon how to observe light can be a single particle, and also light is a wave. When we see light, light, as a single particle it's independent being [or thing], but when we see it as wave there is no independent things, it's a part of entire movement. And Mount Lu is the same, and our life, each one of us, is the same. We are independent, like a single peak from one side, but from another side we are just, you know, a part of a wave, or movement. No single, independent, independent entity called Shōhaku, from another side. So, we don't know which is true face of this person. And to know the true face of this person is to know that I cannot know.

I think,

[Student C]: Could you repeat the whole poem once again?

Regarding from one side an entire range, from another a single peak, far [says "comma"], near [says "comma"], high and low, all its [repeats "part, its"] parts, different from the others.

If, this original translation is,

If the true face of Mount Lu cannot be known, it is because
the one looking at it is standing in its midst.

Okay? This is original poem by Su Shih. And, Dōgen-zenji, and before that, Wanshi-zenji, Wanshi in Chinese pronunciation [is] Hongzhi, Wanshi is a very well known Chinese Sōtō Zen master about 100 year before Dōgen. And Dōgen-zenji really respected this person. And this person, Wanshi, is famous for his poetry. And he, Wanshi, wrote, collect 100 *kōans*, *kōan* stories, and made verses on each *kōan*. That was called Wanshi Juko. And later, around the same time with Dōgen, that, another Chinese master, whose name was Bansho Gyoshu² in Japanese pronunciation, made a commentaries on these 100 *kōan* and Wanshi's poems or verses. And that became *Shōyō-roku* or the Book of Serenity. So, the verses in Book of Serenity were written by Hongzhi, or Wanshi, so he is also a very well known poet. And Dōgen-zenji quote Wanshi's poem following, I think, Su Shih's poem of Mount Lu. So I introduce first Wanshi's poem, and Dōgen-zenji composed his own poems following Wanshi's , so these three are connected each other.

And Wanshi's poem is as follows:

With Coming and Going

With coming and going, a person in the mountains
understands that the blue mountains are his body, the blue
mountains are the body, and the body is the self.

So where can one [repeats "where can one"] place the
senses and their object?"

This is Wanshi's poem. [Repeats poem without the title or repetition]. You know, senses and their object is same as from the Sutta Nipāta, the

² Wansong Xingxiu in Chinese, (1166-1246).

consciousness and namarupa. There's no such separation so this poem mean, means a person in the mountains, the person in the midst of the mountains, coming and going within the mountains. And as Su Shih said, cannot see the true face of Mount Lu. And it's not a matter of whether we can see it or not, but this person at least understand that the blue mountains are his body.

So, in this case [walks to board and draws a circle filled with hatch marks] this is the mountains. So, for the person who are born, and are living, and dying in this mountain, this entire network of interdependent origination, is his body. Because there are no such, no separation between the person and those, all those threads or connections. And the blue mountains are the body, and the body is the self, so our practice is not to see, to find, the true face, or true face of this network, or true face of each one of us because, it depend, depending upon where we are, it looks different. And we cannot say which one is true face. But important point is coming and going, that means living within this mountain, as, you know, this entire network, entire mountain is our body, our self. So there's no way to separate ourselves as a consciousness or subject, and others as object of sense organs. So this is entire one thing, oneness. And this is how, you know, from what Buddha said in the Sutta Nipāta, how, you know, namarupa, namarupa disappear. This is Wanshi's poetry.

Dōgen-zenji's poem is as follows. He says:

A person in the mountains

So he, you'll see Dōgen uses Wanshi's expression.

A person in the mountains should love the mountains.
[Repeats, "A, a person in the mountains should be, love the

mountains.”] With going and coming the mountains are his body. [Repeats, “The mountains are the body.”]

and here Dōgen says the same thing as Wanshi but next he said,

but the body is not the self. So where can one, [repeats “where can one”] find any senses, or their object?

Basically same thing, but I really like this expression, “a person in the mountains should be the person who loves the mountains.”

[Student D]: Could you repeat the third line again? Is it the same as. . .

Third line?

[Student D]: Yes.

“The mountains are the body, [says “comma”] but the body is not the self.” Wanshi said the body is the self. But Dōgen said body is not the self. It’s a kind of a, a, you know, delicate point, but if we think this entire network is our body and if we say, this is myself, it’s a kind of dangerous thing.

Like, you know, sometimes we, even in Zen, we have expression such as “big self.” And I think the expression “big self” and “small self” are dangerous. Big self can, means Atman. If we, cling, if we seek to know this entire network as myself, and we are the small self part of it, then, you know, it’s different from what Buddha taught. If we seek this one fixed thing as a part of this network, and this network as another fixed thing, then it sound like Atman. So, even though I, you know, draw the circle [on the board], there’s no such circle. If we, you know, make a circle that means we make separation between inside and outside of the circle. So, you know, in order to, [laughs] to talk something we have to make the circle, but please understand there is no such circle. It’s

just a connection of all beings. And so, "where can one find any senses, or their object?" This living and dying, or being born, living and dying, within this network of interdependent origination, is our life. And according to these three poems this is Mount, Mount Lu, and we are living within the Mount Lu, and this entire mountain, including ourselves.

And, another word for this Mount Lu is myriad dharmas. In *Genjō*, myriad dharmas or 10,000 dharmas, all things in *Genjō kōan*. And we are part of the myriad things. That is what, you know, Mount Lu means, to me, at least. The chapters of *Shōbōgenzō* he wrote in 1240, somehow he used expression from these poems, without explanation. For example, in *Raihai tokuzui*. Have you read *Raihai tokuzui*? And *Raihai tokuzui* is "Attaining the Marrow - Through Making Prostrations."

In this chapter Dōgen-zenji quote a story about a woman, Chinese woman Zen master whose name was Massan, and his, I mean, her main disciple, Kankei Shikan. And one part of their conversation was, what is the top, pinnacle of Mount Massan, where this Zen master lived? And Massan, the woman Zen master said, "[sounds like "rocho, rocho"] means "The top is never exposed." Exposed? Then Kuan-ch'i Chih-hsien asked another question, "What is the master of the mountain like?" in the original story. And Massan said, "It's not the matter of form of man and woman, or male and female." There, in the, in the original story, the expression in the, in the question was, "What is the master of the mountain?" That means Massan herself. But, *Raihai tokuzui*, if we read it carefully, Dōgen-zenji change the, one word. Instead of "master of the mountain" he used "a person in the mountain." "Person in the mountain,"

that is from Wanshi's poem, Wanshi's and Dōgen's poems. Without saying anything, Dōgen somehow, you know, changed a little, tiny expression and if we are not careful we overlook it, them. But if we read it carefully, and we know Dōgen changed even that only one word, we, we understand the mountain, you know, in that conversation between Mount Massan and her disciple is about this mountain, not a mountain, particular mountain in China.

So, that expression, "person in the mountain," appear in *Raihai-tokuzui*. And of course the entire writing of *Keisei sanshoku* is about this mountain. And in *Sansui kyō*, or Mountains and Water Sūtra, Dōgen said something like, "Although is said that mountains belong to the country," country or nation, we usually think mountains belong to a nation or the country, but actually he said, "actually they belonged to those who love them." I think if you, if you read *Sansui kyō* carefully you will find this expression. And Dōgen never say this came from these poems, from Shu shi, or Wanshi, or himself. He just put it there. So, unless we are careful we don't really realize this is from that poem. Please.

[Student E]: Do these three poems appear published together anywhere?

This appeared, in, so this is a part of *Eihei Koroku*. I'm sorry, part of the Dōgen's, Extensive Record of Eihei Dōgen. It's chapter, Volume nine. Volume nine is a collection of Dōgen-zenji's poem, or verses. And ninety *kōan* stories. And this poem is number twenty-five. And we, in the footnote we also quote Shu shi's poem, so you can find it.

[Student E]: Thank you.

In *Uji*, also he also used this, expression from these three poems.

Nonetheless, the nature of the truth of this yesterday and today [repeats "yesterday and today"] lies in the time when you go directly into the mountains, and look at the myriad peaks around you. Hence there is no passing away.

This is the part when Dōgen discuss about how time doesn't pass away. So in *Uji, Uji is Being Time*, Dōgen said, we should "go directly into the mountains and look at the myriad peaks around you." So, that is what this means, and that is how we study Dharma. We are already in the mountains, and, you know, we get into the mountains, actually we are already in the mountains, and look around all the peaks. That is the way we study Dharma, and we practice, and this entire, you know, network of mountains is our life, or our body. And yet here also Dōgen never said this has some connection with Shu shi's poem.

Another one is *Shoaku makusa*, or Not Doing Anything Evil. This is about his, Dōgen's comment on the very well known verse from Dhammapada, "not doing, [repeats "not doing"] anything evil, and practice everything good," what come next?

[Student F]: Keep the mind pure.

Keep the mind pure. This is the teaching of all the buddhas. And this is about good and bad. But, here, again in this chapter he used, mention about the mountains. This is the part he discuss about not doing. And in this case "not doing" is not prohibition of not doing evil. But he use this expression "not doing," or in Japanese it's "*makusa*" as, as what? [Laughter.] Letting go of thought. Doing nothing. And he said, "All evil deeds are not doing."

[Student G]: What?

“All evil deeds or doings are not doing.” Is not only the well [repeats “well?” then spells “w-e-l-l, well”] seeing the donkey, but also the well seeing the well itself.” I will [laughs, laughter], I have to explain what this means. But this came from another *kōan* story but don’t, don’t care for now. I just point out the expression he use about the mountains. “It is the donkey [repeats “donkey”] seeing the donkey, and the person seeing the person, and the mountain seeing the mountain.” So he use the expression “a person seeing the person, and the mountain seeing the mountain,” without any explanation. So, unless we know these three poems, we really don’t know what this means.

I think, you know, these chapters of *Shōbōgenzō* were basically written for his students. So I think his students knew what this means, but we don’t know unless we read entire [laughs, laughter] writing of Dōgen and see the connection. So anyway, all these five chapters, he, without pointing out, he used the expression about the mountains, or person in the mountains, or a person loves the mountains. So I think this collection of his verses on ninety *kōans*, were made around the same time. That means probably around 1240 he made also those collection of verses on ninety *kōans*. So his student, his student knew what this means, but Dōgen-zenji didn’t write the footnote. So, we have to find the connection within the, you know.

So Dōgen’s writings are also like the network of interdependent origination. Everything is connected. But connection is transparent so we have to find the thread. That’s why we need scholars. Anyway, so for him our life, or our practice, or our study of Dharma, is really, awaken to the reality that we are part of this entire network of interdependent origination and Dōgen called this a

mountain. We are already inside of it and we see the entire mountain from inside. So, depending upon the condition, or point we are standing, the mountain looks different. But important point is to see that we cannot see the entire mountain as object or namarupa. But our practice is to live together with all, all beings within the mountains, as my own body. To me this is important, or helpful, to understand what Dōgen write in *Kesa-kudoku* about *kesa*, *okesa*.

You know, he use, when he talk about *kesa*, or *okesa*, or robe, he, I mean, without explanations, I think he used the *okesa*, the word *okesa* in at least four different meanings. And one of the meanings is, you know, that entire network of interdependent [looking for a word, seems to repeat "interdependent"] origination, or Mount Lu, is a piece of *okesa*. You know *okesa* is a, is you know, small collection of small pieces and it's sewed together. So, this is, from one side this one piece of *okesa*, but from another side this is a collection of small pieces. And we are one piece of *okesa*. That is, at least one thing he point out when he discuss about the *okesa*. So *okesa* is a symbol of this entire network of, of interdependent origination, or the symbol of reality of all beings. We are independent, individual beings, and yet at the same time we are, we can exist only within the network of relationship with all beings. That is what *okesa* means.

And another thing, when Dōgen point out when he use *okesa*, or use the word *okesa* is, of course, as a robe for Buddhist monks created by Shākyamuni. I think you know the story how this *okesa* was invented. When Shākyamuni and Ananda walk by the rice paddies, Shākyamuni asked Ananda to, if Ananda can, could make robe that has the same kind of pattern of, with the rice paddies, rice

paddy or rice field. You know, rice field in Asian countries is really important thing. Rice is, the basis of, most important food, and not only the food, but it's basis or foundation of entire economy. And, well, I talk about rice field after I start to talk on this text. So, when he discuss about *okesa*, or *kashāya*, he referred to the Buddhist, Buddha's robe created by Shākyamuni and Ananda. And third, I think third is, how can I say? Is a symbol of Dharma transmission. I'll, I'll talk about it in the very beginning of this text. Fourth, I think is, actual robe we receive and we wear every day, our own *okesa* we use.

So there are four different things, I think, or four different aspect of *okesa*. And again, Dōgen-zenji uses without explanation for what he is, what he is referring now. So, when we read this text, at least I, you know, read this text, I was confused, what was Dōgen-zenji talking about? But if we see, you know, those four different, not thing, but aspect of *okesa* then I think it's not so difficult what Dōgen is saying. And those four to me is interesting.

You know, first one, you know, *okesa* as a symbol for this entire network, as one piece of *okesa*, is same in, about Three Treasures. Three Treasures means Buddha, Dharma and Sangha. And in our tradition, I don't think, not only in our tradition, but this, there are three kind of Three Treasures. Dōgen mentioned this in *Kyōjū kaimon*, or his comment on the sixteen precepts. There are three kind of Three Treasures. [Tape, second side] in *Kyōjū kaimon*, so when you receive the precept, all of us here, the name of those three kind of Three Treasures. And first one is, in Japanese, is *ittai sambō*. *Ittai sambō*. *Sambō* is the Three Treasure, and *ittai* means one body. And in my translation of *Kyōjū kaimon* I translate, translate this *ittai sambō* as a absolute. Absolute

Three Treasures. That means Three Treasures refer to this entire network. Buddha is the dharmakaya. Dharmakaya means all, the way all beings are is Dharma, and all beings are Buddha's body. That is what dharmakaya means, dharma body. And this, the way all beings are within this network is called Dharma. The second treasure is how things are within this network. And in *ittai sambō*, Absolute Three Treasures, sangha means each and every thing in this entire network of interdependent origination, is sangha. That means all beings in this entire universe are sangha. This is first kind of Three Treasures.

And second kind of Three Treasures is *Genzen sambō*. *Genzen* means "manifesting." *Gen* is same *gen* as *gen* in *Genjō kōan*, appear or manifest. And *zen* is "in front," so *Gen zen* means manifesting or appearing. So, I translate this as Manifesting Three Treasures. This means Buddha as *genzen sambō* is Shākyamuni Buddha who was born in India 2,500 years ago, actually person in real history. So within the three Buddha bodies, this is nirmanakaya, and dharma as *genzen-sambō* means, or refers to, what Buddha taught when he was alive. So Buddha's teaching is Dharma. And sangha means people who practiced with Shākyamuni Buddha, or sangha, as Manifesting Three Treasures.

And third one is, in Japanese called *jūji-sambō*. *Jū* means to "dwell," dwell? or "stay," and *ji* is to "maintain." So this means, refers to after Shakyamuni Buddha died, and his disciple and all his original sangha all passed away, so there's no actual Dharma teaching from Shākyamuni Buddha himself. And yet, so he, that was a big problem, for, you know, early Buddhist because when Shākyamuni Buddha died they lost one of the Three Treasures. But they started to find what is really Buddha, and they found

Buddha is not the five skandha, five skandas, five aggregates of the person, but his awakening and his teaching about what, the reality he awakened to, was actually Buddha. That was origin of the idea of Dharmakaya as Buddha. But as a, wait, I forget, I translated this *jūji-sambō* as Maintaining Three Treasures.

In order to maintain this tradition, or teaching of Buddha, even after Shākyamuni died, there are, we still have Three Treasures. And of the Three Treasures, the Buddha statues, you know statue is just a statue, it's not really a Buddha, but we, we, we reverence, and venerate Buddha statue as a form, or image of Buddha. So, we enshrine Buddha statue in the Buddha Hall and we make prostration to the statue. That is Buddha treasure as Maintaining Three Treasures.

And Dharma is written form of Buddha's teaching, that is sūtra, sūtras, and other Buddhist texts called dharma treasure. So printed text is dharma treasure in which Buddha's teaching, and through Buddha's teaching, the dharma, as reality itself, is expressed. That is so written texts are the sūtras, and other scriptures are called dharma treasure in Maintaining Three Treasures.

And sangha treasure is people who have been studying and practicing Buddha's teaching after Shākyamuni Buddha's death until today. Those are, you know, sangha treasures. And of course, you know, that sangha we belongs to, certain, particular sangha, we are part of it, is of course sangha treasure for now. And when, now, we are studying Dōgen-zenji's writings, to study Dharma, so in that case, for now his writing is Dharma treasure. And we have Buddha in this Buddha Hall, that is Buddha treasure.

So, you know, the *kesa*, *okesa*, as a symbol of this entire network is like a dharmakaya, so dharmakaya of *okesa*. And when Dōgen discuss about the *okesa* designed and invent, invented by Shākyamuni and Ananda, that is like Manifesting Three Treasures, *okesa* as a Manifesting Three Treasures. And symbol of dharma transmission is *okesa* as Maintaining Three Treasures. And our particular *okesa* or *rakusu* we wear every day is part of that Maintaining Three Treasures.

I think that is helpful to understand what Dōgen discuss because he doesn't explain in that way. So for many years I'm confused. For example, he knew that, you know, this *okesa* was created by Shākyamuni Buddha but in the sūtras he quote, said, you know, "Buddha had been transmitted *okesa*." That means from diverse Buddha, that means many [laughs, laughter] billions of years before Shākyamuni. I was, I question if Dōgen-zenji really believed this or not [laughs]. And also the symbol of the robe transmission, I, at least I couldn't believe, you know, such a thing really happened [laughs]. From Shākyamuni to Mahākāshyapa, and Mahākāshyapa to Ananda, and through, this is first thing he write in *Kesa-kudoku*. And it said, the Buddha's robe continued to be transmitted to the sixth ancestor of China, Hui Neng. I wonder if he really believe it or not? At least I don't.

Anyway, that is my introduction before we start reading *Kesa-kudoku*. So far any questions? Then I start to talk about the text. No question? Okay, then I start to talk about the text.

This text is my own translation. I found three translations, three English translations of the *Kesa-kudoku*, maybe there are more, but I only have three.

One is in Nishijima's, Nishijima's translation of *Shōbōgenzō*, and second is Tanahashi's translation in Enlightenment Unfold[s]. And the third is in the book entitled Zen Master Dōgen translated by Yokoi Yūhō and Victoria Daizen, Daizen Victoria. Those three. I started to read those three translations but I found that to understand, what to make my understanding clear, that I'd have to make my own translation. So I tried to make my, not tried but I did! [Laughs.] I made my own translation and yet I didn't have much time. This is done only within a month or so. And Vicky Austin helped me to check grammatical mistakes and spelling type of mistake, mistakes. She didn't have much time so we didn't go through together. So this is my own translation using my poor English, although the grammatical mistakes are corrected by Vicky. So, this is still stage of working draft, so any comments or suggestion are appreciated.

Oh, and this is not yet, I think good enough English, this is not natural English and I still have, how can I say, I'm not, I'm still not comfortable with certain translation. For example, translation of *funzō-e*. Tentatively I translate, I made very literal translation of *funzō-e*. If you read this translation you will find "excrement cleaning" rag, or robe. I'm not sure if this is a [laughs] good word to use in English.³ I mean,

[Student H]: Rag [unintelligible].

Pardon?

[Student H]: Rags were [unintelligible].

³ "Funzō-e means, you know—*fun* is dung or dung. *Fun* [is], you know, something dirty. *Zō* is to "rubbish" or "dust." *E* is robe." Suzuki-rōshi, 70-06-20.

Rag robe. “*Fun*” means excrement, and “*zō*” means cleaning, so this is literal, literal translation, but when I sent this translation to Teijo Munnich, she, and asked her how do you, does she like, you know, this expression, “excrement cleaning rag,” [laughs, laughter] and she said she even don’t want to say the word excrement.⁴ [Laughs, laughter.] Please.

[Student I]: Diane Riggs, whose working on *funzō-e* in Japan, said that it’s a mis, when it went from Sanskrit to Chinese, they, they did the word but the *kanji* wasn’t right and then it has nothing to do with ex, [partial word] excrement in India.

That is one story theory. [Laughs.]

[Student I]: Theory? You’ve heard it, then. Okay.

As Dōgen, you know, write in this writings, this not really, literally, excrement cleaning rag. This is a name of the rags that is abandoned, or discarded. So, one of the translators used the expression “discarded rag,” or something like that, discarded or abandoned. One suggestion is, you know, this *funzō* doesn’t literally means to clean the excrement, but this refer to the, how do you call, the, something like junkyard where people throw things, and, pardon? [voice from audience unintelligible] garbage, garbage heap. So, you know, monks found the material for robes at the garbage, you know, what is the word?

[Student J]: Where we throw away trash, the dump.

⁴ After this lecture, “*funzō*” has been used for “excrement” as Shōhaku-roshi decided this is the word he prefers.

This is not really means to clean the excrement. That is part of it but not really. So if you have some idea, good idea, [laughs] please let me know. Because, Teijo said, you know, she doesn't really want even to, to speak that word. So, even though that word is in this translation, I try use the Japanese word, *funzō-e* instead of excrement cleaning rag. Actually, you know, *funzō* is a Japanese pronunciation of Chinese word. So *funzō* doesn't, to us Japanese, doesn't really mean excrement. We don't, this is a foreign word. So, we don't have, you know, so much kind of a close association with actual excrement. So, we don't feel so bad using the word *funzō*. But if we use, have to use the Japanese word, [word unclear] I also have sort of a resistance to use that word so maybe would be better to find another expression for, in English. Maybe "discarded rag" might be a good one.

These are the books [holds up books] about *okesa*, these four are about *Kesa-kudoku*, and these are the source of information when I start, studied *Kesa-kudoku*. This one is Kishizawa Ian-rōshi's *teishō*⁵ on *Kesa-kudoku*. This is a big book. [Laughs, Laughter.] Actually this is not only the *Kesa-kudoku*, this includes three volumes. Kishizawa Ian-rōshi is one of the teachers of Suzuki Shunryū-rōshi. He studied with Kishizawa Ian-rōshi. And this one is a *teishō* by, maybe better to write their names [the names are written on the board in this order]:

⁵ "Dōgen-zenji says: "Everything . . . encourages us to attain enlightenment. Mountains and rivers, earth and sky: everything is encouraging us to attain enlightenment." So, of course, a purpose of lecture is to encourage—to encourage you attaining enlightenment. So we call our lecture, you know, *teishō*. *Teishō* means "with teaching—with *kōan*," to help people to attain enlightenment. [T]o understand our teaching in philosophical way is more a "lecture"—a *kōwa*. . . . And purpose of . . . *kōwa* is to have intellectual understanding of the teaching. While *teishō* is to encourage students to attain enlightenment, or to have perfect understanding of—to have real experience of—to have real Buddhist experience.

Suzuki-rōshi, June 22, 1969

1. Ian Kishizawa [1865 – 1955]
2. Senryū Kamatani-rōshi.
3. Kōdō Sawaki-rōshi [1898 – 1965]
4. Sōtan Oka [1860 – 1921]

Well, in English order. Ian Kishizawa. And second book is recorded *teishō* by Senryū Kamatani-rōshi. Senryū Kamatani-rōshi was a student, not a disciple, not dharma heir, but a student of Hashimoto Ekō-rōshi [18990 – 1965]. Another student or disciple of Hashimoto Ekō-rōshi was Yoshida Eshun [1907 – 1982], she's a woman. I think Yoshida Eshun-rōshi was the first person who came to San Francisco Zen Center to teach sewing *okesa* and *rakusu*.⁶ So, both Senryū, Kamatani Senryū-rōshi and Yoshida Eshun-rōshi were students of Hashimoto Ekō-rōshi. And third one is *teishō* by Sawaki Kōdō-rōshi. Kōdō. Sawaki Kōdō-rōshi is my teacher's teacher. And, those.

[Zenkei Blanche Hartman⁷]: Also Jōshin-san's teacher.

Yes, of course. Jōshin Kasai [1914 – 1984]. And Jōshin-san is Blanche-san's teacher.

And these three rōshis, Hashimoto, Kishizawa Ian-rōshi, and Hashimoto Ekō-rōshi, and Sawaki Kōdō-rōshi, those three teachers. About, contemporaries, and all three practiced under Oka Sōtan-rōshi's guidance. Oka Sōtan, [writing on board] or Sōtan, Oka. He was the Abbott of Shuzenji Monastery. Not so far from Rinsoin⁸ in Shizuoka prefecture.

[Student K]: Abbot of what?

⁶ This is correct. 1970 and 1971.

⁷ Senior Sewing teacher at Zen Center.

⁸ Suzuki-rōshi's temple, now Hoitsu Suzuki's temple.

Hmm?

[Student K]: Abbot of what?

Shuzenji.

And he is also president of Komazawa University. At that time that, that name was different, that name was something like Sōtō Shu Daigakurin or something. Later it become Komazawa University. So he was zen master and also scholar. And he also became the *kannin* [monastery director] of Eihei-ji. So, those three rōshis are all connected. And, Katagiri Dainin-rōshi [1928 – 1990] practiced with Hashimoto Ekō-rōshi at Eihei-ji. When Katagiri-rōshi practiced at Eihei-ji, Hashimoto-rōshi was a *godō* [head of practice] of Eihei-ji. And Narasaki Tsūgen-rōshi [1926 -] and his elder brother Ikko-rōshi, also studied with Hashimoto Ekō-rōshi. So, Katagiri, and Tsūgen Narasaki. Tsūgen Narasaki-rōshi is the present, current abbot of Zuio-ji, and Ikko Narasaki-rōshi was the former abbot of Zuio-ji. They are brothers. So, you know, in the lineage of Suzuki-rōshi, Katagiri-rōshi, and Uchiyama-rōshi, my lineage, you know, use this style of *okesa* called *Nyohō-e*. At the last lecture of this *Genzo-e* I'd like to talk about *Nyohō-e*. Until then I focus on Dōgen's teaching, Dōgen-zenji's teaching about the virtue of the *okesa*.

Zenkei Blanche Hartman: Can I ask you one question? Where is Nishiari Bokusan? Is he Oka Sōtan's teacher?

Yes, Nishiari Bokusan [1821 – 1910] was Oka Sōtan's teacher. And Kishizawa Ian-rōshi was dharma heir of Nishiari-zenji, Nishiari Bokusan. Because Nishiari-zenji died, Kishizawa Ian-rōshi practiced understanding with Oka Sōtan.

[Zenkei Blanche Hartman]: So you said, in your [word unclear], Nishiari-zenji, so he was abbot of Eihei-ji at some point?

Nishiari-zenji was the abbot of Sōjiji.

[Zenkei Blanche Hartman]: Sōjiji.

Yes. And another book, this is a commentary of the *Kesa-kudoku*, by woman Dōgen scholar, Yaoko [writes and pronounces] Ya-o-ko Mizuno. She is a scholar of Japanese literature, classic Japanese literature, and somehow she, when she was young, he was, I'm sorry, she became interested in *Shōbōgenzō*. And she tried to read and understand *Shōbōgenzō* but she found it not possible [laughs, laughter] without, you know, knowledge about Zen and Buddhism. *Shōbōgenzō* is really not possible even for a scholar of Japanese literature. So when she, she continued reading *Shōbōgenzō* she found *Kesa-kudoku* and *Den-e* and she found the sentence, that's, if we receive, and venerate, and wear the *kesa*, is the same as receiving *Shōbōgenzō*, or Buddha's mind, or Buddha's body, actual body.

And she, I mean, Mizuno-sensei made decision to try to wear *okesa* [laughs] in order to understand *Shōbōgenzō* [laughs, laughter]. And she tried, I'm sorry [laughs], she, she tried to find a teacher from whom she can receive *okesa*. And she found, first she read about *Nyohō-e* in the Sawaki-rōshi's book but she even didn't know how to find Sawaki-rōshi so she tried to find teachers and somehow she found, found Hashimoto Ekō-rōshi. So she learned how to sew *rakusu* and *okesa* and receive them from Hashimoto-rōshi. And she continued to study *Shōbōgenzō* also. So she was very faithful in sewing *okesa* and later she, of course, found Sawaki-rōshi, he was a professor at Komazawa

University. And around the time Sawaki-rōshi died, that was 1965, she, Mizuno Yaoko sensei found, started a kind of a group of sewing *okesa* named *Fukudenkai*. And that is still continues. And, what her name, Diane? Riggs? She participates in some activity of *Fukudenkai* and wrote a report⁹ about their activities.

So, these four, the commentaries on *Kesa-kudoku*, and I recommend you, if you can read Japanese [laughs, laughter], you study these. But unfortunately not many people read Japanese so I have to talk [laughs]. And these two [holds up two more books] books written by one of Sawaki-rōshi's, not disciple, but student, Kyūma Echū-rōshi. Under the kind of a assembly, or community of Sawaki-rōshi's disciples, many people dedicated to sewing *okesa* and *rakusu*. And this person is one of them. Kyūma Echū is still alive. He has a temple near Nagoya. And he studied about *okesa*, and he wrote books, two books about *kesa*, *okesa*. One is about how to sew *okesa* and *rakusu*. This [other book] is explanation of *okesa*, information about *okesa* with many illustrations and photos. So, even if you don't read Japanese it must be, might be interesting for you so I leave this book on this table so if you want, please, take a look at, please.

[Zenkei Blanche Hartman]: I want to mention that if you want to see a rice field, an *okesa* that looks like a rice field, look in that book. Very striking photo.

This is the rice field. [Shows the book.]

⁹ Doctoral dissertation expected in the future.

[Zenkei Blanche Hartman]: It was on another page *okesa* [several words unclear].

Something like this? Anyway, I leave this book on this table, so if you want, please take a look at.

There are quite a few books on *okesa* in Japanese but not many in English. I, [starts again] Tomoe-san, Katagiri-rōshi's widow, Tomoe Katagiri wrote a book on *Nyohō-e*. I think that is only one English book about *okesa*. Are there another? No?

[Zenkei Blanche Hartman]: No.

No?

[Zenkei Blanche Hartman]: We have instructions.

I see. So, those are the books on *okesa*. And *okesa*, or Buddhist robe, is a part of, within the category of three basket¹⁰ of Buddhist writings. *Kyō* [sūtra], *ritsu*, *ron*, sūtra, shastra, or commentary about the sūtra, and Vinaya. The materials about, materials about, or information about *okesa* is part of Vinaya. So when we study about the *okesa* we need to study Vinaya. And if you are interest, interested in the Vinaya there's one English translation of the entire Vinaya from

or Theravada tradition. You can find many sections about *okesa*, and many precept about robe. Those stories are really interesting so I recommend you to read them, if you have time, and interest, and energy, you know. English translation of the Vinaya is really interesting text. Dōgen-zenji quotes some part of Vinaya, of course not from Pāli, but from Chinese

tradition. I will introduce some of them. Well, we have five more minutes. Any questions? Please?

[Student L]: So you've studied the Theravaden monks, the way they wear their robes?)

Me?

[Student L]: Yes. Or somewhat, have you studied?

I, I never studied about, about robes in Theravada tradition, so I don't know many thing about the, their robe in Theravada or also in Tibet. Tibet, of course, they have their own style of *okesa* but I don't know much about that. So it might be interesting, you know, to study all the tradition of Buddhist robes. Now, what we study here is tradition through Dōgen. And it might be interesting to study about Buddhist robes from other traditions like Tibetan, Chinese, and Theravada.

[Student L]: You said earlier though, the first day, that the Pāli, Pāli sūtras, the Pāli Canon, that you were studying that, too.

Yes, I tried to read as many sūtras, but I, and I also have been reading Pāli, English translation of Pāli Vinaya. But I, not, I have not really study about the robe in Theravada tradition. Okay?

[Student L]: 'Cause, my introduction to Buddhism was Theravaden and they did a whole thing on the cloth itself was found in a, in a rubbish heap in a real, but it was, the meaning was, that not even any, it was cast away, even the cast offs cast it away so even the beggars would throw away this patch that no one would want to use at all, and then the monks use it for that reason.

That is the original idea of *funzō-e* or [pauses, perhaps to avoid mentioning “excrement” cloth again?] [Laughs, laughter]. So, that is the same. You know, the Vinaya and through Chinese tradition is the same, and Dōgen-zenji mention about that tradition from Shākyamuni Buddha’s time, so it will read that part here. Dōgen said, not Dōgen said, but Dōgen quotes from Vinaya that there are ten kinds of *funzō-e*. In this case *funzō-e* is the material, not the robe itself. So we’ll read it, about that tradition. Okay? Time to [word unclear]? Thank you very much.

Initial transcription entered into file by Kaaren Wiken who attended the *Genzo-e* and was also able to add notes about actual events.

Reviewed and corrected by Tomoe Katagiri.

First review for correction to verbatim by Jean Selkirk.

Yuko Okumura listened to all the talks, answering questions and providing corrections including macrons for Japanese words. Minor edits she made in the process are not identified.

Jean Selkirk then input the corrections.

Shōhaku Okumura
GENZO-E RETREAT
San Francisco Zen Center
Monday am., January 30, 2006 #5/14

Before I start, there are so many things I have to talk about! [Laughs, laughter.] My wife asked me to make it sure that, even though I am talking about your *okesa*, and, I think almost all of you who wear *rakusu* or *okesa* have sewn your own, that I never sewn my own *rakusu* or *okesa*, never. [Laughs, laughter.] So, I know nothing about actual sewing, so please don't ask me. Blanche-san is the most experienced and best teacher of sewing in this country, so if you have questions please ask her, not to me.

My teacher is Uchiyama Kōshō-rōshi, and his teacher was Sawaki Kōdō-rōshi. And Sawaki Kōdō-rōshi was the original, modern Sōtō teacher who put emphasis on so-called *Nyohō-e*. That is what we, most of us wear in this room. So, and, as I, a little bit mention yesterday, Hashimoto Ekō-rōshi, because of Sawaki-rōshi's influence, he studied also, study *okesa* and making their own *Nyohō-e*. So, Sawaki-rōshi and Hashimoto-rōshi's lineages, we sew and put on so-called *Nyohō-e okesa* and *rakusu*. And, Sawaki-rōshi's, probably as I said before, Sawaki-rōshi, one of the most famous sayings was, "Shaving my head, wearing *okesa*, and sit. That's it. Nothing else." And Uchiyama-rōshi was, of course, Sawaki-rōshi's disciple, so he continued this tradition, shave one's head, wear *okesa* and just sit. And Sawaki, [corrects himself] and Uchiyama-rōshi didn't too, put too much emphasis on *okesa*. As far as I remember he never gave lectures on *Kesa-kudoku*. He was rather quiet about the *okesa*, probably because many of Sawaki-rōshi's disciples

and lay students are so much, kind of, eager, or what would be another word, practice sewing and wearing *okesa*, and, how can I say, and put emphasis on the virtue of *okesa*.

And, Uchiyama-rōshi said, you know, Uchiyama-rōshi was a master of origami. You know origami? Origami is a paper folding, and he wrote several books on the art of origami. And in his books, in order to explain the order of folding the paper, he know how to explain the procedure or order of making something from one sheet of paper. So, in Sa, Uchi, Sawak [partial names], in Sawaki-rōshi's *teishō*, once Sawaki-rōshi said, he asked Uchiyama-rōshi to make instruction, a manual of sewing *okesa*, using his idea and technique and experience of, you know, explanation of how to make origami. But Uchiyama-rōshi wrote in his writing, that, that was not what he was focusing. He was focusing on zazen, sitting, and explain or express the meaning of zazen in the way modern people can understand, a meaningful way, meaningful way to, for modern people. So, Uchiyama-rōshi focused on zazen and express his own understanding about the meaning of zazen practice in modern society. So, he didn't put so much emphasis on *okesa*.

And, so, at Antaiji I was never asked to sew my own *okesa*. That's my excuse. [Laughs, laughter.] You know, because, there are many lay students of Sawaki-rōshi sew *rakusu* to offer [to others], not only their own. So when I was ordained, I think Jōshin-san made my *koromo*¹ and *rakusu* and *okesa*, seven *jō*² *okesa*. And when I received dharma transmission, one of Sawaki-

¹ Robe worn under *okesa* by priests.

² Vertical section of robe.

rōshi's lay student, whose name was Yukiko Matsuura, sewed, made a seventeen *jō okesa* for me, so I have no experience of sewing.

[Zenkei Blanche Hartman]: That's *funzō-e*, right?

Yes, *funzō-e*. Well, my wife is here, and we married in 1983. At that time Jōshin-san was staying at her sister's house in Tokyo, and she was very weak already. And she died the next year, in 1984 in May. This year we'll have Jōshin-san's 23rd anniversary. That was one of the reasons I make decision to study *Kesa-kudoku* for this *Genzo-e*. Actually, two weeks after we married, my wife went to Antaiji, and stayed there for one year, [laughs, laughter] to study how to make *okesa*. So, my wife Yuko is Jōshin-san's kind of a dharma granddaughter. So, we have many experienced sewing teacher, so about concrete things, about sewing *okesa*, please ask them, not me. I'm talking about Dōg [partial name], my understanding of Dōgen-zenji's teaching about the virtue of *okesa*.

Let me read, this is very, you know, many, this text has many pages, but this is both English and Japanese, so actually it's not so large writing. So, hopefully I can talk entire text during ha-ha [laughs] maybe I am too ambitious. So, I have to, this is not so difficult, this is not like *Shōbōgenzō Busshō* or Buddha nature. In those, Buddha nature, or *Uji*, or "Being Time," I have to discuss even word by word, and sometimes it takes more than one hour to talk about one word. But here, I mean, in this writing, there's no such difficult points, so hopefully, I think, we can finish this. So I'll go faster than usual. Let me read the introduction of this writing, that is until page nine. And I start to talk paragraph by paragraph. Okay?

Page one.

The 3rd Chapter of True Dharma Eye Treasury,
Kesa-kudoku or Virtue of Kashāya.³

[Translation by Shōhaku Okumura.]

[1] The robe/dharma that has been authentically transmitted from buddha to Buddha, ancestor to ancestor, was authentically transmitted to China only by the Founding Ancestor (Bodhidharma) of Mt. Song [Sū].

The founding ancestor was the twenty-eighth generation from Shākyamuni Buddha.

After the ([robe/dharma]) had been transmitted twenty-eight generations from a legitimate teacher to a legitimate disciple in India; the Twenty-eighth ancestor personally went to China and became the First Ancestor.

After it was transmitted through five generations of Chinese masters, it reached to ([Hui neng of]) Coaxi {or} (Sōkei). He was the thirty-third generation ([from the Buddha]). He is called the Sixth Ancestor ([of China]).

Zen master Dijon {or} (Daikan), the Thirty-third Ancestor correctly receive[d] the transmission of this robe/Dharma in the night at Mt. Huangmei (Ōbai). and he protected and maintained it for his entire lifetime.

The robe is still kept at the Baolin Temple (Hōrinji) on Mt. Caoxi or (Sōkei).

[2] The emperors in many generations, one after another, invited the robe to their imperial palace to make offerings and pay homage to it.

They protected and maintained it as a sacred object.

Emperor Zong {or} (Chuso), Sui {or} (Shukuso), and Dai (Daiso) of the Tang dynasty eagerly had the robe brought to their palace and made offerings to it.

³ Material in brackets in the printed text which is read by Shohaku is within parentheses in this transcription ([]). Material in parentheses in the printed text which is read by Shohaku is in parenthesis (). Additions to text spoken are in { }. Additions/corrections are in usual brackets [] which may either be a correction to the text or to the reading of it.

To brought it ([to the palace]) and to return it ([to the temple]), the emperors sent their imperial envoy and issued an imperial proclamation.

On the occasion of returning the buddha-robe to Mt. Caoxi {or} (Sōkei), Emperor Dai {or} (Daiso), made the following proclamation:

“Now I order the great General Lui Chongjing (Ryu Sōkei), the pacifier of the Nation, to respectfully return the robe. I consider it a national treasure. Keep it safely at the temple according to the Dharma. Let the monks who have received the essential teaching of the lineage strictly protect it without fail.[”]

[3] Truly, being a king in a small country in which buddha robe exist[s] and can see it, hear it and make offering to it, is the most excellent life among all worthwhile lives within life-and-death, even more than governing the three-thousand-great-thousand worlds as numerous as the sands of the Ganges river.

In the three-thousand worlds where the Buddha’s influence was reached, is there any place the kashāya robe does not exist?

Even so, the Founding Ancestor of Mt. Song (Sū) was the only one who correctly transmitted the buddha-kashāya through face-to-face transmission from a legitimate teacher to a legitimate disciple. Buddha-kashāya was not endowed to the collateral lineages.

Although the transmission from Bodhisattva Bhadrapala, a collateral disciple of the Twenty-Seventh Ancestor (Pannatara) [typo],

Prajnatara, actually.

actually reached to Dharma Teacher Sengzhao (Sōjō), there was no authentic transmission of the buddha-kashāya.

Similarly, although Great Master Doazin {or} (Dōshin), the Fourth Ancestor in China, guided Zen Master Farong of Mt. Niutou or (Gozu), he did not give the authentic transmission of the buddha-kashāya.

Therefore, even for those who have not received the authentic transmission through a legitimate teacher, the virtue of Tathāgata’s true dharma is never in vain. The

benefit is boundless for thousands and ten-thousands of ages.

And yet, those who received the authentic transmission from a legitimate teacher cannot compare with those who lack the transmission.

[4] Therefore, when human and heavenly beings receive and maintain the kashāya, they should receive the kashāya that has been correctly transmitted through buddha-ancestors.

In India and China, during the ages of the True Dharma and the Semblance Dharma, even lay practitioners received and maintained the kashāya.

Now, in this remote land in this present degenerate age, those who shave their heads and call themselves Buddha's disciples, do not receive and maintain kashāya. They don't believe, know, or clarify that they should receive it. What a shame! How much less do they know of the material, color, and measurements of kashāya. How much less do they know how to wear it?

[5] From ancient times, kashāya has been called the robe of liberation.

It can liberate us from all the hindrances such as karmic hindrances, hindrances of delusive desires and hindrances of retribution.

When a dragon gets a single strand ([of kashāya]), it can be released from the three kinds of heat. When an ox touches ([kashāya]) with its single horn, its past wrongdoings disappear of themselves.

When all {buddha} buddhas attain the Way, they all without exception wear kashāya. We should know that ([receiving and maintaining kashāya]) is the most venerable and unsurpassable virtue.

[6] Truly, although we regret that we have been born in the remote land in the ([degenerated]) age of the Last Dharma, we can rejoice that we have encountered the Dharma and the robe that has been legitimately transmitted from a buddha to a buddha.

Which other lineages have an authentic transmission of both the robe/Dharma of Shākyamuni such as ours.

Upon encountering this ([robe/Dharma]), who do not venerate and make offering to it?

Even if we have to discard bodily lives as numberless as the sands of Ganges river every day, we should make offerings to it.

We should take a vow to meet with it, respectfully receive it, venerate it, and make offerings to it life after life, generation after generation.

Although we live more than ten-thousand miles from the country where the Buddha was born and it is difficult for us to go there such a long distance across mountains and oceans, because of the influences of our good karma in the past, we are not blocked by the mountains and oceans, and we are not rejected though we are ignorant.

Having met with this true dharma, we persistently study and practice it every day and night, we receive and maintain this kashāya, and we always respectfully protect and maintain it.

How could this be the effect of practicing the virtue under the guidance of only one or two buddhas? We must have practiced all the various virtues under the guidance of buddhas as numerous as the sands of the Ganges river.

Even if it is our self ([that has done such practices]), we should venerate it and rejoice in it.

We should humbly repay the profound debt of kindness to the ancestral masters for their transmission of Dharma.

Even animals repay kindness; how could human beings ignore their kindness? If we are ungrateful for the debt of kindness, we are more foolish than animals.

[7] The virtue of this buddha-robe and buddha-dharma cannot be clarified or known by anyone but an ancestral master who has succeeded to the Buddha's true Dharma.

If we wish to follow the trace of all buddhas, we should truly appreciate the virtue of them.

Even a hundred-thousand million generations later, we should appreciate this authentic transmission as the authentic transmission.

This must be the buddha dharma; the verified efficacy should always be miraculous.

([This transmission]) should not be like watering milk, but rather like the crown prince acceding to the throne.

Even if it is like diluted milk, if we do not have any other milk to use, we should use this milk.

We should not use oil, lacquer or wine even if these are undiluted.

This authentic transmission also must also be like this.

Even if a person is a mediocre follower of an ordinary master, if the person's transmission is authentic, we should consider the person as milk.

Furthermore, the authentic transmission among buddhas and ancestors is like a crown prince's ascending to the throne.

Even in the secular world, it is said that a king does not wear robes different from the former king's.

How could a buddha's child wear a robe other than buddha's robe?

Since the tenth year of the Yongping {or} (Eihei) era {that is} ([67 CE]) of the Emperor Xiaoming {or} (Komei) of the Later Han dynasty, although both monks and lay people often went back and forth {back and forth} between India and China, none of them said that they met an ancestral master who authentically received transmission from a buddha-ancestor in India. No one has a record of the lineage of face-to-face transmission from the Tathāgata.

They simply followed masters of sūtras or commentaries and brought back the teaching recorded in the sūtras written in Sanskrit.

They never said that they met an ancestral master who was an authentic heir of buddha-dharma; they did not say that there were ancestral masters who had transmitted the [b]hudda kashāya.

I'm sorry, "b" is missed.

We clearly know that they did not enter the innermost room of buddha-dharma. People like this did not clarify the essential Dharma that was authentically transmitted.

[8] The Tathāgata Shākyamuni entrusted the true dharma eye treasury, unsurpassable awakening to Mahākāshyapa, and Mahākāshyapa received it together with the kashāya authentically transmitted from Kāshyapa Buddha.

Being transmitted from a legitimate teacher to a legitimate disciple for thirty three generations, ([the kashāya]) reached to Zen Master Dijon {or} (Daikan) or Mt. Caoxi {or} (Sōkei).

Its material, color and measurements had been transmitted intimately.

Since then, the dharma descendents of Qingyuan {or} (Seigen) and Nanyue {or} (Nangaku) have been intimately transmitting the dharma, wearing the ([kashāya]) according to the dharma of the ancestral school and sewing ([kashāya]) according to the dharma of the ancestral school.

The method of washing ([the kashāya]) and the method of receiving and maintaining ([the kashāya]) cannot be known without studying in the innermost room of ([the tradition of]) the face-to-face transmission from a legitimate master to a legitimate disciple.

I think this is the introduction to this entire writing of *Kesa-kudoku*. It's quite long. Here Dōgen-zenji put emphasis on the authentic transmission. In the very first sentence he says, "The robe/dharma . . ." I'm, I'm sure this sentence is not good English. As I said this is still a stage of working draft so I know this is not yet good or natural English, but I tried to make as literal as possible. And maybe as a translation, the problem is not really, first and second word, "robe/dharma." [Sounds out while writing on board] robe, I need slash, dharma. Original Japanese writing is "e hō." "E" is robe, "hō" is dharma. And there are two ways to read, or interpret this

compound. One is the "dharma of the robe," in this case this dharma is teaching. Teaching, Buddha's teaching about the robe, about *okesa*. This is one possible interpretation, and some of Japanese teachers read in this way. "Teaching of robe has been authentically transmitted." Another way of reading this is "e" and "hō," two things, robe and dharma. That means when, you know, dharma was transmitted from Shākyamuni to Mahākāshyapa, and Mahākāshyapa to Ananda, as Dōgen-zenji says, until the sixth ancestor in China. Robe was transmitted when dharma, at the same time the dharma was transmitted. So, this can be read as robe and dharma. So the robe and dharma that has been authentically transmitted.

But the problem is, in, when we translate this in English, you know, it become, when we translate as "robe and dharma," you know, robe and dharma become two separate things. If we put "and" we have to make it plural. But, you know, "e" is, or robe is, a symbol of dharma, so, in as a, how can I say, buddhadharma, or robe and dharma cannot be separated, so this should be one thing. So that's why I made this "robe slash dharma." So, these are two, but one, these are two, but one, but one, but two.

And in this one sentence there is "authentically transmitted" twice. I don't think this is a good English but this is how Dōgen wrote. So, "The authentically transmitted robe/dharma was transmitted, authentically transmitted by Bodhidharma." The, please.

[Student A]: Let's see, the first time I was looking at it that way, because he's contrasting it with [two words unclear, some other type, but not

temple transmission] transmissions which were occurring at the same time, which were questionable, in Japan, I don't know about China.

I think that is one meaning. He really put emphasis on authenticity of Zen lineage. At that time Zen was very new kind of Buddhism in Japan so he had to say, you now, this lineage, Zen lineage, transmitted through Bodhidharma, sixth Ancestor, and his teacher, and transmitted to Japan, was authentic transmission. That is one meaning. And this robe, *okesa*, was transmitted as a symbol of dharma transmission. That was what Dōgen-zenji wanted to say. But, at, in, today I think this too much emphasis on this authenticity, authentic transmission might be a problem. That means only this lineage has, you know, correct, or authentic transmission. That means there is no, no authentic transmission to other lineages, it's only in Zen. But in modern times, especially in this country, you know, almost all the traditions of Buddhism from different countries in India, I mean, in Asia, came to this country, and there are many different traditions and approaches and schools existing here. And if we said "This is only," I mean Dōgen's lineage, "is only authentic tradition," I think that is a problem, if we put too much emphasis on this authentic transmission.

[Student B]: But isn't that the point of the first sentence?

Yes, that is what Dōgen said. But I think we have to somehow modify [laughs, laughter] or soften.

[Zenkei Blanche Hartman]: It was somewhat of a problem for him at that time, though, wasn't it?

Pardon?

[Zenkei Blanche Hartman]: It was somewhat of a problem for him at that time, wasn't it? [She continues speaking, saying something about the "system" at that time but unintelligible.]

Yes, but I think he had to say this in order to establish his so-called newly transmitted Buddhism, style of Buddhism, in Japan where all other, different schools, had been already established. He had to say, "This is authentic." And we don't need to say this is not authentic. [Laughs.] We can say this is authentic," but if we say this is only authentic tradition, and all other traditions are not authentic, that is a problem, I think. And even when we study about *okesa*, not only in Zen, or in Sōtō Zen particularly, tradition, but there are many other tradition of Buddhist robes in Theravada, Tibetan, Chinese, Korean. And you know, we don't need to, I think, I believe, cling to particularly Dōgen's style. Of course we have to be, how can I say, to not be proud, but we can be, trust, you know, Dōgen's teachings. But if become so kind of a stiff, and say this is only true Dharma, and this is only authentic transmission or tradition, then that is a problem, I think. So, we should be careful about that point. Anyway, within Zen tradition, traditionally we believe that the authentic transmission of dharma, is, came from India to China by Bodhidharma. Please.

[Student C]: I think the question of what is an authentic teaching has been, has been a question close to people's hearts for thousands of years and maybe how we, how we seek the heart of an authentic teaching might change. Could you say what you look for that, in a, what would count as an

authentic teaching for you? How do you determine what is an authentic teaching if it's not this way that's been passed down?

Well, you mean, the, what is the criterion of authentic and not authentic to me?

[Student C]: To you, or to today, what is a relevant way, given all these different traditions?

I am not sure if we can find one, single criterion to make judgment whether this tradition is authentic, this tradition or this teaching, or this practice is authentic and this is not. Because, in each tradition they have their own criterion. And what we can do is respect each other, their own tradition, and their own criterion, I think. We don't need to argue and fight.

[Laughs.] If we, you know, do in that way, we create samsāra within Buddhist sangha. So I think what we should do is, we need to be faithful in our tradition, and yet we should also know that other tradition is also authentic for the people who are in that tradition. So, I have no desire to establish one particular criterion or standard by which I, we can measure all the Buddhist traditions and judge, "this is authentic, this is not." I think you are the fourth.

[Student D]: You know, this is kind of a, maybe not the time for the question, but, I remember something you said last year in *Genzo-e* about, so we're looking, is this a concrete thing we're looking at that's being passed on and on, so we can say "this"? And you got us the case last year, you said well, Bodhidharma didn't really exist.

Yes, that is what I am going to talk. [Laughs, laughter.]

[Student D]: So what exactly are we talking about?

I don't know. [Laughs, laughter.] Please.

[Student E]: You have taken a position essentially on faith. You put your faith in the position you've taken, and I think that's necessary to reach others. Well, maybe, whatever we put our faith in, we have to do that wholeheartedly and take action and maybe suffer the consequences. But essentially I believe it's a question of faith in ourself.

Well, I think I need to go on farther [laughs]. So, I think this is our *kōan*. We don't have answer yet. But, while, please.

[Student F]: One more question. Dōgen scholars in interpreting this, did they ever come up with this notion, that in essence all the different kinds of [word unclear, expressions, teachings?] are of one essence, and this is just a particular expression of that one essence, so that's how you could say, "Only this." This is the one way, in essence there is only one way, and this is an expression of it. Is that ever held up as an interpretation of this?

You mean, in the other interpretation of this expression?

[Student F]: In the range of Dōgen scholars, is there, is that argument ever presented? This isn't an exclusive one way, this is an essence that in one way has many expressions.

Well, as far as I know, I'm not a scholar so I don't know. Much, when, you know, there are large range of scholars, in Sōtō, not only Sōtō but in Buddhist, Japanese Buddhist academic world. Or, not only academic but so-called scholar monks. But, you know, this authentic tradition, and this

history of Zen, and of tradition, you know, transmission, is almost like a, how can I say, doctrine. So no one made question.

So, I think, I think now we are kind of in a very unique point that we have to review the tradition because of, because, you know, we are not really, we are from, Dōgen's tradition from Japan, but we are not in Japan. So, we need to find what is authentic to us. Traditionally no Sōtō scholars question about this thing, you know, as authentic tradition, as a kind of a, how can I say, in a sense, sectarian way. You know, people belongs to Sōtō tradition believed, you know, Sōtō Zen is the most authentic form of Buddhist teaching, kind of exclusive way. But all other schools they do same thing. So, somehow in Buddhism they didn't fight so much. They argue, [laughs] they make discussion, but they didn't fight. They, you know, each school respect their tradition and doctrine without so much, you know, fighting. That is a kind of a strange point of Buddhism. I'm not sure this is question to your, ah answer to your question, or not. I think we need to think about that, whether, you know, actual, concrete, person-to-person transmission in, within the history, or this is kind of idea that a sense of dharma has been transmitted. Please.

[Zenkei Blanche Hartman]: I was just thinking, for, for an individual person, it seems to me the criterion of an authentic tradition, would be meeting a teacher who lives in relation to those around him as though they are all one.

I think so too. And this, according to Dōgen, and according to Zen tradition, this transmission is the lineage of people who practice, who awaken

to that reality, and practice in that way, and transmit that truth. So, this is a kind of a faith. But if we think this is historically and in a kind of a, how can I say? [tape turned over] Politically saying this is only one, true, authentic tradition, then that is the problem. So this is about our faith.

Where I put our, how can I say, foundation of our understanding of dharma and practice. Please.

[Student G:] [Few words unclear] within Soto Shu, in Japan itself at this time, is there any movement to re-evaluate this traditional understanding or is that really not taking place?

I think, especially after the World War II, especially people, younger people, scholars younger than me, started to review even the authenticity of Dōgen, and Dōgen' teaching. [Laughs.]

[Student H]: You keep on saying that you are not a scholar and I'm under the impression that you are a scholar. So are you a scholar?

I'm a student but I don't think I'm a scholar. [Laughs.] I study. So it depends on the definition of the word what scholar means. If scholar means academic, I'm not academic.

[Student H]: But a true scholar is the one that is, from my experience of, of you, this may sound kind of silly, but I get a genuine ring of authenticity that one taste of the [word unclear], it refuses to be defined by words. That to me is the true transmission.

Okay, thank you [laughing], I hope it's true. But, you know, I have been, I became my teacher's student, and because my teacher's practice was

just sitting, wearing the *okesa*, and shaving head, I have been practicing in that way since I was twenty-two years old. And I want to, I wanted to understand what this mean, means, so I tried to study as much as possible but study is not main thing to me. To me, main thing is practice and to understand what I'm doing I need to study. And in order to share my understanding and practice with other people I have to study more. Actually I had, I had to study English. [Laughs, laughter]. That is one extra thing [laughing]. You know, when we studied Buddhism from China, we had, Japanese people had to study Chinese language. And when we want, try to transmit dharma from Japan to America, we had to study English. I don't think it's a fair. [Laughs, laughter.] So I hope more American people study Japanese, if you want to study Dōgen. And I hope younger people are willing to do that. Anyway, so here we are.

Anyway, according to the traditional understanding of the history of Zen, dharma, true dharma, from Shākyamuni, had been transmitted 28 generation in India, and our 28th ancestor, Bodhidharma, came to, went to China and became the First ancestor of Zen in China. And Bodhidharma's teaching transmitted five more generations and reached to the Sixth Ancestor Hui neng. And after Hui neng, the so-called Zen school spread and became more and more popular. That was basic understanding of history of Zen Buddhism, but last fifty years, I think about fifty years, from the middle of 20th century, this history had been reviewed by many Zen scholars, many Zen scholars, and now we understand, at least I understand, that the lineage of 28th, twenty-eight generations in India was established in China, I think in the early ninth century, by the people in the tradition of Hui neng. Before

that there's no such, how can I say? lineage of those twenty-eight people. Before that there are another version of the lineages in northern school of Zen, but this one was kind of established in the tradition of Hui neng, the Sixth Ancestor.

[Student I]: Ninth century?

Ninth century, early ninth century. So, basically, today, scholars don't believe this is historically true. If we want to read, you know, that kind of study and discussion I recommend you to read a book written by John McRae the title of the book was, Seeing Through Zen. I think this is a good book to see, to understand, you know, how modern scholars see history of Zen. But I don't have time to discuss about that part of discussion, to study Dōgen's teaching about the *okesa*.

[Student J]: Is that the talk you gave last year about Bodhidharma not being historically [real]?

Actually, John McRae didn't say Bodhidharma didn't exist, but Bodhidharma in the history was not like we, we know through those different stories.

In the, in the first paragraph he described this transmission, authentic transmission, and in the second paragraph, from page two, he said, even the Emperors of China, specifically Tang dynasty, invited the robe transmitted from buddha to Hui neng, and made, venerate it. So, you know, I'm not sure, you know, people really believe, believed it or not. I mean, Buddha, Shākyamuni Buddha's *okesa* transmitted until Hui neng. Hui neng lived in eighth century, and Shākyamuni died, I think, about the fourth century B.C.

So there are more than 1,000 years between Shākyamuni and Hui neng. And you know, specially in India, in Japan you know, the *okesa* is not really a practical clothing, but in India this is really prac[tical], only clothing Buddhist monks used. And I don't think, when, you know, we use this kind of cloth[ing], you know, for daily, you know, use, it can last more than 1,000 years. [Laughter.] Actually in the Vinaya it said when a monk made new set of *okesa*, there's a rule that at least six years, that person should not make new one, new set. That means six years is a limitation, to, something, to, you know, wearing one *okesa*. So, I don't think for, you know, twenty-eight generations one *okesa* had been really transmitted. Also, according to, [laughs], if I start talk, I cannot, there is no end. [Laughs, laughter]. So, this is a kind of belief or faith. And if we are skeptical, we can question everything. So I don't want to go into such detail.

And, paragraph, paragraph three. This is, "Truly being a king," I'm sorry, the number "3" [on the translation handed out] is missing. It's the last sentence on page two, is the beginning of paragraph three.

[3] Truly, being a king in a small country in which buddha-robe exists and can see it, hear it and make offering[s] to it, is the most excellent life among all worthwhile lives within life-and-death, even more than governing the three-thousand-great-thousand worlds as numerous as the sands of the Ganges river.

Here Dōgen called a China, Chinese Emperor, a emperor of a small country, [laughter] in, in comparison with, you know, entire three-thousand worlds, king of the three-thousand worlds. So he put emphasis on the, you know, the robe, Buddha's robe is precious. If I interpret this sentence in my

own personal way, this, you know, the emperor of these three-thousand world, I think, means each one of us. We are a center of the world.

You know, Dōgen said in *Sansui kyō*, or Mountains and Water sūtra, mountains all go, belong to the nation, or the country, but actually the mountains belong to the person who love the mountains. That means if we love, you know, this entire network of interdependent origination then this entire network belongs to us. So actually, we are the emperor. [Laughter.] That means we have responsibility to this entire network being in a healthy, harmonious condition. If there is some problem, that is our responsibility. and if we have the *okesa*, Buddha's robe, so in this case I think Dōgen used this word, "Buddha's robe," as the, you know, yesterday I mentioned Dōgen-zenji used this word *okesa* in four different meanings, and, and we interpret what he's saying, you know, what is he pointing, in, each, you know, places. We can interpret this Buddha robe as this entire network of interdependent origination, that is one-piece of *okesa*. We have already, you know, received that *okesa*. We are the emperor of this entire three-thousand world. That, I think, that is a possible interpretation of this sentence. Let me continue.

He, so he put the emphasis on the authentic tra [partial word] tradition and he said, "Although," in the middle of page three [section [3]]:

Although the transmission from Bodhisattva Bhadrapala, a collateral disciple of the Twenty-Seventh Ancestor (Pannatara) [Prajnatara], actually reached to Dharma Teacher Sengzhao (Sōjō), there was no authentic transmission of the buddha-kashāya.

Here Dōgen-zenji mentioned this person, Bhadrapala in Sanskrit, in Japanese we pronounce this name, [phonetic] *Badda ba ra*, *Badda ba ra*

bosatsu. And according to all the commentary this is a mistake. *Ba da ba ra* is a person who is enshrined in a bathroom. Right? Not in the kitchen, but bathroom. This person's name should be Buddhahadra. [Says again slowly while writing.] Buddhabara is not actually the person in the history, but Buddhahadra is person who went to China from India. He lived from 359 to 429. He, it's said he practiced so-called Zen, is the person whose name is Butsu Daisen. I don't know the Sanskrit word. But, Butsu Dai-sen [sounds out while writing on board]. And according to *Keitoku Denkoroku*, or Transmission of Dharma Lamp, this person, Butsu Dai sen was another disciple of Prajnatarā, so Bodhidharma's dharma brother. And it's said, Buddhahadra, studied with this person Butsu Daisen and went to China. And that was at the same time as Kumārajīva (343 – 413) was working on translation in China. And when Buddhahadra went to China, in the beginning he worked together with Kumārajīva, but somehow there were some conflict, so Buddhahadra left, separated from Kumārajīva and practiced in his own way. And this person Sengzhao, in Japanese Sōjō, was Kumārajīva's disciple, one of the most important disciple of Kumārajīva. And I tried to find the connection between Sengzhao and Buddhahadra, but I couldn't find any evidence these two are connected. Of course there is the possibility they meet, met each other, because they worked in the same age, in the same place, on translation, but I couldn't find any evidence that Sōjō or Sengzhao received some kind of transmission from Buddhahadra. So, I'm not sure whether this is really historically true or not.

And, another example of so-called collateral disciples or lineage is Zen master Farong [594 – 657] on Mount Niutou or Gozu [Gozu Hōyū is Japanese

for Niutou Farong]. This is another school of Zen. And it is said this is not from the Sixth ancestor Hui neng's lineage. This lineage, Gozu lineage it is said from the Fourth ancestor Tao Hsin, or Dōshin, but today's scholar also doubt about this connection between Fourth ancestor Doshin and the founder of this school, Farong, or Hoyu. Anyway, Dōgen's point is that Buddha's robe, transmitted only through the lineage of Hui neng, and go through, went through Seigen [660 – 740] and Nangaku [677 – 744] and become five schools of Zen. That is a common kind of understanding of history of Zen until about fifty years ago. Pardon?

[Student K]: Clearly he's not talking about the material thing, so he's talking about the teaching, the dharma aspect. So is he saying that there is a group of people, who got it wrong?

Pardon me?

[Student K]: Is he saying that there was group of people, these collateral disciples, who didn't get "it," whatever "it" is, correct, to have an inauthentic transmission. It seems very exclusive, he's making a clear point, these people got it wrong.

Yes, it's pretty exclusive. That's exact [incomplete word?], how can I say? Traditionally no one doubt, question about that exclusiveness in Dōgen's teaching here, but I think it might be, but is a problem to us, I think. So we have to kind of review what we should do, [laughs] what we should think, how we can see and practice and work with people from different, other lineages or traditions, together without saying this is only trad [partial word] authentic tradition and others are fake, or not, not

authentic. So, I think this is, we are in a kind of very unique stage of the history of Zen. We have to review the tradition and make, create something for the future, and we should not create something, you know, which is not genuine. Please.

[Zenkei Blanche Hartman]: I think you have to look at it in terms of the historical situation where Dōgen was a young monk, to have just received transmission in a country where there were a lot of established, there was a Buddhist establishment already, he was trying to make space for his, his teaching, so he got a little excited. [Laughs.]

And for him personally, he was disappointed. When he was, become a Buddhist monk when he was thirteen, and yet he was disappointed in the condition of so-called Buddhist establishment at the time. And he went to China to find authentic teaching. And he found authentic teaching through his teacher Tendō Nyojō-zenji. So, I think for him, this was his true faith, that he finally found a true transmission, true tradition, and he transmitted that to the Zen tradition. So, I mean, pretty clear that for Dōgen-zenji this is, is not a kind of a, how can I say, you know, making his, praising himself and his tradition, and could look down other traditions, but this is the result of his journey of searching truth. Does that make sense? Okay. Please.

[Student L]: What does the phrase "collateral lineage," what's a collateral lineage?

[Zenkei Blanche Hartman]: Side by side.

Collateral, Japanese word, is in there but the word "bō," [writes on board] "bō kei" I think. *Bō kei*, is a opposition of *sei kei*, or *sho, sei kei* you

know, that means in the Chinese and Japanese family system, the family heritage is transmitted to the oldest son. And, and there are more than one boys, the, how can I say, family lineage, legitimate family lineage was taken by the first, oldest son, and other brothers are called collateral. Does that make sense?

[Student M]: It's having more than one disciple.

So, this, yeah, this one, this, how can I say, the oldest son who inherit the family wealth, and position and profession, and this lineage, this stream is called *sho kei*. And other brothers separate, not separate, what do you say, deviate from that stream is called *bō kei*. That means, the word in the Chinese and Japanese family system.

[Student N]: So is the implication that he didn't receive the true treasure?

Right. So, this is a kind of a value judgment. So, we can doubt, we can question whether this is what we want to keep it or not, but this idea came from Chinese and Japanese culture and society. So, he put emphasis on receiving *okesa* as a symbol of true dharma from a genuine teacher, from a genuine tradition.

On page four. This says, second sentence, page four [end of section [4]].

In India and China, during the age of the True Dharma and the Semblance Dharma, even lay practitioners received and maintained *kashāya*.

Now, [next sentence] in this remote land in this present degenerate age, those who shave their heads and call

themselves Buddha's disciples, do not receive and maintain kashāya. They don't believe, know, or clarify that they should receive it. What a shame!

So this is a kind of criticism from Dōgen to the condition of Japanese Buddhist establishment. And this sent [partial word] the first sentence, "In India. . . even lay ([people]) received . . . ([okesa])" referred to, a custom in, custom or practice in Indian Buddhist sangha when once a month, wearing, on certain days, lay people stayed in a monastery and practiced together with monks. On that occasion, they, only that, during that days, lay people receive six precept and practice in the same way as monks. On that occasion lay people also wear *okesa* and rec [partial word, receive?] and having same kind of things, like a water jar, and other things [like a regular monk].

So, he said, even lay people receive the *okesa*. I think, in, in China also, lay people received *okes*, [partial word, corrects himself] wear *okesa* when they practice. When I visited a Chinese Buddhist community in Northern California I saw many lay people wearing *okesa*. And in Sawaki-rōshi's lineage also, lay people receive *okesa* and wearing *okesa* when practice zen, zazen. So this tradition still continue.

[Student O]: Could I ask, what is "semblance dharma?"

[Zenkei Blanche Hartman]: [Says something unclear.]

Oh, this. Okay. There are three ages after buddhadharma, I mean, after Shākyamuni died. It's said, I don't know from around what time they started to say this three ages, but it says first 500 years after Buddha's death was called True, Age of True Dharma.

[Student O]: Oh right, I remember now. Thank you. Would you go ahead and say [word unclear]?

[Student P]: So this statement, even lay practitioners received it, does that, does that, does Dōgen feel that that implies a lack of respect for the *okesa*, but [word unclear].

No, I'll tell you. He really encouraged lay people to wear *okesa*. So, what his point here is, in India even lay people received *okesa* because they knew *okesa* is, is precious. But in Japan, even monks didn't know what the *okesa* is, and the meaning of wearing *okesa*. That was his criticism against the condition of Japanese Buddhist community at that time.

We're, I think it's time to stop talking. Well, I don't think we finished until page nine, so I, this afternoon, I continue from the middle of page four. Thank you very much.

Initial transcription entered into file by Kaaren Wiken who attended the *Genzo-e* and was also able to add notes about actual events.

Reviewed and corrected by Tomoe Katagiri.

First review for correction to verbatim by Jean Selkirk.

Yuko Okumura listened to all the talks, answering questions and providing corrections including macrons for Japanese words. Minor edits she made in the process are not identified.

Jean Selkirk then input the corrections.

Shōhaku Okumura
GENZO-E RETREAT
San Francisco Zen Center
Monday pm., January 30, 2006 #6/14

Paragraph five. He said from ancient times, *kashāya*, or *okesa* has been called the robe of liberation. So, robe of liberation or in Japanese *gedap-puku*, in, the very the first line of the verse of *kesa*, robe chant, *dai sai gedap-puku*, this *gedap-puku* means robe of liberation. This is one of the many names for this robe, *okesa* or *kashāya*. *Kesa*, in Japanese pronunciation, is a transliteration of Sanskrit word *kashāya*, so I use in this translation the word *kashāya*. And “o” is Japanese way to call something, in a kind of honorific way. We put “o” on almost everything. [Laughter.] You know, we say, you know, water is *o-mizu*. *Mizu* is water, but we say, *o-mizu*. *Cha* is tea, but we say *o-cha*. And there are so many things. Chopstick is *hashi*, but we say *o-hashi*. We put every, almost everything, on “o” beginning of the name.

This robe of liberation or *gedap-puku*, said:

[C]an liberate us from all the hindrances, such as karmic hindrances, hindrances of delusive desires, and hindrances of retribution.¹

These are called three hindrances or obstacles. Those are karmic hindrances, karma means our action, when we do certain actions, mistaken actions, they become a hindrance to practice, or to study, or to be a student

¹ Material in brackets in the printed text which is read by Shōhaku is within parentheses in this transcription ([]). Material in parentheses in the printed text which is read by Shōhaku is in parenthesis (). Additions to text spoken are in { }. Additions/corrections are in usual brackets [] which may either be a correction to the text or to the reading of it.

of Buddha and to wear the *okesa*. But this *okesa* has power, or *kudoku*. *Kudoku* is virtue, merit, or power. This *okesa* has the power to allow us to be liberated from the mistaken action we have done. And hindrances of delusive desires, or "*bon*" in Japanese, "*bon nō*."

There, it is said there are, we have 108 *bon nō*. You know, at the end of the year, on the New Year Eve, we ring the bell, the huge temple bell, 108 times because we pray, you know, to eliminate all those 108 desires, or delusive desires. And it's said this *kasāya*, or *kashāya* has a power, or function, or virtue, or merit, that help us to be liberated from those delusive desires. And has the most basic desire, delusive desires are so-called three poisonous minds: greed, anger or hatred, and ignorance.

And "hindrance of retribution" is because of the twisted karma in the past. Somehow our way of life is influenced from that karma, and that kind of obstacle even though we want to practice, or we want to be Buddha's students, somehow we don't have a chance to meet with any good teachers, or those things. So this, these are called Three Hindrances, or, yes, Three Hindrances. But this *kasāya* has power to change, or liberate us from that, those kind of hindrances. But if we think about it, I mean about myself, if we can meet a *kasāya* then it's not hindrance. How can we meet the *kashāya*, or *okesa*, even though that *okesa* has the power to liberate us from those hindrances, what happens if we cannot meet *okesa*?

That is more to me, serious questions. I mean, even though, even though, I, I have been wearing *okesa* for more than 30 years, still sometimes I feel I never meet *okesa*, or sometimes felt I lost *okesa*. Still, how can I

say, I'm trying to put on my *kashāya*, *okesa*, you know, almost every day. And because of, I think, the power of this *kesa*, this robe, somehow I can return to that, you know, network of interdependent origination. So, if I have to only rely my willpower, my desire to practice, and my aspiration, you know, it's really difficult to continue to practice. But this *okesa*, or *kashāya*, means the network of interdependent origination because of the power, or help, from so many people, and so many beings, you know, I can continue to practice, even though I have so many hindrances, and we have so many difficulties in our daily lives, you know, to continue studying Dharma and practice the Dharma. So this, when, as I said yesterday, when he said *okesa*, or *kashāya*, it doesn't necessarily mean this one piece of cloth, but this is a symbol of this entire network of interdependent origination that help us to be, to exist, to live, and to live in a most healthy way.

[5] When a dragon gets a single strand ([of *kashāya*]), it can be released from the three kind[s] of heat.

It's said dragon has three difficulties. One is very dry heat. You know, dragon lives in the ocean and dragon has a power when dragon had water but when it was very hot and dry, you know, dragon has a problem. [Laughter.] And another one is, dragon, there is a kind of a big bird which like eating dragons. Dragons are the food for the bird named Garuda. Garuda is a big bird, and I forget, the another thing. But dragon, dragon is mentioned later so I talk about what dragon really means when it appeared later. So I don't talk much about dragon. But he said, dragon can be released from their plague or their difficulties when dragon touch this, even strand of *kashā* [partial word], single strand of *kashāya*.

When an ox touches ([kashāya]) with its single horn, its past wrongdoings disappear of themselves.

This kind of a story, it appeared in a commentary on the Lotus Sūtra, but I cannot find it. But there are many, you know, similar kind of stories so we don't need to find particular source of this example. And,

When all buddhas attain the Way, . . .

When Buddha attained the Way, that means awakening.

they all without exception wear kashāya.

All buddhas wear kashāya when they attain awakening. So,

We should know that ([receiving and maintaining kashāya]) is the most venerable and unsurpassable virtue.

You know, when we see Buddha statues, all Buddhas wearing *okesa*. But if we think, you know, historically, you know, *okesa* was invented after Buddha asked Ananda to make a design. We are not sure whether, when Shākyamuni Buddha attained the way under the bodhi tree, what kind of clothing did he wore, wearing. [Laughs, laughter.] So, you know, this is about faith. So, if we too much kind of a, you know, logical and intellectual, we lose the point. But, you know, I'm very, kind of a skeptical person and so [laughs] I have so many questions. Anyway, and next paragraph, Dōgen says:

[6] Truly, although we regret that we have been born [repeats, "that we have been born"] in the remote land . . .

I mean, for Japanese people, Japanese, Japan is really remote from India where Buddha was born. So somehow, Japanese people have kind of

a, what's the word? inferiority complex toward the Chinese people that is closer to India. But, actually, at the time of Dōgen-zenji, Buddhism was almost disappeared from India. That was 13th century.

And at the time of Dōgen they thought they lived in the very degenerated age of last Dharma. Last Dharma is the, one of the three ages. This morning, person asked a question, but it said, first 500 years after Buddha's death, the first hundred years was called Age of True Dharma. And in this period Buddha's teaching, and people who studied and practiced Buddha's teaching, and people who attained the awakening, all three are there. But next 500 years, teaching and people who practiced were there but no one attain enlightenment or awakening.

And the third age was called the Last Dharma. That means only Buddha's teaching remains, no-one actually practice, and no one attain enlightenment. And in Japan people believed that this age of Last Dharma began in the year 1052. That was [one word unclear] the way how to count the year after the death of various sort. I don't have time to explain the numbers but people believed that they lived in the Last Dharma. So, no matter how hard we practiced, it doesn't work, we cannot get, attain enlightenment. That was a very kind of a common idea of Japanese Buddhist in that time.

But Dōgen-zenji was a kind of original person who was against that idea. But here, as a, using the common idea of his time, Dōgen's, they, they were live in the age of Last Dharma. But Dōgen's point is, even though we lived in the Degenerative Age, still we could encounter with this, Buddha,

Buddha's robe so we should be really happy about that. So he said: "We can rejoice that we have encountered the Dharma." Buddha's teachings, and also, not only Buddha's teaching but we are still living within the network of interdependent origination.

So if we practice there's no way that we cannot say there's no enlightenment or awakening possible. That is one of the points of Dōgen-zenji's, one of the most important point of his teaching, that is practice and enlightenment are one. That means it has nothing to do with the quality of age, but when we practice wholeheartedly, enlightenment is already there. So, this practice and enlightenment are one is his teaching that, even our age is degenerated still, if we practice wholeheartedly, awakening is already there. So the point is whether we practice or not. We don't need to worry about the, you know, those three ages. And,

Which other lineages have an authentic transmission of both the robe/Dharma . . .

and, "both the robe/dharma," I think, is not good English. Originally I said, "both the robe and dharma" so I have to fix this sentence.

of Shākyamuni such as ours.

So he was really happy that he could meet with this lineage, this tradition through Nyojō-zenji when he went to China. So, this is expression of his gratitude that he received the lineage of Zen Dharma from his teacher, Tendō Nyojō-zenji.

Upon encountering this ([robe/Dharma]), who do not venerate and make offering to it?

Venerate and make offering is a translation of *kugyo-kuyo*. [Writing on the board, repeats] *kuyo*. “*Ku*” and “*gyo*” both mean to respect, venerate, [one word unclear]. And “*kuyo*” I translated as “offering” but this has, needs some explanation I think. “*Ku*” means “to offer,” and “*yo*” is “nurture.” And this word *kuyo* is kind of an important word in any tradition of Buddhism. And it’s said there are several kinds of *kuyo*, and one of the kind of a categories of *kuyo*, there are three. And one is offering materials, not only materials but offering something, to Buddha, Dharma, or Sangha. For example we offer incense, we offer the candle, we offer the flowers, those are a kind of a *kuyo*. That’s the first kind of *kuyo*, and second kind of *kuyo* is praising the virtue of Three Treasures, Buddha, Dharma and sangha. So, this is a *kuyo*, offering and nurturing by, no, by using words or speech. So, you know, in a sense, all the Buddhist texts is a type of *kuyo*, to offer, to make offering to Buddha, Dharma and sangha.

So, almost all Buddhist texts, in the very beginning, said this is, what is the word, dedicated, dedicated to Buddha, or to Dharma or to sangha, or to particular person for the sake of particular thing. And, you know, the chanting we do during the services, morning service, noon service and evening service, those service are also a kind of, of *kuyo*, offering, by you know, reciting and praising Buddha’s teaching. And the virtue or merit of this practice of chanting and praising Buddha, Dharma, and Sangha, is, you know, dedicated to all beings. That is the meaning of the services. That is the meaning of the, you know, *ekō*² or dedication. So, morning service, not

² “Also *ekōmon*: a dedication chanted by participants in a Buddhist ceremony in which any merit thought to arise from participating in the ceremony is transferred to

only morning but any kind of service, there are many services or ceremonies, but those are all kind of *kuyo*, offering and nurturing the Dharma. And this merit or virtue is dedicated to Three Treasures, basically, so it's not for the sake of receiving some merit to ourselves. That is what we say, you know. After all the chanting and *ekō* we say, "All Buddhas throughout space and time, or ten direc [partial word], three times in ten direction, and all beings, bodhisattva mahasattvas, and Maha Prajna Paramita." That means we chant this, we practice this, and we offer our practice to all Buddhas, and Bodhisattvas, and wisdom. So, this is the second kind of *kuyo*.

And third kind is practice. Not praising, you know, chanting is a kind of praising of Three Treasures, but when, you know, we practice zazen, and when we practice something, you know, there are many different kind of practice. Our activities are for the sake of Dharma, not only Dharma, but for sake of Three Treasures, are all kind of *kuyo*, or offerings. Even our practice is offering to the Three Treasures. And of course we receive some merit, but this merit, that help us to continue to practice and continue to grow and mature within the buddha way, is also kind of offering.

And within the first kind of *kuyo*, to offer materials, of course, making donations to the Buddha, and to the Dharma, means making donation like writing a text, or printing a text, or publishing a text is a kind of *kuyo*. So, you know, Buddhist countries lay people often make donation to publish Buddhist sūtras. I think many Chinese people do and distribute Buddhist texts free to the public. That is *kuyo* to the Dharma. And you know, make

or offered for all sentient beings to help them in their path toward enlightenment.
Footnote to Suzuki-rōshi, July 8th, 1970.

donations to the temple or sangha is also *kuyo* to, you know, Three Treasures. And as a ordained monk, you know, monk traditionally don't have any materials to offer, so their practice is practice and their life, their way of life, or, and also their body and mind. These are offering to the Three Treasures. So when we encounter the Three Treasures, you know, because of our gratitude, we have, not have to but we cannot avoid to wish to make some donation or contribution to the Dharma, as a repaying the kindness of buddhas and ancestors and all people who, you know, sustain and continue [corrects himself] maintain the buddhadharma and allow us to participate to that movement. So,

Even if we have to discard bodily lives as numberless as the sands of Ganges river every day, we should make offerings to it.

That means our life can be offering. And this doesn't mean we have to kill ourselves. But if we do things, spend our times, spend our time and energy to, for the sake of Dharma, or for sake of Three Treasures, then this is a kind of discard our body and life. And there are many stories about, you know, bodhisattva, you know, give up their bodily lives, you know, specially from the Jataka Stories. Later during quote, but he refer to at least one, not one, at least two, one is okay, so I talk about that story later.

We should take a vow to meet with it, respectfully receive it, venerate it, and make offerings to it life after life, generation after generation.

So, we, this is our vow as a bodhisattva, because of the appre [partial word] appreciation of this teaching, and practice, and tradition, we try to do some, make some contribution. And you know, depending upon who we are,

our tendency, capability, and interest and talent, there might be different, but, you know, as a bodhisattva we have to take four vows, that is what we chant after this lecture, those are called "general" vows. All Bodhisattva have to practice, fulfill, to fulfill those four vows, but those four vows is really endless. There's no time to complete, completely fulfill those vows. It takes more than many lifetimes, but within this lifetime, using this particular body and mind, conditioned, each of us has something we can do, and we want to do.

And my teacher Uchiyama-rōshi said his vow, kind of a personal vow is to write a text of zazen that can be understandable to modern people. That means, the, in Japan Buddhist texts are still Chinese. We never, really didn't translate Chinese Buddhist texts into Japanese but we invented the way to read Chinese as Japanese. It's not really a translation. So we use Chinese words, or Chinese expressions, it's not really Japanese, but we think those are Japanese. You know, like prajna is *han-nya*. *Han-nya* is Chinese but somehow we say *han-nya* in Japanese and we think we understand what it is, but it's not Japanese actually. And even the "buddha" is not Japanese. [Laughs, laughter.] Even "dharma" or "*hō*" is not Japanese. You know, "*sō*," monks or priests are "*sō*," that is not Japanese. But somehow, because we have been using those Buddhist term, Chinese Buddhist terms for more than 1,000 years, we think those are Japanese. Anyway, so he wanted to write a text of zazen practice as a buddhadharma, in the way modern Japanese can really understand. And he would like to produce real, or determined practitioner of zazen. He said, that was his vow, in his lifetime.

And as his disciple, I, succeeded his vow. And to me, to translate the text he wrote into English, and share the teaching, his teaching with American people, because I live in America. And practice together with American, practice zazen together with American people, became my vow. And even though I am not such a capable person, but still I have been continuing, you know, working on this. And I'm still working on it. So you know, this is the way I have been trying to offer, or *kuyo*, doing *kuyo* to Buddha, Dharma and Sangha, and yet through this activities, you know, I have been, how can I say, supported by so many people. So, this is really a kind of a, not one, one-direction activity. I offer something, but because of my practice, my activity of offering something, I receive offering, and supported by so many people. So, it's, again it's a matter of supporting, being, supported by all beings within the network of interdependent origination. So, by offering something, we receive offering from others. That is what interdependent origination means, we support each other. But, if we expect, you know, something, we expect we will receive offering or support from others before we offer, that is a problem. [Laughs, laughter.] Or if we do something in order to receive some, some return, that is not a vow, that is a kind of a trade. [Laughter.] So, we should be careful about that point. As a motivation, you know, our aspiration is making offerings but as a result we offer each other. So, we offer and we receive. But that is how, you know, this buddhadharma has been transmitted through many years, and within many countries. So,

[6] Although we live more than ten-thousand miles from the country where the Buddha was born and it is difficult for us to go there such a long distance across mountains

and oceans, because of the influences of our good karma in the past, we are not blocked by the mountains and oceans, and we are not rejected [says "through," corrects himself] though we are ignorant.

So, he express his joy, or rejoice, or delight, that he could meet, encounter with Dharma, this teaching and practice, even though he was born in a remote country and lived in a degenerate age. And I also have same feeling. You know, in Japan, specially in modern Japan, you know, Buddhism is, in a sense died. And today, you know, Japanese society is so much materialistic they don't care about spirituality so much, there aren't so many, you know, good teachers. Still, I don't know why, but somehow I could meet a very good living example, even though I didn't know what is the Dharma. I first read my teacher's book when I was seventeen years old. I knew nothing about Zen or Buddhism, but somehow when I read his book, I wanted to become his disciple. Because, pardon me?

Zenkei Blanche Hartman: Opening the Hand of Thought?

No, the book was first book Uchiyama-rōshi published. The title in Japanese was Jiko, that means self. And, I'm sorry but it's not yet translated into English, yet. [Laughs, laughter.] I need more time. Actually, that book, you know, made a very decisive influence to my way of life. When, I was a high school student, I knew nothing about Zen or Buddhism but somehow it was very attractive to me. I was almost sucked in that way. I wanted to live like him. But with all my karma, I don't know. I really feel fortunate, or lucky. I couldn't, I don't think this is my, because of my virtue, or my choice, but somehow I was sucked into that way. So I'm really, you know, I keep forgetting one word. Trying to say it. [Laughs.]

[Student A]: So you mean like destiny?

Destinate? No. I forget. I remember sometime. Not lucky or fortunate, but [one word unclear. Laughs, laughter.] So, to encounter with this kind of teaching is really I think rare, so we have to really appreciate our good fortune.

Having met with this true dharma, we persistently study and practice it every day and night, we receive and maintain this kashāya, and we always respectfully protect and maintain it.

Well, I think I can talk about this. So we have to really take care of our *okesa*. And well, I have to go first. And he said this is not our, because of our effort, or because of our deci [partial word] choice, but he said,

How could this be the effect of practicing the virtue under the guidance of only one or two buddhas? We must have practiced all the various virtues under the guidance of buddhas as numerous as the sands of the Ganges river.

That means in our past lives, this is kind of a Buddhist idea, so if you don't want to believe it, you don't need to. [Laughs, laughter.] But in our past lives, his idea is, we have been practicing with so many buddhas, with so many teachers, life after lifes, life, as, you know, Shākyamuni practiced as a bodhisattva life after life. Otherwise there is no reason we could encounter this teachings, or this Dharma. So,

Even if it is our self, [substitutes next phrase in text] even though that is done by ourselves, we should venerate it and rejoice in it.

That means our encounter with Dharma, and our chance to practice with a teacher and also with co-practitioners. We have to, even though this is "my" life I have to venerate this life.

You know, now he's teaching about our clothing, the robe. And in *Fushukuhanpo* he teaches about our bowls. We think these are ours, but these are not really ours. But these allow us to be Buddhist students, or Buddha's child. So, we should be really grateful. You know, even, you know, this particular *okesa* was sewn by my wife and sangha members, so this is a gift from many people. And now, you know, as a convention, this is mine, and no one complain about that I think, but still [laughs] this is not mine. Not only but, because this is a gift from many peoples, many peoples are willingness or have aspiration to make *kuyo* to the Three Treasures. You know, I'm really covered by the Three Treasures. Or even though this is my robe, still I need to venerate this robe and you know, *ōryōki*. The *ōryōki* I have been using is given from my teacher when I was ordained. So that *ōryōki*, except the Buddha bowl, the first big bowl, the *ōryōki* is more than thirty years old. Still it's there, and still allow me to receive offerings. So I think it's really fortunate that we can wear the robe, we can venerate, and we can use the bowls, we can venerate, and receive the food. You know, when we receive food, we venerate it. This [tape flipped] you know, the gratitude, oh, that is the word I have been trying to remember, gratitude [laughs, laughter]. So we really feel grateful and have gratitude for this you know, causes and conditions. That we can somehow encounter with such a boundless teaching. So,

We should humbly repay the profound debt of kindness to the ancestral masters for their transmission of Dharma.

Not only ancestral masters but all people, and not only people, but all beings, you know, waters, air, all flowers, trees, all make offering to keep this network of interdependent origination. So we should be really grateful to, toward all beings. And when we live in that attitude, and try to repay the great kindness of all beings, this world is the, you know, place to make offerings, instead of to take something to me, for me, to make this person happy. That is a difference of kind of a quality of life. Usually, because of the education in modern society, what, you know, I think, at least in Japanese society when I was a teenager. You know, what, I was expected to study hard, work hard, and go to a good school, and get a good job, and, make you know, lot of money to make our desire fulfilled, to get satisfaction. But this is kind of a taking by accomplishing things, by working hard. You know, the final goal is to make this person happy, to fulfill this person's desires. And I felt when I was a teenager, I felt the entire Japanese society is one huge, money making machine, [laughter] and the school is a factory to produce the part of that machine. And the, if we work hard and to be a good part then, we can be, you know, how can I say, spend, get more income and spend a good life. But, but you know, sooner or later we need to leave this machine, or when, you know, the part doesn't work anymore, you know, the part is just thrown away, or replaced by another parts. So, we are really like a part of the machine and I couldn't find any reason to live in that way so I wanted to escape.

And that's why, you know, I started to, slide away. And that was the time I read my teacher's book. I found he had the same question, same problems. And he tried to find the answer to his original question: how, what is the meaning of life? How we can live a truly meaningful life? And he dedicated his life to find the answer, and after he found answer, that was, of course, in his case, zazen practice, he continued to practice and share the practice with people who are looking for the way. To me, because I read many books on traditions, I knew many, you know, spiritual teachers lived in such a way, but Uchiyama-rōshi was first actual teacher, actual person, I encounter. I think that's why I was sucked to his way of life. Do you have something to say?

[Student B]: Did you seek him out? Or did you just run into him?

Well, [laughs, laughter], this is a long story but make it short. I had a friend, classmate, at my high school, and he heard, he had, he knew someone who practiced with Uchiyama-rōshi and Sawaki-rōshi at Antaiji. So, during the summer vacation he went to Antaiji. And, that, he, my friend had the same question as I had. And that was the year Uchiyama-rōshi published his first book. So Sawaki-rōshi was still alive. That was 1965. I was seventeen years old. So, Uchiyama-rōshi gave a copy of the book to my friend, and when he returned home he allowed me to read the book. That how I encounter his book. And somehow I wanted to become his student. I don't, I didn't know what this means, so my classmate and myself wanted to be at Antaiji, to do a sesshin, seventeen years old [laughs, laughter], but

fortunately we couldn't go [more laughs, laughter]. If I went there at that time, maybe, you know, I have no desire, so fortunately I couldn't.

That was the fall of 1965 and in December of that year Sawaki-rōshi died. So, fortunately, or unfortunately, I didn't have a chance to meet Sawaki-rōshi. And next year in February that friend had some pain on his stomach. He had surgery and he died in six months. He had a cancer. You know, that was really a kind of a decisive experience to me. I really, you know, finds, find, or find impermanence and importance of living this moment. I felt, you know, this friend is really talented, really good person, and smart, and yet when he died I found that there was, there is, there was no reason he had to die and I don't need to die. Of course there is a cause, but not reason. So, I thought, you know, that means I have to die any time, and I cannot complain, because he already died. And that means, teaches, taught me, that I have to live moment-by-moment in a, how can I say, most fulfilled way. Fulfilled way? Or fully. Without, otherwise we need, I need to regret, you know, if I, wanted to, something I really want to do in the future, and I do something else, then I have to die before I reach that time, time, occasion. But still I have to accept the death.

That's what I thought when I was seventeen. So, I had to make decision what I really want to do. And because I couldn't find any means to live in the kind of a, as living as part of money making machine, I left that kind of world. In a sense I escaped. And you know, that was, you know, second half of sixties. During that time so many people even in this country [laughs], kind of escaped from that kind of, you know, money making

machine, and in this case those people are called hippies. So, I'm kind of a same boat.

What I am talking? Oh, anyway, we have to repay the profound debt of kindness to the people who maintain the tradition, or lineage, or teaching, and practiced that way of life. Otherwise it's so difficult if I have to find that, this kind of life, taught by Buddha, or Dōgen, or my teacher. I think it took me my entire life. And when I found it, it's too late, but because of, you know, because of this, people who have been transmitting, continuing this way of life, even as a small community, small, how can I say, within a small community. Because of that I could find there is such a possible way to live, being free from self-attachment, not to, for the sake of fulfilling my personal desire. Living the way of life, being together with all beings. You know, it is very difficult to live in such a way, specially how we even, we have such an idea, we don't know how we can live in such a way. But because there is a concrete kind of a tradition, somehow I could just join, or participate, in that kind of way. And I was really, I feel really fortunate about that opportunity. So, my activity, or my vow is how can we, can I repay that kindness, debt of kindness to the tradition, and also my teacher, and all people who have been supporting my practice. 4:25 [pm]. Well, I'm still in the introduction.

[Laughs, laughter.] So,

[7] The virtue of this buddha-robe and buddha-dharma cannot be clarified or known by anyone but an ancestral master who has succeeded to the Buddha's true Dharma.

So, Buddha's Dharma had been succeeded, transmitted by ancestors, or [laughs], or I think, its opposite. People who have been succeeded that

tradition are called ancestors, but we should really respect and appreciate those people's life and practice. And Dōgen's wish is,

Even a hundred-thousand million generations later, we should appreciate this authentic transmission as the authentic transmission.

That means we should not change tradition, but we should transmit in the way it was received from the Buddha

This must be the buddha dharma; the verified efficacy should always be miraculous.

Here he continue to tell us that we should venerate the tradition or people who have been transmitting this tradition. And we need to make, you know, some contribution, participate in that movement, and make certain contribution. In this paragraph he refer to a kind of a story about a mixing water and milk. This is from the Mahāyāna Parinirvāna Sūtra.³ In that sūtra there's a story about a kind of a degenerate age. You know, the Dharma is kind of diluted, watered down. It's said, the story is, you know, a farmer, you know, got milk his cow, and when the farmer sold the milk to someone, to order to get more income, put some water, to, you know, get more money. And that person sell to the next person [laughter] and put some water. And that person brought the milk to the city and add more water. And one person was trying to buy milk to, for some kind of party, to you know, prepare some, you know, delicious food. But the person could not find any milk other than that very thin, watery milk. So, the person bought that milk, and cooked, but it doesn't taste [laughs] like milk. But, the sūtra said, still the milk mixture, or milk and water, is better than something bitter. It's,

³ In Japanese, Nehangyo

still, it's still there some, still some milk. And the, what the sūtra is saying is in the degenerative age, you know, we, people put more water to the Dharma and make kind of a, Dharma and practice weak. But still water is permissible. This mixture of water and milk is okay, even though it is weak, and thin, but we cannot use another thing, like a, he said, what is, he said, where is it, oh, yes, something different from milk.

That means, you know, Uchiyama-rōshi often said, Sawaki-rōshi was a really great teacher, so, and he was really strong, tough person. He was always scolding his students and all peop [partial word] people respect this person, Sawaki-rōshi. Some people called Sawaki-rōshi the last real zen master. And Uchiyama-rōshi was very gentle, and physically very weak person, he had TB [tuberculosis], so he was very weak, So he was not really like a traditional stereotype zen master. So Uchiyama-rōshi always said he, Sawaki-rōshi was like a rose flower, big beautiful flower, but he [Uchiyama-rōshi] said he [himself] was like a violet, violet flower, you know, tiny [laughs, laughter] flower. And violet has no market place so no one really appreciate the violet. Still, violet, violet, is no, is no, have no market price, still it's pretty. And if we make judgment as a kind of a yardstick of market price, the rose is valuable and the violet has no value. But still, Uchiyama-rōshi said, to, for a violet to bloom a flower of violet is enough. We don't need to compare violet with rose. But violet should bloom real violet flower. If violet want to kind of pretend to be rose, even violet cannot bloom its own flower.

So, and I think I'm smaller than Uchiyama-rōshi, so I'm smaller than violet. [Laughs, laughter.] It seems getting smaller and smaller, [laughs, laughter] but, but still flower is flower. I don't need to compare, with myself, with my teacher, or with my, you know, grandfather, or Dōgen-zenji, or Shākyamuni Buddha, or Bodhidharma. But, as, my practice is to really bloom the flower of myself. So, even though I am a kind of a, a mixture of a lot of water and little milk, [laughter] but that is who I am. So I have to practice accept that condition and prac [partial word] keep practice. And people who practice with me have to drink that wat [partial word] watery milk, [laughs, laughter] but, you know, those people might be much greater than me. I mean, Uchiyama-rōshi, I really respect that point of Uchiyama-rōshi. He respected and valued young people like us, and he always said, you might be greater than me if we practice, you know, whole-heartedly for many years. That means, that means, you're still not so good [laughs, laughter] but you have hope, or possibility. But he really respect young people because of the possibility. So, even in this, you know, age we don't have such a great teacher like Buddha, or Dōgen, but still, you know, we have so many teachers. And it's really fortunate to encounter those teachers who has been trying to transmit this tradition. So we should be really grateful for that.

Let me go to page eight. Paragraph eight.

[8] The Tathāgata Shākyamuni entrusted the true dharma eye treasury, unsurpassable awakening to Mahākāshyapa, and Mahākāshyapa received it together with the kashāya [repeats kashāya twice then] {or *okesa*} authentically transmitted from Kāshyapa Buddha.

Kāshyapa Buddha is from the very early stage of Buddhist history, even before the first division, separation, of Buddhist sangha into two kind of schools called Theravada and Mahāsaṅghika. There is a kind of a belief that Buddha Shākyamuni was not the first Buddha. And secondly, Buddha himself said he, you know, didn't create anything new, but what he awakened to is like a old castle, hidden and forgotten, within the forest. And Shākyamuni was the person who rediscover that castle. That's all. Buddhism, or Buddhist teaching is not Shākyamuni's personal creation, or production, but he awakened to the reality, same reality as many of his so-called predecessors already found.

And Buddhist thought, there are six buddhas before Shākyamuni, and including Shākyamuni there are seven buddhas in the past. And this Kasāya Buddha, I'm, I'm sorry, Kāshyapa Buddha, was the sixth. You know, when we recite our lineage, we start from Bibashibutsu *daioshō*. Bibashi Buddha, or Vipashya, Vipashyin Buddha is first of the seventh, Bibashibutsu, Shikibutsu, and Shakamunibutsu, those are the seven buddhas in the past. And it said, here said, here it said, you know, Shākyamuni receive his *okesa* from Kāshyapa Buddha. You know, we don't know how long did it pass from the last buddha to Shākyamuni, I mean Kāshyapa Buddha and Shākyamuni. It's said, in the time of Vipashyin Buddha people lived in the 80,000 years, people's longevity was 80,000 years. And the longevity gets shorter and shorter and at the time of Shākyamuni we only live at the most 100 years. So getting, shrink and shrink. And it's said that the body in the time of past buddhas might, must have been much bigger than our bodies, but somehow getting smaller and smaller.

So, as a history this *okesa* was invented, created, by Shākyamuni and his disciple Ananda. How could *okesa* could transmit from Kāshyapa Buddha to Shākyamuni? And how could he, you know, put on *okesa* when he attained enlightenment before it was made? It's really interesting, interesting question. And I think Dōgen-zenji had the same question and he asked to Nyojō-zenji. You know, it's said Shākyamuni, Shākyamuni Buddha received transmission from Kāshyapa buddha, and was it true? And, you know, Kāshyapa buddha was already gone before, you know, Shākyamuni was born. How such transmission was possible? So Dōgen was a very kind of a critical person and Nyojō-zenji's teaching was that you should believe it. You should have faith in it. So, if you, I think, it means if we think in a logical way, you know, it's a kind of nonsense, of course it's nonsense.

So, here, this is my interpretation, but here his *okesa* transmitted from Kāshyapa buddha, or even from Vipashyin buddha, for six or seven buddhas, is, you now, this *okesa* as a network of interdependent origination, or the reality of all beings, or *shohō-jissō* in Japanese. And in the Mahāyāna sūtra, reality of all beings, or *shohō-jissō* is the teacher of all buddhas. All buddhas awaken to the reality of all beings, and that is Dharma. And this Dharma is called *kashāya*, or *okesa* and that been was transmitting from, you know, all the buddhas from the past. So, I don't think we need to believe that a piece of, you know, cloth, or fabric, had been transmitted [laughs] so many years.

The method of washing ([the *kashāya*]) and the method of receiving and maintaining ([the *kashāya*]) cannot be known without studying in the innermost room of ([the tradition of]) the face-to-face transmission from a legitimate master to a legitimate disciple.

So, we don't really understand what *kashāya* means. Of course Dōgen-zenji, you know, talks about this part [partial word] particular style of clothing. And this is the tradition from Shākyamuni Buddha in, within the Buddhist communities. But this is not simply a piece of fabric, but this is a symbol of the reality of all beings. That is really *okesa*. That is *Kashāya*. The important point is that reality of all beings, and also this *okesa*, is free from attachment, free from desire, free from clinging. And it has no value. Later Dōgen-zenji will discuss why *okesa* have no value. It has virtue, but no, no market value. I think that means it is really precious but priceless. We cannot measure the value.

I think it is time to stop.

Initial transcription entered into file by Kaaren Wiken who attended the *Genzo-e* and was also able to add notes about actual events.

Reviewed and corrected by Tomoe Katagiri.

First review for correction to verbatim by Jean Selkirk.

Yuko Okumura listened to all the talks, answering questions and providing corrections including macrons for Japanese words. Minor edits she made in the process are not identified.

Jean Selkirk then input the corrections.

Shōhaku Okumura
GENZO-E RETREAT
San Francisco Zen Center
Tuesday am., January 31, 2006 #7/14

Let me read this quote, text page 9:

There are three kind of kashāya. So called, so-called the five-strip¹ robe, the seven-strip robe, and the large robe of nine or more strip[s].

So there are three kinds, five-strip robe, and seven-strip or seven *jō* robe or *okesa*. And, the, you know, the size is the same but more strips. From nine *jō* to twenty-five *jō*s, so there are three kinds. And this takes explain, what the usage of those three kinds of robes. Maybe, let me read first.

[9] The monks of the excellent practice receive only these three types of robes {or kashāya} and never keep other robes. [Starts "These use only those three robes" then corrects himself] They use only those three robes sufficient to protect their bodies.²

Actually there are a few more kind of clothing Buddhist monk used, like, such as the clothing for bathing. And also in order to hide this side, this side, of the shoulder, especially [for] female monks wear certain clothing, so there are a few more, but as a robes or *okesa*, only three kinds. And, first introduce the five *jō*, or five-strip robe, or *okesa* used.

For working, or coming and going anywhere for errands large or small, the monks wear the five-strip robe.

¹ "Strip" is the same as row or "*jō*," the vertical sections of the robe.

² Material in brackets in the printed text which is read by Shōhaku is within parentheses in this transcription ([]). Material in parentheses in the printed text which is read by Shōhaku is in parenthesis (). Additions to text spoken are in { }. Additions/corrections are in usual brackets [] which may either be a correction to the text or to the reading of it.

So five-strip robe is for doing something, working and doing, going somewhere to do some errands. And next is seven-strip robe.

For entering the assembly for various wholesome practices. . .

So, when monks get together to do some practice or ceremonies, or listen to Buddha's teachings, they put on seven *jō okesa*. And,

For teaching and guiding human and heavenly beings to enable them to arouse respect and trust, the monks wear the large robe such as the robe with nine or more strips.

So, when monks or teachers give Dharma discourses, or monks are invited to the king's palace, it's very formal occasions, they put the larger *okesa*. Well, and it's also said,

Also when they stay in a private room, . . .

It seems in the India sangha monks have their own hermitage, or hut, to stay and meditate. They didn't have a sangha hall, like a sangha hall or monks' hall, or like *zendō*, like we have here, originated from China, Chinese Zen tradition. So, in India monks had their own small hermitage. So when they stay in their personal room they wear five-strip robe.

and when they join the assembly, the monks wear the seven-strip robe.

So when they get together in a public place they put on seven *jō okesa*. And,

When they enter the imperial palace or town, ["the monk" repeats to correct] the monks should wear the large robe.

So, those three kind of robes are, have different usage, or different purpose on different occasions. Also there are another way to use those three kind of robes, that is what this text said next.

Also, when it is mild, nice and warm, the monks wear the five-strip robe.

So, when it's not too cold, it's mild and warm, the monks wear the, only the five-strip robe.

When it is cold, they put on the seven-strip-robe over ([the five-strip robe]). {And} [w]hen it is severely cold, they put on the large robe over the [partial word, "cloth" the] others.

So when it was really cold, they put all those three, depending on the temperature to protect their bodies. This came from Buddha's teaching. I mean I'll introduce the part of the Vinaya when Buddha make this rules to monks, have, can, could have only three kinds of robes, but let me finish reading this quote.

Once in ancient times, on a mid-winter night, it was cold and bamboos were cracking.

In the early evening, the Tathāgata wore the five-strip robe.

Only five *jō okesa*. And,

Later in the night when it became colder, he put on the seven-strip robe on it.

At the end of [omits "the"] night, when it became increasingly colder, he added the large robe.

So, this is what Buddha did when it was really cold. So, not only different occasions, but depending upon the temperature, Buddhist monk put on only one layer of *okesa*, or two or three. And,

The Buddha thought, "In future ages, when the cold is beyond endurance, good monks should be able to wear these three robes to protect their bodies."

This is the quote. I'd like to introduce how in this robe was kind of created. This, a this story appeared from Vinaya. And, you know, the Buddhist sangha in India was kind of a divided into many so-called sects. After, one hundred year after Buddha's death there, there was a separation, first separation, between Mahāsaṅghika and Theravada. And these two sects further divided into many, until twenty. And each sect has its own Vinaya. And, you know, after the separation they developed their own rules, or regulation, depending on their conditions within the sangha. So in each sect had a slightly different, basically the same, but slightly different set of rules. Usually 254 for monks, and 354 for female monks. And several of those Vinaya from different sect were translated into Chinese, maybe five or six. And when we study Vinaya in Japan we use those Chinese translation of Vinaya. But in general in Japan, Japanese Buddhism, Vinaya is not so popular, because of the history of Japanese Buddhism.

The history of Vinaya is kind of interesting, especially in, within Mahāyāna traditions. You know, according to some scholars Mahāyāna Buddhism originated from lay Buddhism movement. So, originally Mahāyāna Buddhism didn't have Vinaya because they didn't have monks, they didn't need Vinaya. Somehow later, when Mahāyāna Buddhism become larger and larger, Mahāyāna Buddhism also have monks. And somehow, although Mahāyāna Buddhist criticized traditional Buddhism, still they use the Vinaya, because that was, you know, established by Shākyamuni buddha himself. So as a kind of a Mahāyāna teaching there's kind of a, they, they need a little, how can I say, work. Why, even though they are Mahāyāna, they receive Vinaya precept? Even though those belongs to so-called from Mahāyāna

side, Hinayāna. And one kind of a reasoning, or excuse, [laughs] to use Vinaya for Mahāyāna monks, threefold pure precept. That is part of, part of our, the sixteen precept we receive. So that came from Mahāyāna tradition. I think that was established within Yogāchāra school.

As a Mahāyāna, or Bodhisattva, we consider there are three-fold pure precepts. First, in my translation, Dōgen-zenji mentioned these three. Of course we receive those three precept. For *Sanjūjōkai* is the name [writes on board] is the name of this set of three precept. And first one in Japanese is *shōritsugikai*, [sounds out] *shō-ritsu-gi-kai*. And the second is *shōzenbōkai*, and the third is *shōshujōkai* [sounds out] *shō shu jō kai* [and repeats] *shō shu jō kai*. In, "shō" means, I translate this "shō" as "embracing." This is same "shō" as in *shishōbō*." Do you know *shishōbō*? "*Shishōbō*" is, in the translation, within Moon in a Dewdrop *shishōbō* is translated as four, method of guidance, of Bodhisattva. That is received *shō* and *hō*. I, I made a translation of *shishōbō* with [Hozan] Alan Senauke and we translated this *shishōbō* as four embracing actions, instead of four method of guidance, because of my interpretation of this practice. Anyway this *shō* means embracing, including. And *ritsu* means Vinaya, Vinaya. "Gi" is "forms," same "gi" as in *Fukanzazen-gi*. "Gi" is "forms." So "ritsu" means "regulation" and "gi" is "the forms to do things," how we behave, how to do like a procedure of doing ceremonies, and each and every forms. That is *ritsugi*. And so *shō ritsu gi kai* means the precept, precept, of embracing Vinaya and forms.

This is a kind of an excuse for Mahāyāna Buddhism, Buddhist to embrace, or includes, and, and accept Vinaya. And sometimes in English this is called the precept of not doing evil. But actually this precept means embracing Vinayas. Or so, I translate, in my translation of *Kyojū kaimon*, I translate this as precept of embracing moral codes.

[Student A]: What?

Moral code.

[Student A]: Moral code?

Moral code [writes on board]. And second one is precept of embracing *zenhō*, zen is good, or wholesome. "Hō" is "dharma." Here dharma means actions or activities. So sometimes this is translated as precept of doing everything good, doing good. Third, third is precept of embracing, *shujō* is living beings. Those are three precept. And in, as a Mahāyāna Buddhist, or a bodhisattva, we should maintain these three precept. You know, embracing all moral codes, and embracing all dharma, all good actions, and embracing all living beings, those are threefold pure precept. And, you know, the meaning of these three is to just following the moral codes, or Vinaya precept, is not enough, you know. Sometimes we can use, you know, keeping the Vinaya, or regulations, or rules, as an excuse not to help others. You know, we could use, because I'm Buddhist I have to, you know, keep these kind, these precepts so I cannot, you know, help you right now. [Laughs, laughter.] But so, so, what next one means, we should do good things even if it's not written within Vinaya. If it's a good thing, we actually do good things. Do you have something to say?

[Student B]: I guess I heard this originated in the Dhammapada?

No, Dhammapada is different. The verses of the precept of, precept of seven Buddhas, from Dhammapada, is not doing anything evil, practice everything good, and purify your mind. That is Buddha's teachings. So the third is different. So the basic idea is the same but the third precept is different.

[Student B]: Was that version used in the earlier Vinaya? The version from the Dhammapada? You said that this,

You know, that is part of sūtra, it's not a part of Vinaya. I'm not sure, but as far as I know, it's not quoted in Vinaya. Okay?

[Student B]: Do you think adding these three pure precepts, you said was, came from Yogāchāra, was that in China?

Pardon?

[Student B]: Was, did that happen in China?

No, the originally, these threefold, the idea of threefold pure precept appeared in the text of Yogāchāra School. I think the title of the text is *Yoga shichiron*. That is *yu ga shichiron*, *Yogāchārabhumi*. And, Chinese people accept this idea of threefold pure precept. So, anyway, this means just keeping the Vinaya regulation is not enough so we should actively do good thing. And third precept means, you know, keeping moral code and doing good things. Sometimes doing good things, or helping others, may, how can I say, contradict with regulations but as a bodhisattva sometimes we have to do good things even it's against the moral code, sometimes, not

usually. And this, avoiding immoral things, and doing good things, should be, should be for the sake of all beings, not simply for the sake of this person. That is the meaning of the third precept. So this is the way, you now, bodhisa- [partial word] as a bodhisattva, we need to avoid evil things, and practice good things. And our practice should be ded [partial word] dedicated to all living beings, for the sake of all living beings. That is the basic idea of the threefold pure precept. And in India, the Vinaya, in Indian Mahāyāna, Vinaya is included in the, in this first precept, in threefold pure precept. Well I don't have much time [laughs] to talk about the history of Vinaya.

And in China, they created, not in India but in China they created so-called Mahāyāna precept. And this is not called Ritsu or Vinaya, but it's called *kai*. *Kai* is pronunciation of *sila*. So *Sila* and Vinaya is a little different. And in Mahāyāna our precept is called *sila*, not *kai*. And *sila* is one of the six paramitas as a bodhisattva practice. *Sila*. And, anyway, when Buddhism was introduced to China they accept you know, basically, Mahāyāna Buddhism. And some people studied Vinaya extensively and there are some excellent scholars of Vinayas. And their tradition, their group, was called *Risshū*. Oops. *Ritsu* School. Same *ritsu*. *Ritsu shū*. We this, pronounce, instead of "*ritsushū*" but "*risshū*," "*risshū*." And most important teacher in this school, *Risshū* or Vinaya school was Nanzan Dōsen [596 – 697].

[Zenkei Blanche Hartman]: This was in China?

In China, yes. This is about, he is, he lived about in seventh century, around the same time with Genjō, what is Genjō in Chinese? Hsuan-Tsang

[602 – 664] or something. The person who went to Indian, and stayed there seventeen years, and came back and made many translations. Actually Nanzan, [sounding out and writing] Nanzan Dōsen helped Hsuan-Tsang do translation work. So, he studied Yogāchāra teachings and also Vinaya. And his Nanzan Dōsen school was considered to be *Risshū*, but, because there are a few more schools, his school was called taking the place. This “Nanzan” was the name of where he lived, Southern Mountain. His school is called Nanzan Ritsū. And his teaching was based on a Vinaya named *shi bun ritsu*. “*Shi bun*” means four portions or four sections. I don’t know why they called this *shi bun*, four sections. There are another Vinaya such as *Gobun-ritsu* that mean five sections, but somehow Nanzan Dōsen basically studied this Vinaya, *Shibun-ritsu*. So, his school was also called Shibun-ritshū. This is the person in *Kesa-kudoku* that Dōgen-zenji criticized, the Chinese Vinaya school scholars. He actually pointed this person Nanzan Dōsen.

And his tradition, Nanzan Dōsen’s tradition transmitted to Japan in the eighth century by the very well known Chinese priest whose name was Ganjin [687 – 763]. Have you heard the name Ganjin? This is a person who was very well known, respectable teacher who studied Dōsen’s *Risshū* or Vinaya school and also Tendai teaching. And, until, at that time, you know, when I start to talk about this story [laughs] really long story. Until that time Buddhism was pretty well established but in Japan they didn’t have teacher who gave Vinaya, or ordination actual. And in order to formal, ordination ceremony, receiving Vinaya, they need ten teachers. And in Japan they didn’t have such good teachers so Japanese Buddhist community wanted to invite Vinaya teacher from China. And few Japanese monks went

to China and find, tried to find a Vinaya teacher who was willing to come to Japan and transmit the Vinaya. And they found this person Ganjin.

And Ganjin was already, very, you know, resp [partial word] a well known teacher, but somehow, and very much respected, so his student, or and Chinese people, didn't wanted him to go to a kind of barbarian country [laughs, laughter] but somehow Ganjin accepted the request and made decision to going to, to go to, Chi [corrects himself] to Japan. Since, you know, they need ten, at least ten teachers, he went to Japan with ten of his disciples. And they tried to sail the ocean to come to Japan but, I think, five times they failed because of storms or some kind of, you know, obstacles, hardships. It took them almost twenty years to come to Japan. Each time they tried, they failed. And finally Ganjin became blind. So, he was very, I think very old, but he, somehow they came to Japan. That was the time, you know, the big Buddha in Tōdaiji Temple in Nara was built. That was the age of Emperor Shōmu. Emperor Shōmu is appear in this *Kesa-kudoku*. And Emperor Shōmu received bodhisattva precept from Ganjin. And Japanese, in Japan, Vinaya school was established by this person, Ganjin

[Student C]: Which school?

Hmm? Pardon?

[Student C]: Which school?

Vinaya school or Risshū, *ritsū* school. Their major study and practice is, you know, keeping, studying and keeping Vinaya.

[Zenkei Blanche Hartman]: That was centered around Nara?

Yes, the main temple of this Risshū founded by Ganjin is still in Nara and the name of the temple is Tōshōdaiji. It's a really beautiful temple. If you go, have a chance to go to Nara I recommend you to visit the temple Tōshōdaiji. Tōshōdaiji means the temple founded by sage came from China, or Tong. And there, they have a really beautiful statue of Ganjin. He was blind but the statue is very vivid, lively. I think several years ago the statue of Ganjin went back to China to do some kind of, you know, commemorative event.

[Student D]: This was about 800?

Yes, eighth century.

[Student D]: Eighth century.

Eighth century. But in Japanese Buddhism the Vinaya school did not become so popular because in the ninth century, you know, the founder of Tendai school, whose name was Saichō, or Dengyō Daishi, had some kind of a conflict with the tradition of Vinaya school. Before that, in order to become a Buddhist monk officially all Buddhist monks had to go to one of the three places where they had platform of receiving Vinaya. And one of them is at Tōshōdaiji where Ganjin founded, and another one in the east, in Kantō,³ the second one, and third one is in Kyūshū. There were only three platform for receiving Vinaya in Japan. So, when this person Saichō, established his own school, his student, in order to receive ordination, they had to go to Nara and practice, and study Vinaya, in order to become officially Chinese Buddhist monks.

³ If this is Yakushiji, it's Fujiwara-kyo south of Nara. Kanzeon-ji is in Kyūshū.

And the problem was some of his students didn't come back. [Laughter]. So, he wanted to have his own platform for ordination, ordination platform. And he asked to the emperor but he didn't get permission to have his own ordination platform until seven days after his death. [Groans.] So, he [laughs], keep, kept asking and after his death it was permitted. And Saichō's point is, was because Japan is a purely, exclusively Mahāyāna country, you know, we should only receive Mahāyāna precept. We should not receive Vinaya, or Hinayāna precepts.

So, in Saichō tradition, so-called Tendai school, they only give, or receive, Mahāyāna or bodhisattva precepts. That is from precept sūtra, so-called *Bonmo-kyō* or Brahma-net sūtra, in which ten major precepts, and forty-eight minor precepts, precepts are described. And this *Bonmo-kyō* is a basic text of Mahāyāna precept. And in China, Chinese Buddhist received both Vinaya precept and bodhisattva precept. As, that means they accept that idea of threefold pure precept. So as a part of the first precept, *Shoritsugikai*, the precept embracing all moral codes, they, as a content of moral code, they received Vinaya. That is a kind of theoretical, or philosophical reason why they could receive both Vinaya precept and the Mahāyāna, or bodhisattva precept.

So, in Chinese tradition unless you receive Vinaya precept, you cannot be officially Buddhist monk. So, only in Japan, from the tradition, tradition from Saichō, we receive only bodhisattva precept, and this is very unusual in any tradition of Buddhism, only in Japanese Buddhism. So, this is really kind of an exceptional tradition. That, I think that was one of the reasons, when

Dōgen-zenji went to China, he had some difficulty to join Chinese monastery because, he was, he did not, rec [partial word], because he became ordained as a Tendai tradition, he only receive bodhisattva precepts. So, he never received Vinaya precepts. And in China, unless you receive Vinaya precept, you are not really considered as a Buddhist monk. So, that was a source of difficulty I think Dōgen-zenji had. Please.

[Student D]: So was it only the Tendai school that had Bodhisattva precepts only? Or all schools of Japanese Buddhism?

Originally Tendai school, and many other schools, like, you know, Dōgen-zenji was first ordained at Tendai school. Not only Dōgen but leaders of the new Buddhism in that age, that era, you know, we call the Kamakura age, such as the founders of Pure Land Buddhism, such as Hōnen and Shinran, and Nichiren the founder of the Nichiren school, and Eisai the first Japanese priest who went to China and transmitted Rinzai Zen, all from Tendai tradition. So all their schools received only Mahāyāna or bodhisattva precept. So, and those schools are a kind of major part of Japanese Buddhism after 13th century. The schools in Nara such as Risshū or several other schools, are very small. So major part of Japanese Buddhism they only, we only receive bodhisattva precept, or Mahāyāna precept. So, today, you know, people in Theravada, or Tibetan, or Chinese, or Korean monk, people, do not consider Japanese priests as a Buddhist monk. That is kind of a correct because we don't receive Vinaya.

[Zenkei Blanche Hartman]: Did Eisai and Dōgen have to be ordained with the Vinaya, Vinaya precepts in order to practice in some kind of [one word not clear, maybe “capacity”] in China?

I’m not sure about Eisai. Eisai put emphasis on studying and keeping Vinaya, I mean Ritsū, but I don’t know what kind of Ritsū he mentioned, but at least Dōgen-zenji never receive Vinaya. It’s kind of a mystery to me. You know, he didn’t receive Vinaya so he was not considered to be actually officially a monk, but still his teacher give him Dharma transmission. And you, know, his Dharma brother recognized that Dōgen was Nyojō’s Dharma heir. I think it’s really unusual thing.

[Student E]: Were there [maybe “doctors” or “doctrines”] within Japanese culture that may have been influenced in [maybe “Vinaya”] not taking root or becoming enforced?

It might be some influence from Japanese culture, somehow we don’t like regulations. [Laughs, laughter.] I don’t think that means Japanese people are immoral. [Laughs, laughter.] I think even today Japan is a very safe country. So, Japanese people are not so terrible. [Laughs.] But I think in Japanese culture there are another kind of a foundation of ethics, so they don’t expect, or Japanese people didn’t expect Buddhism as a foundation of morality or ethics. You know, until early 20th century the basic ethics, or ethical code, within Japanese culture, Japanese society, was Confucianism. So, actually they didn’t need Buddhism as a foundation of morality.

And another source of Japanese ethics or morality was older than those, you know, morally or ethical teachings from China, you have

Buddhism or Confucianism. You know, in Japan, you know, certain family lived within certain place for many generations. So, within the community the hierarchy, and function of each family, are already fixed. And so, everyone knows everyone. So, and they have a kind of a custom to do everything. And if anyone did something against that tradition, couldn't live within that community. So it really important to follow the tradition within the community we called *mura* or village. That is another source, or foundation of Japanese ethics. So, they didn't need Buddhist precept as a foundation of social ethics in Japan. So, it was, I think another reason in Japanese Buddhism, precept was not so much emphasized. And in my case I was not so much interest in Vinaya until middle of 1980's. I mean, I receive precept, and Bodhisattva precept, but around, around that time I didn't even remember what are the ten precepts [laughs, laughter]. I had no ethical problem. Please. [Laughs, laughter]

[Student E]: Did the actions of, influence of Vinaya have an impact on how Zen developed philosophically in your mind?

Could you say it again?

[Student E] Was, Vina [partial word] because, did Vinaya, because Vinaya was not important in, in sort of the development of Japanese Buddhism later on, did that have an impact on how Zen developed philosophically, philosophically, like the absence of that belief [several words not clear] quite clear?

Not really. Some, some you know, Zen priests, or Zen masters, emphasis on Vinaya actually [tape turns] and some of the Buddhist masters

from different schools also studied Vinaya and put emphasis on keeping Vinaya but not really too much influence from Vinaya in Buddhism. I said I was not so much interest in Vinaya or precept until the middle of the 1980's. I mean, I lived in Massachusetts for five years, from '75 to '81, and I went back to Japan, and around the middle of the '80's there were many kind a problems in American Zen Centers. Many people left the Zen Centers and some of them came to Japan and visited me. One of them said, you know, those ethical problem occurred because Japanese teachers only taught going beyond good and bad. Didn't teach, you know, the ethical, you know, teaching of morality or ethics. I was kind of a shocked [laughs]. I mean, in Japan that was not a problem. We, not so many Buddhist monks cause ethical problems [laughs, laughter] even though we don't so much care about the Vinayas or precept, somehow within Japan we do kind of well [laughs, laughter]. But somehow it didn't work, you know, in this country.

So, I kind of a started to think, you know, about what kind, what should be the ethical foundation of Buddhist practice in this country. That was why I started to study Vinaya and bodhisattva, or Mahāyāna precept. And I found a copy of *Shibun-ritsu* and I started read and studied. It's really interesting text. I'm sorry the English translation of Vinaya from China, Chinese are not available yet. But there is a English translation of Pāli Vinaya. And basically Pāli and Jap [corrects himself] Chinese Vinaya are the same. There are some differences but I, if you are interest in Vinaya I recommend you read English translation of Pāli Vinaya.

Basically, you know, Vinayas, I mean Shākyamuni Buddha made regulations or rules when his disciples made mistakes. Until someone made a mistake Buddha didn't set certain ethical code. But, when someone did something not good, Buddha said, "Don't do it again." The, the collection of those, Buddha's admonitions became Vinaya. So, and in each, with each rules there is a story how, who did such mistakes, and what the mistakes was like, and those stories are really interesting. [Laughter.] So Vinaya is kind of a collection of Buddhist mistakes. And I really admire people who made Vinaya because they didn't hide it, they, you know, recorded those mistakes for the sake of future generations. So I really admire, and I really like, the Vinaya text. It's really interesting. Please.

[Student F]: Do you know a translator of that?

Actually, I don't have the name of a translator; does someone know the English translation of Pāli Vinaya? It has six volumes, all six red covers, quite old translations. I didn't bring the copy, I made photocopies [laughs] because of the problem, not problem, incident I had last year. Last year we studied *Busshō* or Buddha nature, I brought one box of books as references, and after I finish this *Genzo-e* at City Center, I went to Berkeley and I had a one day workshop. And Alan Senauke packed my box of books and he put it on the front of sangha hall, because he packed it after I slept, I went to bed. When we left the books was disappeared, wasn't there. Someone took it, and I was sorry for the person who took it. It was only Buddhist books. [Laughs, laughter.] And in order to not make it, the box too heavy I put the laundry [more laughs, laughter]. So nothing valuable. And also I'm very

sorry for people at Berkeley Zen Center. They made so much effort to replace all those books. I really appreciate your [laughs] effort. Andrea [attendee at *Genzo-e*] was one of the persons. So, this year I try not to bring so many copies of books, so I made photocopies of where I need it, so I don't have the copies [of books] here. So, but, I can tell you later or I think we can find that translation in the library here.

[Student G]: We have the books in our library downstairs. [More words unclear.]

You, you can find them. Okay?

[Student H]: We also have copies in the bookstore. It's [words unclear] translated by Pāli translation society and now I think published by Buddhist Publication something BPS and we usually have a copy.

Is it entire translation?

[Student H]: It's not the entire translation but it has the, that particular path of purification and [several words clear].

Okay. I'll end talking about this or I start to talk about Vinaya and *Sanjūjōkai*. [Laughs, laughter.] We have, oh twenty more minutes. The reason why I started talk on *Sanjūjōkai* was to introduce the part of the story how Buddha created the *okesa*, and why he made a rule his monks have only three sort of *okesa*. I have a copy of both Pāli and Chinese. And the story is basically the same, but a little different, and the difference is kind of interesting to me. So let me read the English translation of Pāli Vinaya, how

Buddha and Ananda created the design of this robe. This is a part of Mahavagga. The story is as follows:

When the lord . . .

“Lord” means Buddha, they called Buddha “lord,” I don’t know why. Anyway,

[Repeats “when the lord”] having stayed in Rājagaha . . .

Rājagaha in Pāli, pronunciation for Rajagrha in Sanskrit.

[repeats “Rājagaha”] for as long as he found suitable, set out on tour for Dakkhināgiri⁴

The place of the name.

The lord saw the field of Magadha . . .

So this is in the country of Magadha. So, Buddha saw the field of Magadha, this field is rice field, rice paddy.

laid out in strips . . .

Strips.

laid out in lines, laid out in embankments, . . .

Embankments?

laid out in squares, . . .

There is many [maybe “definitions”].

and seeing this, he addressed the venerable Ananda saying . . .

⁴ http://www.palikanon.com/english/pali_names/d/dakkhinaagiri.htm “Dakkhināgiri lay to the south of Rājagaha, beyond the hills that surrounded the city - hence its name.”

So Buddha was walking together with Ananda in the rice field and told to
Ananda,

now do you Ananda see the field of Magadha laid out in
strips?

This translation has a kind of abbreviation, and laid out in squares, it's
repetition.

Ananda said "Yes lord, yes I see the scenery."

Then,

Are you able Ananda to provide robes like this for the monks?

Before this there was a kind of a incident that king of Magadha, whose
name was Bimbisāra. One day, not walking, but he was on the horse or
chariot, saw a Buddhist monk. And he get up, off, get off, and try to make,
make prostration to that Buddhist monk, because he [Bimbisāra] was a
Buddhist, Buddha's student. But he found this person was not a Buddhist,
Buddha's disciples. So he was kind of ashamed [laughs] so the king asked
Buddha, because, you know, Buddhist monk was wearing the same kind of
mantle as other religious tradition. So the king required Buddha to make
something particular for Buddhist in order to make kind of a judgment
whether this person is Buddhist monk, or not Buddhist monk. That was a
requirement from the king. And this is, right after, shortly after that request
so I think Buddha was thinking what kind of robe he should create for his
sangha. And he, once he was walking in the rice paddy, he maybe he had
kind of inspiration must be good design for a Buddhist robe. So Buddha
asked Ananda to make a robe like the pattern of rice paddy.

Then Ananda said, "I am able."

I can do it.

Then the lord, having stayed at Dakkhināgiri for as long as he found suitable, went back to Rājagaha.

So, he stayed that place and returned to Rājagaha later.

Then the venerable Ananda, having provided robes for several of the monks . . .

So before Buddha came back Ananda was already created the design and provide it to monks.

and approached the lord, having approached he spoke thus to the lord, "Lord let the lord see the robes provided by me."

So he asked Buddha to please check the robe I made.

Then the lord on that occasion having given reason to talk addressed the monks saying, "Monks, clever is Ananda."

So, Shākyamuni Buddha praised Ananda's design.

Monks, clever is Ananda, monk of great intelligence is Ananda inasmuch as he can understand in detail the meaning of that which was spoken of by me in brief . . .

Buddha didn't make detailed explanation of his idea but somehow Ananda understood Buddha's inspiration and he, he created exactly what Buddha wanted.

and can make a cross seam and can make a short cross seam . . .

I don't know what "cross seam" means,⁵ but some how, some kind of a pattern.

[repeats "cross seam"] . . . and can make a circular seam, and can make a short circular seam, and can make a central piece, and can make side pieces, and can make a neck piece,⁶ and can make a knee piece, and can make an elbow piece. . .

So, somehow, Buddha described the robe.

and what is cut up must be roughly [repeats "roughly"] darned [repeats "darned"] together. Suitable for recluses and not collected by opponents.

By "opponents" means no other people wanted to get such a robe that is cut off into small pieces and sewed together.

I allow you monks an outer cloak that is cut up, an upper robe that is cut up, an inner robe] repeats "inner robe" that is cut up.

Those are three robes. So, outer cloak is so-called *dai-e* [great robe] or large *okesa*, larger than nine *jō okesa*. This is how, you know, the design of *okesa* was made. And later, right after this, they had a problem. Laughs.] And there are always troublemakers in Buddhist. [Tittering.] Somewhere, where is it? Yes, in the Pāli Vinaya, the next section, is the story about the problems.

Then the lord, having stayed at Rājagaha for as long as he found suitable, set out on tour for Vesāli. As the lord was going along the high road between Rājagaha and Vesāli he saw several monks . . .

So when Buddha was walking, several monks was also walking.

⁵ Long and short (vertical and horizontal) joins (J. *yō*) perhaps.

⁶ This is not the neckpiece of a *rakusu* but like an overcollar sewn over the middle top edge to protect against wear.

coming along [what?] smothered [repeats "smothered" spells "s-m-o-t-h-e-r, smo [partial word] smothered"] up in robes [audience assists with pronunciation, repeats again "smothered up in robes"] having put a mattress of robes [laughter] on their heads, and a mattress of robes on their backs, and a mattress of robes on their hips.

So they are carrying so many robes.

And seeing them, . . .

So Buddha saw those monks, you know, carrying so many robes

[repeats "seeing them] . . . it occurred to the lord, "These foolish men . . .

[Laughter.] Buddha called his disciples foolish men, [laughs] really interesting to me.

[repeats "These foolish men"] are turned too quickly to abundance of robes. Suppose I ought to set a limit, or to establish bans as to robes for the monks.

So Buddha thought he should make limit about numbers of the robes for the monks. Then shortly after he had the experience mentioned in this quote in the *Kesa-kudoku*. In Pāli it says,

Then the lord walking on tour in due course arrived at Vesāli. The lord stayed there in Vesāli in the Gotamaka shrine. Now at that time, on the cold winter [repeats "cold winter" nights"] between the eights⁷. . .

I don't know what "between the eights" means, but this was in the winter.

[repeats "Now at that time, on the cold winter nights, between the eights" let's see], in the time [repeats "in the time"] of snow fall . . .

⁷ Perhaps about "in the period between the Ashtakā festivals when the snow falls" p. 211 with a note to see Mahavagga I, 20; 15, for the entire phrase. [Vinaya Texts Part II The Mahāvagga, V-X](#), The Sacred Books of the East Series Volume XVII. Ed. Müller, Max F. Trans. Rhys David, T.W., and Oldenberg, Hermann. Delhi: Motilal Banarsidass, 1974.

So, it was snowing. It must be really cold.

[repeats "in the time of snow fall"] the lord sat down in the open air, at night with only one robe. The lord was not cold.

Do you believe it? [Laughs, laughter.]

As the first watch of the night was ending the lord became cold.

I understand this. [Laughs, laughter.]

The lord put on a second robe. The lord was not cold. As the middle watch of the night was ending the lord became cold.

That means the temperature went down.

The lord, as the middle watch of the night was ending, the lord became cold, the lord put on a third robe. The lord was not cold and as the last watch of the night was ending, as the sun was rising, in the flash of dawn, the lord became cold. So, the lord put on a fourth robe. The lord was not cold.

I don't really understand fourth robe.⁸ So it seems Buddha has four robes, [laughter] but when he made the rules he said,

Then it occurs to the lord, even those who in this dhamma and this discipline are sons of respectable families, susceptible to cold, afraid of cold, even these are able to keep themselves going with three robes.

So, that was the reason he made the regulation to allow only three robes for monks. But I don't really understand is the fourth robe. And in the Chinese Vinaya it's only three, as it's mentioned in *Kesa-kudoku*. So, I don't

⁸ As the antaravāsaka then was almost undergarment, perhaps that wasn't considered the first robe. Or maybe they also had a cloak?

really understand why Buddha had four robe. If you study Pāli Vinaya and find some answer, please let me know. Pardon,

[Student I]: It's colder?

[Laughs.] Maybe so. And another interesting difference between Pāli and Chinese version was when Buddha praised Ananda after Ananda made that design of the *okesa*. Buddha said,

After praising him Buddha said, "All the Tathāgatas in the past, and his disciples, weared, [says "also weared, or put on, that"] the robes as these. And in the, all the Tathāgatas and his disciples in the future also wear the robes like this.

You know, this part is not in Pāli version. So, you know, when Dōgen said, you know, the *kashāya*, or *okesa*, was transmitted from past Buddha, *kashāya*, [corrects himself] *Kāshyapa* Buddha to *Shākyamuni*, I think the source of Dōgen's understanding came from this Vinaya. Because, you know, *Shākyamuni* said, in Vinaya and all Buddhist believed, or trusted, what was written in Vinaya was what really happened, until recently. [Laughs, laughter.]

You know, these days we are too skeptical to everything but somehow all Buddhist believed this was really happened. That's why Dōgen mentioned that, you know, *okesa* was transmitted from *Kāshyapa* Buddha, the sixth or seventh past buddha, to *Shākyamuni*. Even though *okesa* was, you know, it says here, created by *Shākyamuni* and *Ananda*. Here we need to kind of change the mode of our thinking. And I think this is a kind of important point. I mean, the idea of past seven Buddhas, and also idea of, you know, *Dharmakaya*, Buddha's *Dharmakaya*, and *Sambhogakaya*, was created later

than Shākyamuni Buddha. So, Shākyamuni Buddha was original Buddha, of course, in the history. And later after Shākyamuni's death, you know, Buddhist create those, images of past buddhas as a predecessor of Shākyamuni, and Dharmakaya as a kind of a, how can I say, mmm, ideal of buddha, Buddha's image. Buddha not as a collection of five skandha's or human, human form, but because Buddha awakened to the reality of all beings, that is formless.

So, actually the essence, or the true form of Buddha is formless, should be without form. That is the idea, I think, of Dharmakaya. So the origin of the idea of Dharmakaya, of course, was Shākyamuni Buddha. And Nirmanakaya [corrects himself], Sambhogakaya is the Buddhas of the past and present, in the other Buddha land. Also a kind of a creation from the image of Shākyamuni, after Shākyamuni's death, where they could find Buddhas. The idea of Dharmakaya means "the way things are," the reality itself, is nothing other than Buddha. That is the idea of Buddha's body as Dharmakaya.

And there must be all, many buddhas who practice like Shākyamuni and attain Buddhahood in different world. So, Shākyamuni was not only one buddha, but there are [probably "numerous" says] numerous buddhas, in numerous buddha lands. That was the idea of, you know, three body of buddha. And after, you know, the idea of three Buddhas, Dharmakaya, Sambhogakaya, and Nirmanakaya, Shākyamuni was considered as a Nirmanakaya. That is a kind of a manifestation of Dharmakaya. And in some tradition of Buddhism, you know, Dharmakaya buddha such as

Vairochana, is in a sense greater than Shākyamuni. And Nirmanakaya is considered to be a kind of a limited version of Dharmakaya. So, in certain, some schools, you know, instead of Shākyamuni, they, their main Buddha was Vairochana, or Amitaba, or Ashuku buddha or other buddhas or bodhisattvas. But at least Dōgen-zenji said, you know, Shākyamuni was a, even the father of Vairochana. So, in our tradition main buddha is Shākyamuni, the historical person. Well, I think it's time to quit. Thank you very much. [Laughs.] Now I'm not sure if I can finish this case.

Initial transcription entered into file by Kaaren Wiken who attended the *Genzo-e* and was also able to add notes about actual events.

Reviewed by Tomoe Katagiri.

First review for correction to verbatim by Jean Selkirk.

Yuko Okumura listened to all the talks, answering questions and providing corrections including macrons for Japanese words. Minor edits she made in the process are not identified.

Jean Selkirk then input the corrections.

Shōhaku Okumura
GENZO-E RETREAT
San Francisco Zen Center
Tuesday pm., January 31, 2006 #8/14

He describe how to put on.

[10] The method of wearing the kashāya: The usual way of wearing the kashāya is to cover the left shoulder and uncover the right.

So, here, this means the right shoulder is uncovered and left shoulder is covered. This is a usual way of wearing the *okesa*. I don't think I have to explain this. You can see it. And,

There is a way to cover both shoulders, which is a form for the Tathāgata and Elders.

Though both shoulders are covered, sometimes the chest is exposed and sometimes covered.

They cover both shoulders when they wear the large [repeats large] robe of more than sixty panels.¹

This means there's another way to put on *okesa*. You know, you see the buddha on the main altar in the Buddha Hall, you know, the buddha from Gandhara, the stone buddha. They, I mean, not they, but he covered both shoulders. That is what this meant. And another example when sometimes the chest is exposed. Then the next to the main altar there is a standing Buddha, I think that is Amitaba. If you see the statue of Amitaba standing

¹ Material in brackets in the printed text which is read by Shōhaku is within parentheses in this transcription ([]). Material in parentheses in the printed text which is read by Shōhaku is in parenthesis (). Additions to text spoken are in { }. Additions/corrections are in usual brackets [] which may either be a correction to the text or to the reading of it.

next to the main altar, his chest is exposed, and both shoulder are covered. These are the two method of putting the *okesa* in that way.

And the large robe of more than sixty panels means you know, the three, how can I say, categories [two-second sound gap] robe from nine *jō* to thirteen are called what is the, [several words muffled] anyway, and fifteen until nineteen is called middle, and from twenty-one to twenty-five *jō* are called, what is called, what's *jō*, *chū*, *ge* mean in English, I don't know. Anyway, the large robe, more than fifteen *jō* *okesa*, has sixty panels² because each pane has four, I mean each strip, each *jō*, has four, right? Four panels. And four, fifteen times four makes sixty. So, this sixty panel means the large *okesa*, more then fifteen *jō*, or fifteen strips. Tathāgata, or elders, or teachers wear *okesa* in that way. And,

When we wear *kashāya*, we put both edges over the left arm and shoulder.

I think we can see this. You know, this side, and this side are both left arm and shoulder. And,

The front edge goes over the left shoulder {this side, or} [repeats "over the left shoulder"] and hangs [says "let's see" and repeats from beginning] over the ([left upper]) arm. When we put on a large robe, the front edge passes over the left shoulder and hangs down behind the back.

When the *okesa* is large, this go, this *okesa* is not so large so it's stays right on here, but some people wore *kashāya* much larger, and goes behind this shoulder. That is what it means.

² "Panel" in this instance is referring not the entire vertical section (or row or strip or *jō*) but the sections of *jō*; the *tanjō* (short field) and *chojō* (long field). Except in robes of five *jō* which have one long and one short, there are always more long panels than short ones.

There are many other ways of wearing kashāya; we should make inquiry of people with a long experience of practice.

So, if we have question about how to put on *okesa* you should ask someone who has more experience. That means it's not a matter to be written. You should, should get special instruction from actual living example. So, I don't think I need to talk more than this about the method of wearing kashāya.

And next, from next paragraph he kind of start to complain about some people. [Laughter.] Well, as I said, in the year 1240 he wrote six chapters of *Shōbōgenzō* and almost all of them he criticize others. Maybe I don't need to talk about it. If you read those, you know, chapters you will see. And that, you know, kind of a very severe criticism against, you know, so-called establishment, and people who had authority, maybe is, be one of the reasons he had to go and move to the countryside. Anyway, when he was forty years old he was very critical against authority. So, I'll just read paragraph by paragraph.

[11] For several hundred years, through Liang {or} (Ryo) {in Japanese}, Chen {or} (Chin), Sui {or} (Zui) {or} Tang {or} (To) {in parentheses are Japanese pronunciations} and Song {or} (So) dynasties, . . . many scholars of both Mahāyāna and Hinayāna vehicles renounced the work of lecturing on sutras, recognizing that those were not the ultimate teachings, and wishing to study the authentically transmitted Dharma of the buddha-ancestor. Without fail, they took off their former shabby robes and received and maintained the authentically transmitted kashāya of buddha-ancestors. This is truly giving up the false and returning to the genuine.

These are the names of the dynasties in China. If we want to know the years, Liang is from 502, 502 to 557. You know, this is [writing on board] Liang, I'm sorry, "L." This is, is the Tang [?] dynasty, you know the famous, Emperor Wu was the founder this dynasty. This is Liang. And next one, Chen, is from 557 to 589, and next one, Sui, or Zui, is from 581 to 618. And, this is Zui, Chen or Chin. And Tang is from 618 to 907.

And Song is from, there are two Song dynasty. One is so-called Northern Song, and, because they moved the capital from the north to the south, and Southern, Southern Song. Northern Song was from 960 to 1127, and Southern Song, Song is from 1127 to 1279, 1279. This is the year, you know, the Mongol invaded to China, and occupied China, and established Mongol government. So, when Dōgen-zenji visited in China that was during the Southern Song dynasty. Anyway, so almost, let's see, 700, 800 years.

. . . many scholars of both Mahāyāna and Hinayāna {Hinayāna} vehicles renounced the work of lecturing on sūtras, recognizing that those were not the ultimate teachings, and wishing to study the authentically transmitted Dharma of the buddha-ancestor. Without fail, they took off their former shabby robes and received and maintained the authentically transmitted kashāya of buddha-ancestors. This is truly giving up the false and returning to the genuine.

You know, the first of those dynasty, Liang, was the time when Bodhidharma came to China. So that means the beginning of the history of Zen, until the time of Dōgen-zenji, 13th century.

So, this, you know, "first and genuine" is from that point of, I mean, Zen point of view. So, not all Chinese and Japanese Buddhists agree with this. So, again we can, it's clear that Dōgen-zenji is discussing, or seeing the

history of Buddhism from the point of Zen School, so-called Zen school, that is kind of not against, but think they are superior, than so-called teaching schools. Zen school people say they transmit Buddha's mind, but people or teaching schools transmit Buddha's words. They only understood intellectually Buddha's teachings, record in the sūtras. But in Zen tradition they transmit from person to person, from teacher to teacher, I mean teacher to disciples, the mind or heart, heart of Buddha. And when they, kind of a, many so-called zen masters, before started to become zen practitioner, they were the monks in other so-called teaching schools. They changed their practice and become so-called zen monks, and then masters. At that time that's what Dōgen-zenji is saying, they also changed the *kashāya*, or *okesa*.

[12] The true Dharma of the Tathāgata originated in India. {I think this is true.} Many of the masters in the past and present cut off the narrow views based on the human sentiment[s] and limited measurement[s] of ordinary human beings.

So, in order to see the true Dharma, buddhadharma, we, we should "cut off" our "views based on [the] human sentiment. That means our view created, produced, by our discriminating mind. But we should see the truth, or reality, of all beings directly, and awaken to that reality. That is kind of a, how can I say, point of Zen. And that, how, Zen people think Zen is superior to other schools. Of course each and every Buddhist school thought they are most superior, you know, in any Buddhist schools. But, interesting point is none of them said, other schools are not Buddhist, but they say "we are superior" [laughs] to others. That our practice, our teaching and practice is

more, kind of, kind of a point, essence of Buddha's teaching. Or can, how can I say, work larger group of people, or the practice is most genuine. You know, those are the way each Buddhist school kind of establish their own schools.

Because, both the world of buddhas and the world of living beings are neither being nor non-being, the teachings, practices, practitioners and principle of Mahāyāna and Hinayāna cannot be contained within the limited view of ordinary human beings in these days.

This means we should see, and study, and practice Dharma with our dharma eye, not with our human sentiment.

However, {as usual, Dōgen always said "However."} in China, instead of regarding India as the root ([of the Dharma]), some people consider their own newly made up, limited, small views to be Buddha dharma. Such things should not happen.

So, Dōgen-zenji is kind of criticizing Chinese people who created Chinese Buddhism, in a sense. You know, kind of like American Zen, or Japanese Zen, in locality. But at this place he particularly talking about *okesa*. Some, or some people in China created a new kind of *okesa*, different from the *okesa* transmitted from India.

[13] Therefore, if people today who have aroused bodhi-mind want to receive kashāya, {or *okesa*} they should receive and maintain the kashāya that has been authentically transmitted.

From India by Bodhidharma.

They must not receive and wear kashāya with a newly created design.

And so, Dōgen is criticizing who made a newly created design, and that referred to, you know, this morning I mention the name of the founder of the Chinese Vinaya school, Nanzan Dōsen. That was the person Dōgen-zenji criticizing. So he is a kind of a critical against Vinaya tradition in China and in Japan. So, again we could see, he is speaking from the so-called Mahāyāna precept point of view against Vinaya precepts, in this case.

The authentically transmitted kashāya refers to the one that has been authentically transmitted generation after generation from the Tathāgata through ([Bodhidharma of]) Shaolin and ([Huineng of]) Caoxi without missing a single generation.

The robes worn by their dharma children and descendants are the authentically transmitted kashāya. The ones that have been newly designed in the Tang dynasty China {that refers to the time of Nanzan Dōsen} are not the authentically transmitted ([kashāya]).

So, he's point out the newly designed *okesa* during the Tang, Tang dynasty in China, but he didn't mention what is wrong. That is a problem when we think about the history of the *okesa* in Sōtō tradition, after Dōgen-zenji. So, he think, he thinks particular form, or style, of *okesa* is authentically, or correctly, transmitted *okesa*. And of course, he, because he, you know, always, he was always wearing that kind of *okesa*, you know, people practice with him knew, you know, what is the authentic *okesa*. But, until, by the time, by seventeenth, eighteenth century people didn't know what kind, what sort of *okesa* Dōgen-zenji was wearing. So, they had to kind of a search of that true or authentic form of *okesa* in the seventeenth, eighteenth centuries in Japan. And that is, that search is a kind of source of *Nyohō-e*. That is what we are wearing now. Anyway, I'll talk later about

that point. So, just keep in your mind that Dōgen-zenji has some criticism against a certain kind of *okesa*.

In ancient times and present, the *kashāya* worn by the monks who came from India are all like the buddha-ancestor's authentically transmitted *kashāya*.

None of them have worn *kashāya* like the one newly designed by the monks of the Precepts School in China.

Those who do not have sufficient knowledge believe in the *kashāya* of the Precepts School. Those who have clear understanding discard them.

Now he starts to talk about authentic *okesa*.

[14] In general, the virtue of the *kashāya* transmitted by buddhas and ancestors is clear and easy to trust. The authentic transmission has been truly continued.

That means the *okesa* he has, he received from Tendō Nyojō-zenji, is the authentic *okesa*. And so he has it

Its original form has been handed down and still exist[s] in the present.

Each person has inherited *kashāya* and transmitted Dharma from a teacher until today.

That means the lineage of Dōgen, the authentic *okesa* has been transmitted.

Those ancestral masters who received *kashāya* were all teachers and disciples who have merged in verification and transmitted the Dharma.

“Merged in verification” means both teacher and student share the same awakening, same practice, same understanding. That is authentically transmitted *okesa* but he doesn't mention, describe what was the form of that *okesa*. Probably he does[n't] need to.

[15] Therefore, we should make ([the kashāya]) according to the dharma of making kashāya which has been authentically transmitted by buddha-ancestors. Because this alone is the authentic transmission, all ordinary and sacred beings, human and heavenly beings, and dragons and gods have been verifying it for a long time.

I'm not sure about this. [Laughter].

Having been born while this dharma has been spread, meeting with it, . . .

“With it” means with authentically transmitted *okesa*.

covering our body with kashāya even once, and maintaining it even for a moment, that is certainly the talisman [repeats “talisman”] for protecting our body to attain unsurpassable awakening without fail.

So, to put on this authentic, authentically transmitted *okesa* is a talisman to protect our, not only body, but body and mind, in order to practice to attain “unsurpassable awakening,” that is anuttara samyak sambodhi, that is buddha’s awakening. So, this is a talisman, protection, of our body and mind.

If our body and mind is dyed with one phrase or one verse ([of {[sounds like] dalanin, I mean} Dharma]), . . .

Done “dyed with” is a expression that means, really penetrate, even one phrase of Dharma penetrate to our body and mind.

it will become the seed of radiant [repeats “radiant”] light for long *kalpas*, . . .

Radiant light is Buddha’s wisdom, light of wisdom.

and that will finally lead us to the unsurpassable awakening.

So, this means, studying Dharma, studying teachings, is of course a seed to attain Buddha's wisdom. And,

If our body and mind is dyed with one dharma and one goodness . . .

This "dharma and goodness" in this case means our actions, our practice.

And putting on *okesa*, wearing *okesa*, is one of our practice, practices.

[Starts in previous paragraph] ". . . will finally lead us to the unsurpassable" [then corrects himself].

([such as wearing *kashāya*]), it will be the same.

So, studying dharma by reading *sūtras*, or Buddhist texts, and practice, any kind of practice, you know, wearing *okesa*, or doing prostrations, or *gassho*, or sit, of course *zazen*, and other practice using our body and mind, are also a seed of *prajna*.

Although our mind and thought[s] arise and perish in each moment without abiding; . . .

That is impermanent. Everything changing and impermanent.

and our body also arises and perishes in each moment without abiding, . . .

Nothing ever stays, it's always changing, moment by moment. That is, you know, reality of our life. And yet,

the virtue created from our practice will certainly have time to ripen and allow us to be emancipated.

Even, though you know, things are impermanent and changing, but the one action we do, either good and not good, or, not evil, harmful or whatever word you like, there certainly is result. If we plant a seed of

persimmon, you will get persimmon fruits. If we plant the apple seedlings, we will get apple fruits some time in the future. This is a principle of cause and result. So, if we plant a seed of anuttara samyak sambodhi, that is some understanding and awakening, and also practice, then no matter how long it might be, it will bear fruits. You know, it might be, tomorrow, or it might be ten years later, or it might be thirty years later, or it might be in the next lifetime, or millions of years later, but in, sometime the seed will bring about the fruits. That is our, the principle of cause and result, or causality.

The kashāya is also neither man-made nor not man-made, neither with abiding nor without abiding. [Correction from audience "nor without." Says, "I'm sorry, yes, right. Repeat, 'Neither with abiding nor without abiding.'"] It is what only a Buddha together with Buddha can penetrate. And yet, the virtue attained by a practitioner who receives and maintains kashāya will be, without fail, completed and ([will bring about]) the ultimate result.

So this, Dōgen-zenji wrote another chapter of the *Shōbōgenzō* entitled *Jinshin inga*. *Jinshin inga* means, what does it mean? Deep faith, or deeply believing, or trusting, in cause and result. That is a title of a chapter of the *Shōbōgenzō*. And so, this principle of cause and result is something we should believe in, we should trust, we should have faith in. That means we don't really, we may not see the result within this lifetime. So without faith, you know, we may negate, or deny this, you know, principle of cause and result. And in case of our practice, to attain Buddhahood, it's really clear that we don't get the result within this lifetime. At least to me. [Laughter.] Please.

[Student A]: Sensei Shōhaku-san, if you go back to page #14?

Okay.

[Student A]: And it's the sentence beginning "Having been born." At the end of that sentence, he says, "awakening without fail." And, then

Uh-hum.

[Student A]: following sentence, "to unsurpassable awakening."

Uh-hum.

[Student A]: There's a lot of definitive, without fail, you put this on . . .

Uh-hum.

[Student A]: . . . you will be like this.

Uh-hum.

[Student A]: So, ultimate results, in all of these cases, this is not the individual necessarily wearing the *okesa* at that moment. But it may be the result of many people wearing them over many generations . . .

Uh-hum.

[Student A]: . . . before "the without fail" or the ultimate results occurs.

Ah, yes, and also, you know, because of, he introduce one example, because of in our past lives, our past lives, we did some, already planted some seed, that's why we can be here, and reading *Shōbōgenzō*, or wearing *okesa*, or sitting in the *zendō*. That can be the result of something we did in the past lives. In the future lives we may, we, we, without fail, we attain the

unsurpassable awakening. But, of course we cannot see that result always, we cannot see the past lives, and we cannot see the future lives, so we need to believe.

[Student A]: So, I think you said in the beginning when we started this, he was writing this to help define and clarify the Sōtō school, the Zen school. And it kind of feels a little bit like a marketing piece. [Shōhaku laughs]. You know? I mean, it's, there's a lot of that wrapped in there, distinctions about what you'll get. It just seems very different from his other writing, in that regard.

Yes, that is one point. That this chapter is different from other chapters of the *Shōbōgenzō*. This is not so philosophical, and not so poetic either. But, Dō [partial word] this shows that, his faith in Buddhist teaching, and in this case, Buddhist robe. So, here we can see another face of Dōgen, that he's very faithful Buddhist, in, especially in his tradition. Yes, so we can see, you know, this is different from, kind of, the Dōgen we are familiar with, but not so, not completely different. I think soon we'll see that aspect also. And only, this part also, you know, ultimate result is awakening, unsurpassable awakening.

Well, I'll talk about this later, but here it said, you know,

The kashāya {or *okesa*} is also neither man-made nor not man--made.

This man-made or not man-made is "sa" and "mu sa." "Sa" is "to make" so "mu sa" is not making. That means this *okesa* is something made. Made, made means conditioned. This *okesa* is made with certain fabric, with

certain method, by certain person, or people, so this is really man-made thing, and yet at the same time this is not man-made. And also [continuing to read], "neither with abiding." "Abiding" is "*u sho jū*." [Writes on board and sounds out] *u, sho, jū*. And "without abiding" is "*mu sho jū*." You know, again this is same as "*u sa*" and "*mu sa*." He is again talk about "*u*" and "*mu*." "*U*" and "*mu*." And later, let's see. Please.

[Student B]: [Inaudible, maybe something about gaining, attaining?]
They are not opposites.

Right, in the case of Buddha nature he said *u* buddha nature and *mu* buddha nature, this is really the same thing. So, we have to remember his basic teaching is appearing here. And, let's see, he said same thing on page twenty-two, paragraph twenty-six. Okay, second sentence of page twenty-two.

We should clearly clarify the material, color and measurements of all buddhas' kashāya. We should study whether it has certain quantity. . .

"Certain quantity" is "*u ryō*." And, or without quantity is "*mu ryō*." and next one [continuing to read], quantity ". . . has a certain form or is without form." This is "*u sō*" and "*mu sō*," and, [writing] "*mu sō*", same thing. "*Sō*" is the "form." "*Ryō*" is "quantity."

This is the point I talked on Saturday morning using, by introducing Dōgen-zenji's comments on the phrase from the Diamond Sūtra. And I think this is really important to understand what is *okesa* in the teachings of Dōgen-zenji, so I'd like to talk on that point a little more. Where is it?

The, so, Dōgen also discuss each and everything from “*u*” and “*mu*.” And important point is that both are negated. Neither *u* nor *mu*, or both *u* and *mu*. Negated and affirmed. This means negation of *u* is *mu*, and negation of *mu* is *u*. So, “*hi u*” [writing and sounding out], *hi u* and “*hi mu*,” is, and, *u* and *mu*. So, *u*, *mu*, neither *u* nor *mu*, both *u*, nor *mu*, that kind of, you know, what do you say in English, di? [Someone in audience seems to say “dichotomy.”] If there are four, something like a tetralemma? [Audience member repeats word.] Yes. This is the expression from the philosophy or teaching of *shunyatā*.

And in the Diamond Sūtra it says, I think you, all of you know this really famous saying from the Prajna Paramita Sūtra, and Diamond Sūtra is one of them: “Subhuti, wheresoever are, material characteristics, there is delusion.” This “material characteristics” is *sō*, this *sō*, *mu sō*, and here it says, *sho ho*, *sho ho* is delusion. This, the form we see is delusion because, you know, it’s always changing, but when we see, and when we make an image, you know, and create a certain kind of concept, it’s like we are taking a photo. The real thing is changing, and one moment later this is different. The exactly what it, this is, is only this moment. Next moment it is different. And yet, when we take a photo, and print it out, it doesn’t change.

So, the form I see and create in my mind, as a form of this particular kind of flower [tape flip] Dōgen said in *Genjō kōan*, when this flower falls, we feel sad. So, there is a, you know an interaction between this and this, but we usually grasp what we see. That is form. So, what Diamond Sūtra says

is whatever "sō" or "form" is "delusion," and we should see that. Then we can be released from our clinging, or attachment, to that particular thing.

So, "Subhuti, where so ever are material characteristics there is delusion, but who so, [repeats "who so"] attaches that all characteristics . . ." All characteristics are *sho sō*. That *sō*, form. [Continues quoting] ". . . are in fact no characteristics, perceived the Tathāgata." This is when we see all the forms as no form, that is seeing the Tathāgata. This is a teaching of *shunyatā* or emptiness, so we should see this form is not really a form. Form is delusion. So, we should see this form as not form, or no form, or without form, then we see Tathāgata that is beyond any form, or formless. Tathāgata without form.

And in this case this Tathāgata doesn't mean buddha as a person, but Tathāgata means the reality as it is. So, when we see the form, but, but really see the form is not form. So, this form should be negated, and be, be liberated from our attachment, attachment to that form, or hatred, or anger to that form, particular thing, and person, or anything. That is liberation according to the teaching of *shunyatā*. We should see *shunyatā*, or emptiness, to be liberated from our clinging to certain forms. That is basic teaching of the Diamond Sūtra. And it's common understanding of teaching of, in Mahāyāna Buddhism. Of course Dōgen-zenji was not against that teaching, but his understanding about this phrase is kind of unique, and it's important to understand what he meant. You know, he discuss about everything using *u* and *mu* and neither *u* nor *mu*.

[Student C]: How is his understanding unique?

That is what I'm going to talk about. That is what I'm going to talk.
He made a comment on this phrase from the Diamond Sūtra. On Saturday morning I briefly introduce, but I'd like to discuss about what Dōgen is saying about this phrase in *Shōbōgenzō Kenbutsu*. [Writes on board]. I'm sorry.
Kenbutsu.

[Student D]: Seeing Buddha? [Meaning of name of fascicle
Kenbutsu.]

Seeing Buddha. You know, this, same, the Diamond, shall see Tathāgata, same thing. The phrase, or sentence in Diamond Sūtra is, *ken sho sō hi sō ken nyorai*. [Writing.] "See" or *ken*. *Sho sō hi sō ken nyorai*. "Seeing all forms," forms, "as not form, or no form, is seeing Tathāgata." In *Shōbōgenzō Kenbutsu* Dōgen-zenji quote this sentence. Any problem?

[Zenkei Blanche Hartman]: *Ken sho sō*, what's the next, "v"? "E."

This one?

[Zenkei Blanche Hartman]: *Ken sho sō*. . .

Ken sho sō hi. H-i [if Shohaku is spelling in English]. *Hi sō*. Same "hi" as in *hi*, *hi*, in "*ei shi ryō*," is *ken nyorai* Tathāgata. So, "Seeing all forms as no form, or not form is seeing Tathāgata." Is, excuse me, okay, thank you, is usual way, not usual but correct way of reading this sentence. But, as usual, Dōgen-zenji twisted this way of reading.

Where shall we start? He introduce common understanding of this sentence in saying, "They think, to see the many forms [give Japanese, *sho sō*, then repeats, "many forms, to see the many forms"] as no form is just to

see the Tathāgata.” This is translation by Nishijima. “In other words, they think. . .” This is Dōgen’s comment about the common understanding of this phrase. [Repeats “They think”] “. . . the words describe seeing the many forms not as forms. . .” So as no forms. “. . . but as the Tathāgata. Truly a fraction of small thinkers. . .” [Repeats “small thinkers!” Laughs, laughter.] “. . . will inevitably study the words like that, but the reality of the words which the Buddha intended, is not like that.”

This is typical Dōgen. It’s different from what he, how he write in *Kesa-kudoku*. “Remember to see the many forms and to see there no form, is to meet the Tathāgata. At once [repeats “at once”] there is the Tathāgata, and there is the non Tathāgata.” Do you see the difference between usual reading and Dōgen’s way of reading? The usual reading, “the many, all forms, or many forms,” are negated, this should be negated and we should see no form. Then we see the Tathāgata. But here Dōgen-zenji is saying, “to see forms, all forms, and also to see no form,” both, is to see Tathāgata. So seeing form is not negated, that is the point.

So, in order to see the Tathāgata, or true reality, we should see both forms and no forms, or *u sō* and *mu sō*. So, neither is negated, and yet neither is affirmed. “We should see both” means each negated each other. To see both way means negate both way. That means [laughs] we see but we don’t see. Does it make sense? [Laughs, laughter.] I don’t think so.

Anyway, and next Dōgen-zenji quote sayings, comments of zen master Hōgen.³ Hōgen is the founder of Hōgen School of Chinese Zen. Hōgen's comments is: "If we see the many forms as no form, we are not then meeting the Tathāgata." So, he, Hōgen negate meeting the Tathāgata. He said, "if we see [the] many forms," or all forms as not form, "we don't see the Tathāgata." And Dōgen's comment on this sayings by zen master Hōgen, I don't have time to read entire comment so I just introduce a few sentences. "The many forms [gives Japanese, *sho sō*, repeats "the many forms"] are the forms of the Tathāgata."

He does not negate forms. He doesn't say we should see all forms as no form, or not form, because form is delusion, but he is saying all forms are forms of Tathāgata. So we should clearly see the form, each and every form. "And there is no instance of them having mingled with a form that is not the form of the Tathāgata." This is typical Dōgen. [Laughter.] That means when we just see form as form, we don't need to, say, to see form as form is Tathāgata. Just see form as form. "We should never see this concrete form as no form."

So Dōgen is opposite. We never see forms as no form. Form is form, period. When we say "form is no form," we are still thinking. We, we try to

³ Fa-yen Wen-i / Hōgen Bun'eki [in lineage of Hui Neng]. "Hōgen school . . . a school of Ch'an (Zen) that belongs to the five houses-seven schools, i.e., to the great schools of the authentic Ch'an tradition . . . founded by Hsuan-sha Shih-pei... dharma successor of Hsueh-feng . . . Master Hsuan-sha's renown was later overshadowed by that of his grandson in dharma Fa-yen Wen-i (Jap., Hōgen Bun'eki) & since then the lineage has been known as the Fa-yen (Jap. Hogen) school. . . ." <http://www.maha-kala.com/archive/zen/zen101.htm> (From The Encyclopedia of Eastern Philosophy & Religion: Buddhism, Hinduism, Taoism, Zen.)

connect form and no form together. And that is what we do in our mind, using our thinking mind, discriminating mind. We want those two concept, many forms and no form, together. That is still, you know, thinking. So, Dōgen tried to show us we should see the reality, not thinking about the reality. We should see the reality, experience the reality. Then, what we see is only forms. If we see forms as no form, we are thinking. Even though this is a form, but this is delusion, impermanent, empty, so we should negate this form. This is not a paper. When we think in that way, and that is what we usually do when we study the teaching of emptiness, when we do in such a way, we think about emptiness in that way, we are still thinking. We don't see the emptiness itself.

To see the form just as form, and to see no form just as no form, is to see the Tathāgata, means to see real emptiness. Not thinking about it. And "To see it as no form is leaving the father and running away." To see all forms as no form, I think, Dōgen said is "leaving the father and running away." That means we escape from the real thing we are facing to[wards]. So, this is almost opposite of the, you know, common understanding of the Diamond Sūtra is saying. So, we should really focus on the form we are facing. That is the way we see no form, because form is no form, whether we think or not. And that is to see Tathāgata. "They have asserted that because this concrete form is just the form of the Tathāgata." This "concrete form," each and every form, that is, of course, impermanent and, in a sense, delusion, or illusion, but this "concrete form is just the form of the Tathāgata." We say that the many forms should be the many forms. So

formless is just formless, just, are just forms. "This is truly a supreme discourse of the great vehicle, and the experience of the masters of many district." A little later he said, "The many forms are the form of the Tathāgata, not no form."

Well, his comment continues but this is really important point to understand Dōgen. Whatever he discuss about, like zazen, and now he's discussing about the *okesa*, and in *Shōbōgenzō Hau*. *Hau* is, what is *hau* in English? Eating bowl, *ōryōki*. He discuss exactly the same thing as this. For him, to see emptiness, and to practice emptiness, and actually to live out emptiness, and to experience emptiness, is to really see the form, each and every form we encounter. It's not a matter of, you know, when we see this form, and think oh, this looks like a form, but this is really does not exist as a form, that is kind of a common understanding of *shunyatā* or emptiness. And we think that is the way we can be liberated from the clinging to this object.

You know, for example, about zazen, in *Shōbōgenzō Zazenshin*, Dōgen-zenji, you know, discuss about the story of polishing the tile, of Baso and Nangaku. It's a very famous story so I think you already know it. Baso was sitting zazen everyday, by himself, all day. And Nangaku was his teacher, and came to visit him and ask, "What are you doing?" And Baso is saying, I am practicing zazen, prac [partial word] I'm sitting." [Then Nangaku asked,] "What do you expect? What do you intend? What is your intention when you practice zazen?" And Baso answered, "I'm becoming a Buddha." Then Nangaku picked up a piece of stone, a tile, and started to

polish it on the stone. Baso didn't understand what this means so he questioned, "What are you doing, master? What are you doing?" and Nanguaku said, "I'm polishing a tile to make a mirror." Mirror. In this case tile is deluded human beings, and mirror is Buddha's enlightenment, or wisdom. Then Baso asked, "How can you make a mirror by polishing a tile?" Then Nagaku answered, "Why can you become a Buddha by polishing yourself and by doing zazen?"

You know, the common understanding of this story is that Nanguaku admonished Baso to, not to cling to the form of zazen because enlightenment and Buddha is beyond form, or formless, so don't cling to the form of even sitting. That was the common understanding of the meaning of this story but in *Shōbōgenzō Zazenshin*, Dōgen-zenji, kind of a, how can I say, almost completely change the meaning of the story. If you are interesting, please try to read it. Very interesting but difficult. Please.

[Student E]: Is what you're saying like when Nargarjuna says, [unintelligible but seems to include, "grabbing a snake will turn around and bite you"].

Yes, he said the teaching of emptiness is a medicine to allow, teaching of emptiness is a medicine to allow you to become, to be healed from that clinging to the form. But if you are clinging to emptiness there is no medicine for that sickness. [Laughter.] Please.

[Student F]: You talked about how Dōgen's understanding of [few words unintelligible] is different from that of the Diamond Sūtra . . .

[Student F]: but is it also different from what Nargarjuna was, very significantly found [few more words unintelligible].

Yes, in a sense it's different from Nargarjuna. When we study Nargarjuna, we don't know what to do. You know, everything is negated and he is saying we should be liberated from any idea. Then, but he doesn't say then what we should do. And what Dōgen is saying, for example in this case of polishing tile, you know, zazen, is, zazen is a form that express no form. Does that make sense? So, we have to practice zazen. But common, common understanding of that story, is Nangaku admonished Baso's attachment of clinging, clinging to the form of zazen, but Dōgen said, form of zazen is itself expression, expression of no form, so we have to keep sitting. But if we, of course if we cling to the form it's not zazen.

[Student G]: And, basically the same question in regard to Dōgen and his understanding of the meaning of [emptiness?], or explanation of it. In regard to the sixth Chinese [one word uncle, patriarch?], is there a great departure? How are they different?

It's kind of too vague question [laughs]. If you point out certain teaching, or things of sixth patriarch, or ancestor and Dōgen, I think I can answer but what the difference between Hui neng and Dōgen is too vague to me.

[Student G]: [Unintelligible.]

Okay? So, the reason why he discuss in this way is when we study the teaching of emptiness, or *shunyatā*, we try to become free, liberated from the forms. And if we are not careful, it becomes a kind of escape to the

somewhere beyond this world of forms. Does that make sense? And we are seeking that kind of some, somewhere else in our zazen. And that is a mistake. And also in the case of, you know, *okesa*. You know, *okesa*, one name, one of the names of *okesa* is *musō-e*. That means robe without form. If robe, if *okesa* is robe without form, why we have to, you know, wear this particular form of robe? You know, whatever form is okay. Or even without any form what's the problem? If we are not careful we think in that way. That is a revelation. That is enlightenment, with you know, care for nothing. That, you know, that is, how can I say, that's a kind of a part of Zen tradition, as a liberated way of life, but that is not Dōgen's practice.

Dōgen-zenji's practice is to, we, of course we should see emptiness, and we should be liberated from the clinging to the emptiness, and yet be liberated from clinging, clinging to the emptiness, I mean forms. To see forms just as forms, and to take up forms, to do the form, and to live together with that form, whole-heartedly. That is why Dōgen-zenji, kind of emphasized those formal of practices, how to put on the *okesa*, how to sew the *okesa*, how to use *ōryōki*, how to do *gassho*, or prostration, even how to use toilet, or how to wash our face and how to brush our teeth. All of these, all of these are forms. But these forms should be the gateway to awakening to the truth of emptiness, or without form. So, to clinging to the no form is kind of more serious problem for us.

So, in order to see the Tathāgata, that mean reality of all things, we should see clearly see both forms and no form. That's why, whenever he discuss about buddha nature, he said *u* buddha nature and *mu* buddha

nature. And another thing is *gyō* buddha nature. *Gyō* is practice, is buddha nature. So, without practice there's no such thing called buddha nature. That is what it mean. Dōgen said in *Shōbōgenzō* buddha nature or *Busshō*. And he is saying about, about the *okesa*, same thing. This is a robe of liberation, and this is a robe without form, therefore we have to venerate and value this particular form of *okesa*. This is, because this is an expression of formless reality. Does that make sense? Good! [Laughs.] Any questions? Okay. When I finish talking about that point, other part of *Kesa-kudoku* is not so difficult. So, we have five more minutes, let me keep on reading on page fifteen.

[15] Those who do not have the good karma from the past, even if they go through one life time or two life times {this is page fifteen, about [word unclear]} or even within countless life times, will never see *kashāya*, wear *kashāya*, trust and receive *kashāya*, or clarify and understand what *kashāya* is.

So, we should see the *kashāya* or *okesa* from two side. As a form, as a particular form, and also as no form.

In China and Japan today, we see those who can wear *kashāya* on their body and there are those who cannot do it.

This does not depend on whether they are wealthy or poor, whether they are foolish or wise. We know that it depends on whether we have good karma from the past or not.

So, it's not our, because of our condition of being wise or foolish, or rich or poor, but this is reason that sequence of cause and result. Please.

[Student H]: The way I read that [something about karma.]

Pardon me? Pardon? I'm sorry I don't hear.

[Student H]: When these people [few words including "karma"] say bodhisattva.

Yes, I think that is what he's going to say next. You know, those people need to, you know, support or help, or teaching by bodhisattva, and bodhisattva are ready to help. And in a sense, this is, that is what Dōgen is doing here by writing this, you know, *Kesa-kudoku*.

[Student I]: But is the *okesa* essential to being [word unclear, "saved?"].

Pardon me, *okesa*?

[Student I]: These people never experienced wearing *okesa* [another person says, "he didn't say 'never'"]. Well he said, "countless life-times."

[Laughs, laughter.] Let me keep reading. We may find something.

[16] Because of this, if we have already received *kashāya* {or *okesa*} and maintain it, we should be delight[ed] for our good karma from the past. Do not doubt the accumulation of merit[s] and piling up of virtue ([in the future]).

If we have not yet received the *kashāya*, we should wish to receive it. Within this lifetime, we should make efforts, without delay, to plant the first seed[s] ([of goodness]).

Those who cannot receive and maintain *kashāya* because of some hindrance, should practice repentance in front of all buddha-tathāgatas and the Three Treasures of Buddha, Dharma and Sangha.

Let me finish this paragraph.

How deeply people in other countries must wish that the Tathāgata's Dharma and robe is authentically transmitted and exist[s] in their countries, as in China!

They must have deep regret and sorrow that it has not yet been authentically transmitted in their countries.

How fortunate that we have been able to encounter the Tathāgata, the World-Honored One's Dharma and robe that have been authentically transmitted!

This must be the power of the great virtue of *prajna* nurtured in the past lives.

So we are all in the process, whether we have already encountered with *okesa* and here we have to be really careful. You know, we have to see *okesa* from, as a form. That means as a, this particular form of *okesa*, and *okesa* without form. That means, you know, this entire network of interdependent origination is one piece of *okesa*. And in that sense we have already been there. You know, we have already encountered *okesa* in that sense. If we interpret this, you know, Dōgen's sayings as only, you know, this type of *okesa* that has been transmitted only in Dōgen's lineage, our view is really narrow. So, and yet if we take this out, and we only think *okesa* is this, you know, vast boundless reality, then we lose the sight of concrete practice, so we have to be careful in both ways. But what Dōgen is saying, we have to see *okesa* as form, and as no form. Does that make sense? Okay. Thank you.

Initial transcription entered into file by Kaaren Wiken who attended the *Genzo-e* and was also able to add notes about actual events.

Reviewed by Tomoe Katagiri.

First review for correction to verbatim by Jean Selkirk.

Yuko Okumura listened to all the talks, answering questions and providing corrections including macrons for Japanese words. Minor edits she made in the process are not identified.

Jean Selkirk then input the corrections.

Shōhaku Okumura
GENZO-E RETREAT
San Francisco Zen Center
Wednesday am., February 2, 2006 #9/14

[17] Within this degenerative age of the Last Dharma, people are not ashamed that they do not have the authentic transmission, but they envy others who have the authentic transmission. They must be companions of demons.¹

Their present possessions and dwellings are motivated by their past karma and are not genuine.

Only taking refuge and venerating buddha dharma authentically transmitted, can be their true place to return for the sake of studying the buddha way.

So, again Dōgen-zenji criticize some people and that might be made trouble for him and his sangha. That is true place to return. True place to return, true place to return is translation of "jiki." [Sound cuts in and out as word is said.] "Jitsui" is "true" or "genuine," and "ki" is "to return." And this "ki" is same "ki" with the "ki" in *namu kie butsu*. "Kie" that mean take refuge. To take refuge to place, to return to the place we really belong to, we can really be settled down in peace and harmony. So, as a buddha's student we should return to the place where we can be really settle down into peace and harmony. That is what "kie," or taking refuge, means and in that case in, that means we take refuge Buddha, Dharma and Sangha. And we need to find out what is a genuine way to, a genuine place to return, instead of our creation, depending upon from our idea or desire.

¹ Material in brackets in the printed text which is read by Shōhaku is within parentheses in this transcription ([]). Material in parentheses in the printed text which is read by Shōhaku is in parenthesis (). Additions to text spoken are in { }. Additions/corrections are in usual brackets [] which may either be a correction to the text or to the reading of it.

So what is true Dharma? What is true Buddha? What is true Sangha?
And in the case of *okesa*, *okesa* is a kind of, of course, costume. One of the point of criticism I think from Dōgen is since the Tang Dynasty in China, and also in the very beginning of the history of Buddhism in Japan, Buddhism was supported by emperors, government, aristocrats and rich people.

And in their, you know, imperial court, depending upon the status within the court. You know, the peoples' color of their costume or uniform, is you know, different. And because they, I mean, Buddhist priest or monks were supported and sometimes visited the imperial court, they kind of invented the kind of a status, status symbol using the color of the *okesa* or *koromo* and that continued today, until today. So *okesa* became a kind of costume or a uniform. You know uniform and no form is completely, almost opposite thing [laughs, laughter]. You know, Buddha's robe should be a robe without form, but uniform is opposite idea. To make it into one form, and within this one form like a military uniform, there is, you know, status, reality. And Buddhism, in Japan at the time of Dōgen, was almost like that way. Well, I don't have much time about the situation in 13th century Japan, in order to finish this text but if you are interested in the history of Buddhism at that time in Japan, is there any Japanese, [corrects himself] English book on the history of Japanese Buddhism? I hope there is. Well, try to find.
[Laughs.] So we go ahead.

[18] First of all, we should know that *kashāya* {or *okesa*} is what all buddhas venerate and take refuge in.

So, this *okesa* is, according to Dōgen, this is buddhadharma itself and next sentence he says:

([Kashāya]) is buddhas's body and buddha's mind.

So this is Buddha. So, we should not change depending upon our idea or conventional evaluation. That is his point. *Okesa* is really precious. This is Buddha's mind, and Buddha's body and this is a, you know, symbol of *shohō-jissō* or the reality of all beings. That is the entire network of interdependent origination itself, so we should not change the design of *okesa* depending upon our personal preferences, or idea. That is a point of Dōgen. We should study what is the original, or genuine *okesa*, when we find it difficult to find it around us.

It is called the robe of liberation, . . .

Here he list up nine names of this robe. The first three are very familiar with us because those are the part of the robe chant.

[Repeats] It is called the robe of liberation, the robe of the field of happiness, {this is *fukuden-e*,} the robe of no-form, {*musō-e*} the unsurpassable robe, . . .

"Unsurpassable" is "*mujō*," translation of "*mujō*," "*mujō*" is unsurpassable, complete perfect enlightenment. So, unsurpassable robe means there is nothing to compare with this.

the robe of patience, . . .

Patience is of course one of the six paramitas of bodhisattva.

the robe of Tathāgata, the robe of great compassion, the robe of the victory banner, . . .

"Victory banner" means the sign of victory. When buddha, you know, in a sense, fought against Mara, under the Bodhi tree, he, when he attained buddhahood that mean he had a victory against delusions or delusive

desires, that is, Mara is a symbol of those delusions. So, this *okesa* is a symbol of victory of Buddha against the defilement. And

the robe of unsurpassable supreme awakening.

This is anuttara samyak sambodhi

In this way we should truly receive, maintain kashāya and venerate it by placing it on the head.

This placing it on the head is what we do, you know, when we do robe chant in the morning. The Japanese word is *chō dai*. "Chō" means the "top" or "pinnacle" or "peak." That means, top of the head. And "dai" is "to put on," "to place." So, *chō dai* literally means, put something above your head. This is, you know, when in the ancient times when someone is given something from the emperor, or some one higher than the person, we, you know, receive it like this. When we receive *okesa* during the ordination ceremony, *okesa* or *rakusu*, we receive like this. This is *chō dai*. So, *chō dai* mean to receive with respect and that is what we do with *okesa* when we chant.

And we do the same thing with *ōryōki* when we, in the beginning of *ōryōki* meal. And Japanese, more, Japanese colloquial word for *chō dai* is *ita da ku*. And before each meal, when we start to eat, eat meal, we say *itadakimasu*. Not only within Buddhist community but as a, all, all you know, within all Japanese society, society we say *itadakimasu*. Some, many people say, do *gasshō*, but not many, but not all, but everyone says *itadakimasu*. That means, we receive this, with, and in our *zendō*, we instead of saying *itadakimasu* we actually show with our attitude or gesture. So, this is the

expression, *ita daku masu*, a very common Japanese expression, *itadakimasu* came from Buddhist practice.

And also, when we finish eating, in Japanese we say *gochiso sama*, or *gochiso sama deshita*. And this is a funny expression. "Go" is same as "o," a kind of a term to make the word honorific. And "chi sō" means to run about, run around. And this mean, is, is there Idaten here? Idaten is a god of kitchen. And, yes, Idaten is well known for his running fast. So, he was a fast runner. That means the god, kitchen god is Idaten run around the world and collect the materials, ingredients. So, *Gochiso sama* means we appreciate, or thank, to the Idaten, for his running around and collect the food for us. [Laughter.] That expression *gochiso sama* also came from Buddhist practice and refers to entire, you know, Japanese culture.

So, we should venerate, you know, at least this *okesa* because this is a symbol of Buddha's awakening. So,

Because of this, we should not change it according to our preferences.

So, we should really venerate this *okesa* and try to keep the genuine form and of course genuine spirit of sewing, not only design, but sew, when we sew, and when we receive, and when we put on every day, we should keep the same attitude toward as, you know, we, we receive buddha's teaching, or something very important. That's how we venerate, actually, our own lives. Venerate and appreciate and express our gratitude for the people, and all things in this, you know, network of interdependent origination, that support us, that support our practice.

Okay, from the next paragraph he discusses about the material of the robe or *okesa*. So, paragraph nineteen, so,

[19] As for the material of the robe, we use either silk or cotton according to conditions.

This word, trans [partial word] English word "cotton" needs some explanation.

[Student A]: [Some words from audience about sound and activity to improve it.]

The word I translate as "cotton" is not really cotton. Here Dōgen-zenji, pick up two, *kinu* or silk, silk is "*kinu*." And the word that Dōgen-zenji used is "*fu*" or "*nuno*." [Sounds out] "*nu-no*." This "*fu*" according to the Chinese/Japanese dictionary this "*fu*" means "cotton." But in this case it's not only cotton. In the Vinaya, the Chinese Vinaya, there are ten fabric materials are listed. One of them is silk. And others including cotton, hemp, hemp, wool, wool? [questioning his pronunciation, audience repeats it back to affirm] wool from sheep, or other things. Here Dōgen-zenji discussing about silk and other materials. So, this is not only cotton but I don't know how to say, you know, other different materials in one English word so I translate, I used the word "cotton." But this doesn't only refer to the particular material cotton. This include all other materials except silk, because silk is a problem. Not a problem, not a problem, but a question among Buddhist Vin [partial word] Vinaya masters. So, as for the material of the robe. . .

[Someone interrupts to adjust the microphone.]

So, Dōgen's point is whether silk or other materials are okay.

[More sound activity.] But some . . . Hello? Better? Okay.

As I said yesterday, the founder of Chinese Vinaya school, Nanzan Dōsen, [he writes and repeats] Nanzan Dōsen, Chinese pronunciation, this is Nan shan Dao xuan, x-u-a-n, and his dates, 596 to 667. So, he lived in the seventh century, around the same time with Genjō [Sanzo?] or Xuanzang² [I-Tsing?], the famous translator. This person, because he was the founder of Vinaya school, he was the most, he had most authority about the Vinaya. And *okesa* is a part of Vinaya study. This person, in his writings, he said silk should not be used because silk is made by or through killing silk worm. So, it has something to do with the precept of killing, or not killing.

But, in the Indian Vinaya it said silk can be used. But there is one precept in the Vinaya that many people, not many but again a group of six monks, visited a silk makers and asked them to donate silk to make their *okesa*. And, you know, the silk worms were still alive, so that means the silk maker had to kill the silk, silk worms. And when Buddha hear, heard that incident, he said monks should not ask the silk maker to donate that silk, and so that in order to do so they had to kill the still, you know, alive silk worms. So, that was prohibited. But the, you know, silk fabric, already, how can I say, abandoned, used and abandoned, can be used, in the Vinaya. But this person, Nanzan Dosen, was against that idea and he changed the rule and said silk should never be used as the material of *okesa*. That was a point

² Yuan Chwang and Hiouen Tshang and Huan Chwang and Hiuen Tsiang, not to mention Hsuan Chwang, Yuan Chuang, and Hhuen Kwan.
<http://www.iras.ucalgary.ca/~volk/sylvia/Hsien-Tsang.htm>

of discussion of Dōgen here. Dōgen is against that idea, silk should not be used. That's why he is saying:

It is never true that cotton is pure and silk is impure.

So silk can be used. The point of pure and impure is not a matter of cotton or silk but the point, or yardstick of pure or not pure, impure, according to Dōgen, not only Dōgen but Buddha, is whether the material is still with desire, or attachment, or clinging, or if someone still has some attachment to that silk, neither silk or cotton or any material, monks should not take it because that is stealing. You know, monks should not take any, anything that is not given. That is the precept. But, so, if the fabric has some attachment to someone, the monks should not take it. That is the precept. So,

It is never true that cotton is pure and silk is impure.

([And yet]), we never see people disliking cotton in favor of choosing silk. This is laughable.

So, don't make discrimination between cotton and silk. This is same as, you know, in the story in Vimalakirti Sūtra. Vimalakirti kind of criticized against Mahākāshyapa and Subhuti, don't prefer to receive food from poor neighborhood. But you, if we really understand the equality of all things, all beings, we, monks should receive any food from poor people and rich people without making discrimination. This is the same thing. If we prefer cotton and dislike silk, that is another discrimination. That is Dōgen's point.

As the everlasting Dharma of all buddhas, the robe made with {as I said before, I use Japanese word *funzō*, or *funzō-e* instead of excrement cleaning rags} (*funzō-e*) is considered to be most superior.

Funzō-e, funzō [pause while writing]. “*Fun*” literally means “excrement” or “shit.” And “*zō*” or “*sō*” means “clean.” You know, I think, you use the word “*sōji*” for cleaning, I think. That “*sō*” is this “*sō*,” same *kanji*, “to clean, to sweep.” And “*e*” is “robe.” And this word, “*funzō-e*” is used in both the material monks find in the garbage heap, the material for the, to make the robe, and also the robe made from, you know, that material, is also called “*funzō-e*.” So, both material and the robe are called *funzō-e*. And according to some scholars this “*fun*” doesn’t really mean excrement, but “*funzō*” is, is a word for a garbage heap, like a junkyard. So, that means people discarded the materials they don’t, didn’t use anymore: those are free from their attachment, or desire, so those are free to take. That is what *funzō* means.

Important point is that he used this expression, “*funzō*,” in this writing not only as, you know, robe material, but he said, “We are *funzō*.” And this, you know, entire network of interdependent origination is *funzō*. That means there’s no market value, and yet this is most valuable. Market value means conventional value, al [partial word] valued only within human society. But ultimate value, I don’t like that word, [laughs] ultimate value, is not only within human society, but, you know, this entire network of interdependent origination or *shohō-jissō*, is beyond human evaluation. It support, you know, human society, or human beings, but it’s not only for human beings. So, we should, the value we should, or measurement of value we should use is not something only valued for human beings, or in a sense, human centered. We are, because we are living with other living beings, not only

living, but all other beings, together, and we are supported by all beings, we should use another measurement of valuing things.

And when, Sawaki-rōshi said, "Zazen is good for nothing," this a very well known teaching of Sawaki-rōshi, my teacher's teacher. That mean good for nothing. I really like the word [phrase], "good for nothing." That means it's, has no market value within the human conventional society, but this is much, it has much broader, or boundless value. But for human beings it has no value. We cannot, you know, sell this zazen, and we cannot sell this robe, and we cannot sell our life, but, you know, those are more important, or precious, than something we can buy. And I think that is the meaning of priceless. We cannot put a price, we cannot trade, we cannot buy, we cannot sell, but this is only thing we have, beyond, so, duality. No evaluation, no judgment. That is the value, or value of this life we are living in, and this network of living, not only living, network of being, or inter-being.

That should be the true kind of a measurement of value; how can we make or keep this, you know, network of interdependent origination in better shape, or healthy, wholesome shape, I think should be the measurement for our value. So I think now, especially in this modern world, our value is so much self-centered for human beings. We make, we think, we can use anything in this world as a material for making, we, us, human beings, happy, or satisfy our desires. That is the basic, I think, delusion for us. We think we are the center of the world, we are the most important beings, and we are the owner of this planet, and everything within this world can be used

for our satisfaction. I think that is a basic view we have in this modern world. But that is basic delusion, it's almost upside down, you know. We are a tiny part of this nature, and yet we use anything in this nature that is interdependent of each other, we think those are our possessions and we can use them. We have the authority, or power, to use them as [at?] our, you know, will. So, you know, this kind of a transform, transformation of measurement of value, is really important. And I think that is what Dōgen is saying, that we should not change, depending upon our preferences, between our like and dislike, our judgment of value, valuable or not valuable, or meaningful or not meaningful. We should see much deeper, or much fundamental ground, in which everything is getting clearer. Well, let me go further.

[20] There are ten kinds {of} or four kinds of *funzō* cleaning rags] ([used to make kashāya]).

So, there are four kinds of abandoned rags. Here Dōgen-zenji only lists four kinds. That is,

They are; burned cloth, cloth chewed by oxen, cloth chewed by rats, cloth used to cover corpse[s] and so on.

He listed another kind of *funzō*, let's see, on page #55. Around the middle of that, page #55, I put a number. Let me read those things,

[53] [(1)] cloth chewed by cows . . .

You know, there are still many cows in India and cows are holy, sacred animals, so people don't chase cows even they chew their clothes, maybe.

[(2)] cloth chewed by rats, [(3)] clothes burned by fire,
[(4)] cloth soiled by menstruation, [(5)] cloth soiled by
childbirth, [(6)] cloth used as the offering at a shrine . . .

You see the shrine is in the forest, and when some people do some prayer, they offer cloths or something, and they leave the cloths there. And those cloths are free from, free of desire or attachments, so monks could take those clothes left at the shrine.

(7) cloth left at the cemetery . . .

That is the cloths used by, cover the dead person. And . . .

[(78)] cloth used as an offering with a prayer . . .

This is the same thing. And . . .

[(9)] cloth discarded by king's officers . . .

According to the commentary this means, you know, king's officers kind of a change their status. They get new uniform and the old one is not necessary anymore when they change their position. In that, on such an occasion they throw the old uniform, and they get a new uniform for the higher position. Those old one were discarded. And . . .

[(10)] cloth brought back from a funeral.

This is also used for covering a dead person. Those kind of cloth are abandoned. So, in the next sentence on page #55 . . . it says:

[54] These ten kinds of cloths are discarded by people
and not used within human society.

This has no market value and that is important point, so good for nothing. [Continues with paragraph 54.]

Monks picked them up and used them as pure material for kashāya.

Those are pure, even though they are, you know, soiled. So, this, in this case “pure” or “purity” means puri [partial word “purified’?] without defilement of human desires, or attachment, or clinging. That is the yardstick of judgment whether this is pure or impure. So, I will go back to page eighteen [paragraph 20].

People of the five parts of India, discarded these kinds of cloths on [the] street[s] or field[s].

Since it is the same as *funzō*, {he use *funzō*} ([the robe made of) {*funzō*} is called a *funzō-e* {or *funzō*} robe.

Practitioners pick up such rags, wash them, sew them together and use them to cover their bodies.

Discarded rags can include various kinds of silk or cotton.

So, sometimes we cannot make di [partial word] distinction about whether this is cotton, or other kinds of fabric, or silk.

We should discard {this} view that discriminates between silk and cotton and study what *funzō* means.

The discrimination between cotton and silk is not valued to make judgment whether this is pure or not pure. So we should really study what *funzō* means.

In ancient times, when a monk washed *funzō* robe in Lake Anavatapta, . . .

Lake Anavatapta is kind of a lake in the center of the world near the Mount Sumeru. All the four great rivers in India originated from that point, or lake.

Four rivers mean, is like the Ganges, Indus, and I forgot other two,³ names of the other two rivers, but all those originate from this lake. So this lake, the water in this lake is very pure, no defilement, no human defilement. But this is a story about, person whose name was Shan Yana.⁴ He was not a monk, he received, he was a shaman, he didn't receive the Vinaya. But, it was said, this person Shan Yana, was Shariputra's youngest brother. He tried to wash the discarded rag, *funzō*, in that pond, with that pure water. Then,

the Dragon King praised it with a rain of flowers and made prostrations.

So, Dragon King here is kind of a guardian god of the Dharma, praised, you know, discarded rags this person Shan Yana, you know, picked up from the garbage heap. That is the, that is purity. And,

[21] Some Hinayāna teachers . . .

³ (Jpn.: Anokuchi or Anokudatchi or Munetchi), Heat-Free Lake. Ganga River, Sindhu River, Vakshu River, and Shita River.
<http://www.sgi-usa.org/buddhism/dictionary/define?tid=421>

The text [I-Tsing] may be translated in alternate ways, and the following is in accord with the Samuel Beal version of 1884: From the east falls the Ganges, through the mouth of a silver ox. From the south flows the Sin-to, through a golden elephant's mouth (this is identified as the Indus, the river which flows through the Sindh region of India). From the west flows the Fo-chu out of the mouth of a horse of lapis-lazuli (perhaps the Oxus or Amu-darya, on whose shores were lapis mines of old). Lastly, from the north flows the Si-to, through the mouth of a crystal lion. The Si-to could be the Yarkand river; it could be the Syr-darya or Jaxartes; it could be the Silis of the ancients, or the Side river mentioned by Ktesias, or a river Sila north of Meru mentioned in the Mahabharata, or the river Silas written of by Megasthenes. .
<http://www.iras.ucalgary.ca/~volk/sylvia/Hsien-Tsang.htm>

⁴ "Shan Yana" from Nishiyama. Also found:
<http://www.wheelswithinwheels.net/dharma/firstturn.htm>. Also sounds like "Shunna." Or Cunda, http://buddhistinformation.com/life_of_shariputra.htm.

This, again this refers to teachers in the Vinaya school in China and Japan, particularly Nanzan Dōsen.

[Repeats "Some Hinayāna teachers"] have a theory about transformed fabric, which must be without ground. A person of Mahāyāna might laugh at this.

This means this Nanzan Dōsen [tape turns over] . . . was against to use silk as a material for making *okesa* but in the sūtras and the Vinayas it said buddha had a robe with silk. So, he had to make some excuse [laughs] or reason why Buddha used silk for *kesa*. It's said, in his dream he [Nansen Dōsen] went to heaven and heard a conversation between one, heavenly beings. And heavenly beings told him the silk used for Buddha's *okesa* was not really a silk made by silk worm, but it was made, it was a transformed fabric. And according to that text this means some kind of heavenly being produced this transformed fabric so it's not really a silk. That is a kind of excuse [laughs, laughter]. That is what Dōgen is laughing at. And so, and his counter argument is,

What is not transformed fabric?

That means, everything is a trans [partial word] transformed fabric. You know, today we can, we use, we make fabric from wheat, or coal, or you know, tree, so everything is really transformed. So, Dōgen-zenji's discuss, discussion is not only that kind of strange, you know, [laughs, laughter] transformed material, but everything, even cotton or hemp, or all other, not only fabric, but everything, including this body and mind, are transformed material. So,

Although they trust their ears that hear of the transformation, they doubt their eyes that see the transformation.

That means their discussion is only intellectual, only the discussion for the sake of discussion. They don't see the real, actual transformation that is happening always in front of our eyes. And yet, they try to create certain kind of a theory or doctrine.

[22] We should know that, among the *funzō-e* we pick up, there might be cotton that seems like silk, and there might be silk that seems like cotton.

There are ten-thousand differences in local customs, and Nature's creation is immeasurable for us. We cannot make a judgment with our flesh eyes.

"Flesh eyes" is opposition to Dharma eyes. So, if we see each and every materials with our flesh eyes we cannot make, you know, judgment, we cannot really see what they are, so we should see things with our Dharma eyes.

When we get such material, we should not discuss whether it is silk or cotton; we just call it *funzō-e*.

So, this *funzō* is important point of this *okesa*, and not only this robe but he says,

Even if there are human or heavenly beings that turn into *funzō-e*, *funzō* rags, they are not sentient beings but they are simply *funzō*.

Or, he say, use "*funzō*" without the "e."

Even if there are pine trees or chrysanthemums that turn into *funzō*, they are not [{"insent"} partial word] sentient beings but they are simply *funzō*.

You know, “human and [sic] heavenly beings” are living beings and here “pine trees and chrysanthemum” are commonly considered to be, non, I think it’s non-living beings, but not sentient beings, but both are *funzō*. That means without human evaluation, free from human attachment. These are not namarupa for human beings. These are, as, you know, Dōgen-zenji said in *Shōbōgenzō Busshō*, these are Buddha nature.

When we believe and accept the principle that *funzō* is not either silk or cotton, neither gold, silver, pearl, {or} nor jewel, [doesn’t read end of sentence, *funzō* manifests itself.]

Or even more, the broken tile you know, from the polishing tile story. Whether it’s a precious thing or not precious, depending upon our human evaluation, we should accept this *funzō* is neither valuable nor not valuable, but this is just, everything is *funzō*. Then the principle of *funzō* manifest itself. This manifest is *genjō*. You know, *genjō* in *Genjō kōan*. So, this is important expression in Dōgen. When he discuss about zazen he use this *genjō kōan*. So, he use the same word here. And next sentence is the same.

Until the view that discriminates between silk and cotton is dropped off . . .

This “dropped off” is a translation of *datsuraku* in *Shinjindatsuraku*, dropping off body and mind. So, when we become free from this discrimination based on human evaluation, then we drop off or, or dropped off our, you know, clinging to the material, or to the evaluation, or judgment, and we see only *funzō*, the being, free from any attachment. So, that means if we really, you

know, receive *okesa* we should see the reality of all beings and drop off our discriminating mind.

[23] Once a monk asked the Ancient Buddha {in this case} (Huineng) {the Sixth Ancestor of China}, "Is the robe you receive[d] in the middle of the night on Mt. {Huang} Huangmei {or} (Ōbai) cotton or silk? Ultimately speaking, what is it?"

So someone asked to the Huineng, what is the material of the *okesa* he received when he received Dharma Transmission from the Fifth Ancestor as a kind of a symbol of Dharma.

The Ancient Buddha {that is Hui Neng} said, "It is neither cotton nor silk."

We should know that *kashāya* {or *okesa*} is neither silk nor cotton. This is the profound teaching of the Buddha way.

This is not only about the *okesa*, the material of *okesa* but this is also same as sangha. You know, sangha is called Great Ocean Assembly. That means into the ocean many different kind of water enter from different kind, different rivers and yet once the water, any water from different rivers once get into the ocean there's no separation, no discrimination, there's only one ocean. So, not only in India, but in Buddhist sanghas, there are many people come from different background, came in, and just become just salty water in the ocean. Salty water means tastes of Dharma. So there is no separation or discrimination whether this is from a great river or from a small tiny river, but this is one great ocean.

So, whether, you know, some people are very well educated, like Dōgen, from very high, you know, class family, some people are from

humble, you know, families. Some people are very brilliant, intellectual, and some people are not really educated, like Sawaki-rōshi. Sawaki-rōshi only graduate from elementary school but somehow he became a professor at Komazawa University. And Uchiyama-rōshi studied Western philosophy and he finished master degree, so he had master degree but he never taught anything. If he wanted, he could, but he didn't want to. He just want to practice in a very poor life. So, all that, you know, kind of a individuality, individual conditions, or currents, should be, are still there.

You know, even though I'm living in this country, America, and speaking in English, and trying to share the Dharma with American people, still I am a Japanese. I cannot speak and think in the same way as you American people do. And yet once we are within a sangha, we are all Buddha's children. So, this *funzō* is same as Buddha's children. The individuality, or personality, or condition, is still there, but still we are all Buddha's children. Same as, you know, even if it become part of *okesa*, silk is silk, and cotton is cotton, and yet this is just a piece of *okesa*. So, anyone of us came from all different kind of background, still when we, we become, or enter Buddhist sangha, this is just one sangha, like the ocean, and yet we are still different. Next, I wanted to go until page twenty-four, today.

[24] Venerable Sanavasa {in Japanese pronunciation} (Shōnawashu) is the Third Ancestor who transmitted the {Dharma} Dharma treasury. He was born wearing a robe.

This, you know, in our lineage, Shakamuni butsu *daioshō*, Makakashō *daioshō*, Ananda *daioshō*, and Shōnawashu *daioshō*, this person. It says this person was born with a robe, if you believe or not. [Laughter.]

And this robe was a secular garment when he was a lay person; when he left home, {that means he became a monk} it became a kashāya.

And not only Shōnawashu, but there's another example of the same thing.

Also Bhiksuni Sukra, [doesn't read (in Nishijima and Yokoi, Pundarika in Tanahashi, Jap. Senbyaku)], a carpet

I'm not sure what the Sanskrit or Pāli name of this biksuni. In Japanese this is Sen, Senbyaku Bikuni, Biksuni Senbyaku. *Senbyaku* means bright white, bright white, but somehow in Nishijima's translation it said Sukra, S-u-k-r-a, and in Yokoi's translation, the name is, I'm sorry, Nishijima's and Yokoi's translation this biksuni's name is Sukra, and in Tanahashi's translation it's, her name is Pundarika. I don't know, I couldn't find the Sanskrit name of this person. Anyway,

after arousing the Bodhi-mind and offering [a carpet]. . .

I don't know this is really a carpet or not. The Chinese character is very unusual, and when I looked, look at the dictionary it says, "carpet." I don't think it's a carpet, but some kind of fabric.

([to the Buddha in her past life]), has always been born with a robe, life after life and within the middle existence ([between lives]).

So she was always wearing the white, bright, white robe, in life after life, even between these lives.

In the present life-time, when she met Shākyamuni Buddha and became a home-leaver, the robe she was born with immediately transformed into a kashāya.

This is the same as Venerable Sanavasa {or} (Shōnawashu).

So, those two people were born with robe. And when they were at home their robe was lay clothing, but when they become bhikkhu or bhiksuni their original robe they were born with became the robe, I mean *okesa*.

In the *Shōbōgenzō*, *Sanjūshichihon bodai bunpō*, I hope, I hope I have the quotation. This is a new translation. *Sanjūshichihon bodai bunpō* this is a title of a chapter of *Shōbōgenzō*. And English translation in Nishijima is, "Thirty-seven Elements of Bodhi," "Thirty-seven Elements of Bodhi" [Book 4, page 3]. And the, one section of this chapter Dōgen-zenji said, as follows. This, here he discuss about the impurity of body. This is one of the four, how do you say it in English, four foundation of mindfulness. And one of them is seeing the puri [partial word, corrects himself] impurity of the body. And about impurity of body Dōgen says,

The point of the present reflection, that the body is not pure, is also like this. . .

He discuss something before.

and on this basis, the totality of body, . . .

The entire body.

the totality of reflection, . . .

This is [sounds like "common"],

and the totality of not being pure, are just the *kashāya* to which a mother gives birth. If a *kashāya* or *okesa* is not the *kashāya* or *okesa* to which a mother gives birth, Buddhists patriarchs {or ancestor}, never used it [repeats correcting himself, "never use it"]. How could *Sanavasa* {or *Shōnawashu*} be the only one?

This means only, not only Shōnawashu and this Senbyaku Bikuni but all of us, were born with *okesa*.

We should carefully apply our minds to this truth, learning it in practice, and perfectly realizing it.

It means “the *kashāya* to which a mother gives birth.” [One word unclear.] That means all of us when we are born, all of us are born with *kashāya*. You know, we can see this *kashāya* means buddha nature. So he, it’s really kind of complicated. He’s discussing certain form of robe but suddenly he’s discussing about buddha nature. So, he is always back and forth between form and no form, always. So we are confused, we are always confused [laughs] when we you know, read Dōgen so we have to be very carefully what he is discussing about. You know, these stories about Shōnawashu, and this Senbyaku Bhikkhuni, you know, it’s kind of a, how can I say, like a you know, just a story, we don’t pay so much attention, just a story.

But when he read this with his dharma eye, these robe they were born with are buddha nature. And that buddha nature, when we are a lay person, manifests itself as a lay clothing, or garment. And when we become a monk or priest, that become *okesa*. So, *okesa* is not something outside of our body and mind, this our life. But actually he is discussing about how to, you know, pick out the material of *okesa*; that is actual form of the robe. So, we are always confused by his, you know, kind of a back hand approach between certain particular form or certain particular thing. And the reality beyond any form is always back and forth. And if we try to grasp this side

Dōgen said that is not right, and yet we try to, you know, cling to that side,
Dōgen says that is not right.

So, we are always confused. And this confusion is a very good way of letting go of form. Whatever way, or side, we cling to, Dōgen said, "Don't do it." And we should actually do both without clinging to any kind. That is, in Dōgen-zenji's expression, "just do it," or *shikantaza*, just sitting, means just sit, without clinging to the, clinging to this particular form of sitting. And also this particular form of sitting, as I said yesterday, is a form of, that express no form. But if we cling to the side of no form we are in the trouble. So, we have to sit actually with this body and this mind. So, and particularly on the certain cushion, in certain place in the *zendō*, at certain time of the day. We have to follow the schedule. We cannot sit whenever we want. When we practice together we have to sit in certain place, with certain form, with certain, you know, procedure, together with other people.

And that is the form. And sometimes we feel this is nonsense, or this is meaningless. You know, I can sit in the mountain, I can sit in my room, and I can sit anytime I want. So, we can, the dharma should be something formless, we should be free from any form, so we can do whatever we want. That is another extreme. But if we cling to certain forms at certain place, that is another extreme. So, we should just do it, right now, right here, following the situation where we are in. That means, particular, for now, you know, this practice place, this sangha, is our sangha even though we are visitors, so we are not really members of this sangha. Still, as far as we practice within this building, we are part of this sangha.

So, we have to follow the harmony, and order and harmony of this sangha. That is our practice. If, you know, we think, "my form is much better than this one." [Laughs, laughter.] I can say it in such a way because I knew how we practiced in Japan. And we can say that is much more authentic, or traditional, but to discuss such a way is really meaningless. When we practice together with people in this sangha, we need to practice letting go of our clinging to our own forms. That is, when, you know, our practice becomes *funzō*, free from attachment, or defilement, of our, you know, discriminating mind. So, when Dōgen, you know, quote this kind of stories, we have to be very careful what he's trying to say.

We should clearly know that *kashāya* is neither silk nor cotton and so on.

According to Sawaki-rōshi, Sawaki Kodo-rōshi, you know, about this story about being born with robe, he, in his *teishō* on *Kesa-kudoku* he said, I'm not sure in India, but in Japan, you know, some baby were born with, what is the English word? Placenta. The baby who were born with placenta looks like wearing a robe. [Laughter.] So, those babies are called, are named, in Japanese, *kesa*, in the case of boy, *Kesa-o*, or some, something using this *kesa*. They, people who considered that, you know, what's the word, placenta as robe, or *kesa*. So probably that, these stories, these people, were born with placenta. That makes sense, [laughs] but I'm not sure it's true or not, but Sawaki-rōshi said so. [Laughter.] So,

Moreover, in this way, the virtue of buddha dharma is able to transform body, mind and all myriad things.

When we leave home and receive the Precepts, our body and mind and also our environment are immediately

transformed. Although this truth is very evident, simply because of our foolishness, we don't know it.

It cannot be the case that the everlasting dharma of all buddhas [repeats "all buddhas"] applies only to Sanavasa {or Shōnawashu} and to Sukra {or Senbyaku Bhikkhuni} and not to us.

We should not doubt that we receive benefit according to our lot.

So, not only Shōnawashu, and Senbyaku Bhikkhuni, we are all being born with *okesa*. That is what he's saying. So, we are already within, or we are already wearing *okesa* without we enter particular form of *okesa*, transmitted in particular tradition, so-called Zen Buddhism. And yet we, when we, we meet and encounter certain teachers, and become a certain, member of certain sangha, we also receive the *okesa* as a, how, with certain form. But we should not forget this *okesa* is not just a collection of pieces of fabric. But, this *okesa* and our life, our buddha nature we are born with, is the same thing.

And about the transformation of our life, our, both our lives and environment. Sawaki-rōshi said, [noting the time], 11:10 [few words unclear] that means still a few minutes more. Sawaki-rōshi said when we wear *okesa* our selves and our environment are completely, already completely, completely transformed. And he said, to wear *okesa*, to put on our *okesa* and just sit, is itself revelation. It's not a matter of, you know, as Dōgen-zenji said, this is a talisman of, you know, attaining buddha's awakening, but Sawaki-rōshi said, when we receive and rever [partial word] venerate this *okesa*, and put on *okesa*, and sit down letting go of all our

thoughts, then we are already, not only we but also our environment, is also completely transformed, completely liberated.

Of course this came from Dōgen-zenji's teaching of practice and enlightenment are one. And we need a place to practice, with such an attitude. So, when we read this particular chapter of *Shōbōgenzō* about *okesa*, he is, Dōgen-zenji is talking about our place. And when we read the, you know, Dōgen-zenji quotes several stories from Buddhist scriptures, these are about Dōgen-zenji's place. And if we are student of Dōgen-zenji we have to clearly understand what this means, and whether this place is meaningful or not to us. That is what we need to study. You know, second half of this writing is really long quotations and Dōgen only put short comments. So, probably, you know, this *Kesa-kudoku* is still in the stage of working draft. You know, some, the order of the writing is still some confusion, so probably he didn't really completed this writing, I think. That is my guess.

Initial transcription entered into file by Kaaren Wiken who attended the *Genzo-e* and was also able to add notes about actual events.

First review for correction to verbatim by Jean Selkirk.

Yuko Okumura listened to all the talks, answering questions and providing corrections including macrons for Japanese words. Minor edits she made in the process are not identified.

Jean Selkirk then input the corrections.

Shōhaku Okumura
GENZO-E RETREAT
San Francisco Zen Center
Wednesday pm., February 2, 2006 #10/14

[Sound starts here] in India, and woman monk, or biksuni whose name was in Japanese Senbyaku, that they were born with *okesa*, and I talk that, refer to the buddha nature. So, not only those two people [five seconds missing] are really were born. Reason why he put this story here is, you know, he, he is discussing the material of *okesa* and so his point is, what is the material of the *okesa* we are born with? Is it silk or cotton? Of course, it's buddha nature so it's neither cotton [laughs] nor silk. So, it's kind of a foolish to make such a discrimination. But I think that is what he wanted to say. So, you know, when, you know, we think he's discussing about the material of this, you know, actual, particular form of *okesa*, you know, [laughs] he is talking about Buddha nature, or the *okesa* as a symbol of the network of interdependent origination. So, we must be very kind of a, how can I say, flexible to, to understand Dōgen because he's always, always back and forth between these, you know, some particular form, or particular tradition, and the reality beyond any form, or the universal truth of all beings.

And from, paragraph twenty-five, he said again, make sure *okesa* means, has two sides. So, he's saying,

[25] We should endeavor to study such a truth.¹

The kashāya that covered the body of the disciples when Buddha welcomed {welcomed} them and gave the Precept[s] to them, was neither cotton nor silk.

You know, when buddha was alive they didn't have so-called ordination ceremony. When someone came and asked Buddha to be, to become his monk or, monk disciple, or lay disciple, the Buddha just said, "Welcome." And in many stories, with, you know, that word of Buddha, their robes changed into *okesa*. So, that's why he, Dōgen is saying neither cotton nor silk.

Buddha's guidance is difficult to comprehend. The hidden jewel within the robe is beyond the ability of those who count the grains of sand.

"Those who count the grains of sand" refer to Buddhist scholars. And "The hidden jewel within the robe" is metaphor of buddha-nature came from the Lotus Sūtra. And, he said, the sentence I introduce yesterday:

[26] We should {clarify} clearly clarify the material, . . .

"Clearly clarify" is strange English, [laughs] I think.

clearly clarify the material, color and measurements of all buddhas' kashāya. We should study whether it has certain quantity or is without quantity, has a certain form or is without form.

¹ Material in brackets in the printed text which is read by Shōhaku is within parentheses in this transcription ([]). Material in parentheses in the printed text which is read by Shōhaku is in parenthesis (). Additions to text spoken are in { }. Additions/corrections are in usual brackets [] which may either be a correction to the text or to the reading of it.

So, we have to see both, as I talked about Dōgen's comments on the phrase from the Diamond Sūtra. And because I have to be little in hurry, I go to page twenty-three.

And he said, [paraphrase, not in text] "To wear, to receive and wear this *okesa* is nothing other," [go to] second sentence in page twenty-three,

This is nothing other than seeing the {Buddha} [doesn't read "Tathāgata"].

So seeing *okesa*, and receiving *okesa*, and wearing *okesa*, is nothing other than seeing the Tathāgata because we see both form and no form. That is the way we see Tathāgata. So, each and every thing, you know, when we put on *okesa*, and when we use *ōryōki*, or when we do something else, we always see things from two side, and that is the way we see the Tathāgata.

It is hearing Buddha expounding Dharma; {and} it is being illuminated by Buddha's radiant light; . . .

This is Buddha's wisdom.

it is receiving that what buddhas have received.

So when we receive *okesa*, or *ōryōki*, or other things, we receive what buddhas have received. And,

It is the single transmission of the buddha mind; it is attaining buddha's marrow.

Sawaki-rōshi put really strong emphasis on this part. So, when we receive *okesa*, precept, and also we share practice, we are, you know, already attaining buddha's mind and buddha's marrow.

We are actually covered by Shākyamuni Buddha's *kashāya* {or *okesa*}.

Shākyamuni Buddha himself bestows the kashāya to us.

So, even though we receive our own *okesa*, or *rakusu*, from our own teacher, but actually we receive from the Tathāgata. So, we should be really venerate, on this, that is a kind of a, our faith, our attitude toward, you know, these things.

We have been following the Buddha himself {Buddha himself} and have received this kashāya.

I think this is one of the most important point in *Kesa-kudoku*.

And the next paragraph is about,

[27] The method of washing the kashāya or *okesa*.

And according to the commentary we cannot find anywhere else where, about description of how to wash *okesa*. So, this is only place we can see, read explanation of how to wash *okesa*. But probably we don't have so many, you know, occasion to wash *okesas*. But Sawaki-rōshi said when he practiced in Kyūshū, Kyūshū was very hot, and when they did *takuhatsu*, they, instead of *rakusu* they put on *okesa*, so then it was really hot. You know, the *okesa* become sweat, wet with sweat. So, there, each time they did *takuhatsu* they had to wash *okesa*. And Sawaki-rōshi said they did exactly same way as it is described here. So, if you need to wash *okesa* you can follow this instruction. But I don't think I have to explain, let me just read it.

Place the unfolded kashāya into a clean wooden tub.
Soak it in fragrant, boiled water for about two hours.

Another method is: Boil ash-water and soak the kashāya in it. Wait until the water cools down.

So, before we had soap we used ash water to, for washing clothes.

Nowadays, we usually use ash-water.

Fragrant water means water boiled with a kind of incense so it has very good fragrant. Ash-water is called *aku no yu* in Japan.

Ash-water is called *aku no yu* in Japan. When the ash-water cools down, repeatedly rinse with clean hot water many times. Do not scrub it with hands or trample on it.

With our feet.

Continue to do this until dirt and grease have been removed. Then, mix fragrant powder of agalloch or sandalwood . . .

These are incense wood.

and so on with cold water and rinse the kashāya in it. After that, hang it on a clothes pole to dry. When it is completely dry, fold it and put[]it on a high place.

Excuse me, there is a, we need a space between "put" and "it" [error in text].

Burn incense, scatter flowers, {circum} circumambulate it clockwise several times and make prostrations to it.

Do three prostrations, six prostrations or nine prostrations. Kneel and do *gasshō*, then hold the kashāya up with both hands, recite the verse with mouth.

The verse of *kesa*, robe chant.

Then put it on according to the proper method.

So, this is how people washed kashāya.

Next he quote kind of a story from Mahāyāna sūtra. First let me read the story, and talk about this sūtra. So, page twenty-five.

[28] The World Honored One spoke to the great assembly: "In the ancient times, when I was at the {assembly} assembly of Jewel-~~{Treasure}~~ Treasury Buddha {or} [Skt.] (Rātnakosha), {or in Japanese} (Hōzō-butsum). My name was Great Compassion Bodhisattva {or in Sanskrit} (Mahākarunā), {in Japanese} (Daihi Bosatsu).

At the time, Great Compassion Bodhisattva Mahasattva, made the following vows in front of the Jewel-Treasury Buddha.

(1) World Honored One! After I attain buddhahood, there may be living beings who enter into my Dharma, leave home and wear kashāya, and yet violate the major precepts, or have evil views, or take the Three Treasures lightly without faith, and accumulate many crucial wrong deeds. Either monks, nuns, laymen or lay women, may arouse the mind of respect even for one second, and venerate the *samghati* robe {means} (large robe), {or more than nine *jōs*} the World Honored One, Dharma, or monks. World Honored One! If even one such living beings . . .

"One such living being," maybe, we don't need the "s."

cannot attain the prediction of enlightenment within the three vehicles and therefore turns away [from the Buddha way], I deceive all the numberless buddhas in the ten directions at this moment, and would not attain unsurpassable, supreme awakening.

(2) World Honored One! After I attain buddhahood, if all the heavenly beings, dragons, demons and gods, human and non-human beings, venerate those who wear kashāya and make offerings to them, respect and praise them, and if those beings can see even a small piece of kashāya, they will be able to practice in the any of three vehicles without regressing.

(3) If there are living beings afflicted by hunger or thirst, whether they are demons or gods in poverty, human beings from humble origin, or living beings in the realm of hungry ghosts, if these beings obtain a small portion of kashāya even as small as four inches, they will immediately be able to fulfill their desire to eat and drink and to accomplish quickly what they wish.

(4) When living beings offend each other, arouse hostile feeling and fight continuously, or when heavenly beings, dragons, demons, gods, {*gandha*} [partial word] *gandharva*, *asura*, *garuda*, *kimnara*, [mispronounce, "magoraga" then corrects] *mahoraga*, *kumbhanda*, *pisaca*, and human and non-human beings are fighting each other, if they mindfully invoke this *kashāya*, because of the power of the *kashāya*, they will arouse the compassionate heart, soft and flexible mind, mind free of enmity, serene mind, the regulated mind, and they will be able to be in purity.

(5) When people are in a battlefield, a feud, or [a] lawsuit, if they retain a small piece of *kashāya* as they encounter with their enemies, and if in order to protect themselves they make offerings to, venerate and honor it, their opponents will be unable to injure, to harass, or to make fools of them; they will always be able to beat their antagonists and to go through all such hardships.

World Honored One! If my *kashāya* cannot complete these five sacred virtues, I would deceive all buddhas who exist in the immeasurable kalpas in the ten-direction world. I would not be able to complete unsurpassable awakening and to do Buddha's work in the future. I would lose the good dharmas and definitely be unable to defeat non-Buddhists.

Good people! At that time, Jewel-Treasury Buddha extended his golden right arm to pat the head of Great-Compassion Bodhisattva and praised him saying, "Well said! Well said! Great man! What you have said is the great and rare treasure and great wisdom. When you complete the unsurpassable perfect awakening, this *kashāya* robe will be endowed with those five virtues and accomplish those great benefits.

Good people! At that time, Great Compassion Bodhisattva, having heard the Buddha's words of praise, aroused the mind of delight, and became extremely exuberant [repeats "exuberant"]. Then the Buddha extended his golden arm that has long and webbed fingers. His hands were as soft as the robe of a heavenly being. When the Buddha patted his head, the Bodhisattva's body was immediately transformed into that of young man of twenty.

Good people! The great assembly, heavenly beings, dragon gods, *gandharva*, human and non-human beings put their hands together in *shashu*, venerated Great

Compassion Bodhisattva and offered many kinds of flowers and music, praised him in various ways. Then they kept silent.

This is a quote. This is really long quote but rest of this writing, *Kesa-kudoku*, he put several really long quotes, and his comments are not so long. Anyway, this story, please.

[Student A]: Sounds a lot like the Lotus Sūtra to me, with all the instructions and predictions of the Lotus Sūtra.

Yes. The name of this sūtra is similar with Lotus Sūtra. The name of this sūtra is *Hi ge kyō*. And *Hi ge kyō* is abbreviation of *Dai hi*. *Dai hi* [two words, maybe spelling] well, "ke," uh . . . "rengē" . . . "rengē." *Dai hi* Pundarika. I don't think I have to write the Chinese character. The Sanskrit name of this sūtra is Mahākarunā Pundarika Sūtra. So, pundarika is lotus same as Mahā Saddharma Pundarika Sūtra. So, this is a Pundarika Sūtra of Great Karuna, or Great Compassion. And according to the dictionary this sūtra was made around the third century.

You know, the Mahāyāna Sūtras made before Nargarjuna was called Early Mahāyāna Sūtras, such as Prajna Paramita, the Lotus Sūtra, or Avatamsaka Sūtra. Or other Sūtras of Pure Land Buddhism, are called Early Mahāyāna Sūtras. And sūtras made between the time of Nagarjuna and Vasubandu was, is called Mahāyānas, Middle Mahāyāna sūtras. And the sūtras made after Vasubandu was called Later Mahāyāna sūtras. And this one is one of the later Mahāyāna Sūtras. So, this was made much later than other well known Mahāyāna Sūtras. And honestly speaking I never read this

Sūtra, but I just read the explanation of this sūtra, and this is really interesting.

Within this Sūtra one Bodhisattva asked to the Buddha, Shākyamuni Buddha, about the Buddha Lands. You know, until that time, before that time, you know, the, in Mahāyāna Buddhism there are many Buddha Lands. You know, Sambhogakāya Buddha kind of a created or established their own Buddha Land. Like Pure Land in the west was Amitaba Buddha's Pure Land, and all other buddhas have their own Pure Land, Buddha's Land. And within, as, you know, it's the scenery of Pure Land is described in the Sūtras of Pure Land Buddhism, it's really beautiful, and there's no obstacle to practice. So, that was the perfect environment to practice, study Dharma and practice.

But the Bodhisattva's question was, why only Shākyamuni Buddha was born and became Buddha within such a terrible world. I mean, with so many, you know, delusions, delusive people, and obstacles, and human beings, or living beings in this world is so, how can I say, inferior. They are not ready to study the Dharma. And even if they became Buddha's students, they make so many mistakes, and even within Buddhist sanghas there are so many problems, therefore they need so many precepts. So, this is not a good place for Buddha to reappear. Why Shākyamuni, alone, had to choose such a terrible world to teach? That was the Bodhisattva's question.

I, I think that was about the third or fourth century in India. I think for those people who made this sūtra, the, I think, the world in which they lived is not so different from where we are living now. There are so many problem, so many fighting, so many terrible things, and it's really difficult to

practice, study and practice Dharma, so many obstacles. Why Shākyamuni Buddha, you know, intentionally appeared such a terrible world called Saha World. "Saha," "saha" means patience, so this Saha World mean this is a world we need patience. There are so many difficulties. And the Buddha start, Buddha started talk about his previous lives, one of his previous lives. At that time the story is really interesting. There was a king, a, what, what is the word, Wheel Turning King, named in Japanese, Mujōnen, in Sanskrit, Aranemi, [sounding out syllables], Ar-a-nem-i, Aranemi.

[Zenkei Blanche Hartman]: Is this the same sūtra, the Mahākarunā?

Yes, same sūtra. The name of the king is Aranemi or Mujōnen in Japanese. And, he, this king has 1,000 sons, or childrens, [laughs, laughter] 1000 childrens. [Laughs, laughter.] And his minister's name, his minister's name is [sounds like] Hō, Hōkai. Hōkai in Sanskrit is [sounds like] Ratnasamudura, Hōkai in Japanese. Meaning is treasure portion. His name, Mujōnen [anuttara in Skt., Pāli] is, no thought of fighting or competition. And this Minister had a son, and this son left home. And Hō, this Hōkai's son left home and became a Buddha. And that Buddha's name was [sounds like] Ratonagarbha. Ratonagarbha is *hōtō*, treasure, I mean, what is this? Treasury of treasure, treasure treasury, the storage of treasure.

So, the Minister's son became Buddha. And, the, this son, after he became Buddha, return to his father's country with his disciples, like Shākyamuni Buddha went back to Kapilavastu. Then, at that time the king supported their three-month practice period. After, you know, practicing and hearing this Ratonagarbha Buddha's teachings, this king and his Minister

aroused bodhi-mind. And each, each one of them, the king and his 1,000 childrens, made their own vows. And this king, Aranemi, Aranemi, made forty-eight vows.

And the Buddha, Ratonagarbha Buddha gave this king a, what is the word, prediction to become Buddha in the future because of this forty-eight vows. And this king, and the Buddha said this king will be Tathāgata in the future and the name of the Tathāgata is Amitayus, Amitayus is another name of Amitaba, so this king will become Amitaba Buddha. And the forty-eight vows is a vow, Amitaba, you know, within one of the forty-eight vows of Amitaba is when I attain Buddhahood, I am, accept all living beings to my Buddha Land. That was the teaching of Pure Land Buddhism. You know, when this Amitaba was a Bodhisattva he aroused, take, took forty-eight vows, forty-eight? Yes, vows. And he vowed unless I could save all living beings, and accept to my Pure Land, I will not become a Buddha. And the Pure Land Buddhist Sūtra says, this person, this Bodhisattva will become Amitaba Buddha, and now he is Buddha. That means his vow has been already accomplished, fulfilled.

So, that is a basic teaching of Pure Land Buddhism. So, his vow is already fulfilled if we have our faith in Amitaba Buddha's vow, called original vow, then because of the power of Amitaba's vow we will be, we can be born or reborn in the Pure Land. And even though this world is terrible world, so we don't, we cannot practice, but if we are born in the Amitaba's Pure Land, we can practice there without obstacles. That's the basic structure of Pure Land teachings.

And Pure Land Buddhism was very popular at the time of Dōgen in Japan. Hōnen [1133 – 1212], the priest established the Pure Land School. And one of Hōnen's disciple's whose name was Shinran [1173 – 1262] established so-called Jōdo Shinshū. And Jōdo Shinshū is still one of the, not one of the, but largest school of Buddhism in Japan, still.

Any way, that, so this, this king became the Amitaba Buddha, and established the Pure Land in the west. But this person Hōkai, the Buddha's father, made a vow that "I want to be a Buddha within the world with, he said, *go-joku*, five defilements. That means it's not a good world. People are so much deluded and defiled, so it's really difficult to teach. That was this Hōkai the minister's vow. And this Ratnagarbha Buddha gave a prediction that, to his father, actually, actually, this person, Hōkai would be, will attain Buddhahood in that terrible world. And the Buddha's name will be Shākyamuni Buddha.

So, Shākyamuni Buddha was born in this, you know, not-so-good world because of his vow to save people who are not ready to study Dharma. And so, and where there are so many sufferings, things, and conflict, a fighting worlds, so many terrible things. And this person Hōkai took 500 vows, you know, much more than Amitaba. Amitaba took forty-eight [laughter]. Five hundred vows because he need so many, [laughs, laughter] he need to deal with so many problems. And five of them are the vows quoted here about *okesa*. Five out of 500. Of course we don't know what are really 500 vows are. It is clear the, each vows but these five are clearly mentioned in that sūtra. To me, this, you know, story is really interesting.

So, Shākyā [partial word], Shākyamuni intentionally appeared this, you know, world, where full of suffering, to teach, you know, this kind of very deeply deluded human beings, instead of, you know, establishing his own Pure Land where people could, you know, practice without obstacles. So, those vows are for us.

So, let me read these five vows about *okesa* one by one. And oh, and the sūtra says,

To establish a Pure Land without obstacles can be done by lazy person [laughs] but teaching being becomes Buddha in this Saha World has to be really diligent.

That's how, you know, this Ratonagarbha Buddha praised Hōkai, actually his father.

So, first vow is about people who became Buddhist and yet somehow violate precept, or did something wrong, or had mistaken views. So, page twenty, the top of page twenty-six the first vow is:

[28] (1) World Honored One! After I attain buddhahood, there may be living beings who enter into my Dharma, . . .

That means became a Buddhist.

leave home and wear kashāya, . . .

So, people who become monk.

and yet violate the major precepts, or have evil views, or take the Three Treasures lightly without faith, . . .

So-called lack of faith in Three Treasures.

and accumulate many crucial wrong deeds. Either monks, nuns, laymen or lay women, may arouse the

mind of respect even for one second, and venerate the *samghati* robe [(large robe)], the World Honored One, Dharma, or monks.

This means even those people who kind of a made mistake. But if those, kind of a bad monks, [laughs] bad monks like us. If we really, sincerely venerate the *okesa*, *samghati* robe, and Three Treasures, then as, then the Shākyamuni in his past lives said, [paraphrasing from unknown source] “Those people, if even for one second arouse sincere mind, heart, to venerate *okesa* and Three Treasures, I will give them a prediction and they will never regress from the Buddha way.”

That means even if we become a monk in this world it’s very difficult to be real monk because of many reasons. We have so many difficulties, obstacles, inside and also outside. And yet, even for one second, the Buddha said, Buddha’s vow, if we arouse a very sincere heart toward *okesa*, and Three Treasures, then Buddha said, Buddha said, I vow to, you know, accept them and help them to go forward in the Buddha’s Way. So Shākyamuni Buddha want to be born in this difficult world to help difficult people to continue to practice even, they, we may make so many mistakes and problems.

And second vow is:

(2) World Honored One! After I attain buddhahood, if all the heavenly beings, dragons, demons and gods, human and non-human beings, venerate those who wear *kashāya* and make offerings to them, respect and praise them, and if those beings can see even a small piece of *kashāya*, . . .

Even a small piece of *okesa*.

they will be able to practice in any of three vehicles without regressing.

Three vehicles means vehicles of sravaka, pratyekabuddha, and bodhisattva.

So, this, in this sūtra it doesn't care whether Mahāyāna or Hinayāna, any, any Buddhist ways.

So any living beings, including heavenly beings, human beings, heavenly beings, dragons, demons and gods, everyone, if we meet and see even a small piece of *okesa*, then they will be able to practice in any kind of, any Buddhism. That is what Shākyamuni Buddha vowed. The *okesa* is a kind of a [tape turns] . . .

(3) [Not heard due to tape turning: "If there are living beings afflicted by hunger or thirst,"] whether they are demon[s] or gods in poverty, human beings from [false start, "humbly"] humble origin, or living beings in the realm of hungry ghosts, if these beings obtain a small portion of *kashāya* even as small as four inches, they will immediately be able to fulfill their desire to eat and drink and to accomplish quickly what they wish.

So when they are lack food or drink for any reason, if they see even a small piece of *okesa* they will provided necessary food or drink, or whatever necessary thing they wish will be provided. That was third vow of Shākyamuni Buddha.

And the fourth is,

When living beings offend each other, arouse hostile feeling and fight continuously, or when heavenly beings, dragons, demons, gods, *gandharva*, *asura*, *garuda*, *kimnara*, *mahoraga*, *kumbhanda*, *pisaca*, and human and non-human beings are fighting each other, if they mindfully invoke this *kashāya*, because of the power of the *kashāya*, they will arouse the compassionate heart, soft and flexible mind, mind free of enmity, serene mind, the regulated mind, and they will be able to be in purity.

Please.

[Student B]: Isn't that the Pure Land? If they have that mind? Then they are already in the Pure Land, they're born right there?

So, that means by his vow, or the power, by the power of *okesa*, Buddha, you know, helped living beings to kind of a, create Buddha Land in this world. You know when, as I talked on the first lecture on Saturday, our vow is the same. You know, when we take a vow of, you know, living beings are number [partial word], beings are numberless, we vow to save them. That means our, we vow to be the last person who enter *nirvāna*. That means we vow to stay in *samsara*, where, you know, there is full of problems, and try to help each other.

And that, I think that is the way we convert, or make this *samsara*, this Saha World, into Buddha Land. Yes, so, Buddha's vow, these vows, these, Shākyamuni Buddha vow to make this, you know, terrible world into Buddha Land, or Pure Land, with the power of *okesa*. So, this is really great vow. You know, he tried to, most difficult world into the Pure Land, instead of, you know, establishing a Pure Land from the beginning, and invite people.

So, his vow is, kind of, how can I say, very courageous, and he, he vowed to work hard. Therefore he need many kind of skillful means. I think that's why he made, you know, such a big number of vows, 500. He need so many kind of a tools to help all different, deluded people like us.

And number five is,

(5) When people . . .

I really think, you know, the condition of this world today is like, describe in number four. People, all people are fighting, and arguing, competing each other. And how we can help those people, like, those people means us, to allows compassionate heart, and soft and flexible mind? And mind free of enmity, a free mind, calm mind, peaceful mind, the regulated mind, and so we really need help from the Buddha. And, this, according to this sūtra, this *okesa* has the power to allow us to, to arouse such mind.

And, number five is....

(5) When people are in a battlefield, a feud, or a lawsuit, if they retain a small piece of *kashāya* as they encounter with their enemies, and if in order to protect themselves they make offerings to, venerate and honor it, their opponents will be unable to injure, to harass, or to make {make} fools of them; they will always be able to beat their antagonists and to go through all such hardships.

So, Buddha will support us when we go, we need to go through difficulties. So, these are five of 500 vows Shākyamuni Buddha, you know, took when he was a Bodhisattva. And as in the place of Pure Land Buddhism, you know, Shākyamuni, Shākyamuni Buddha had already accomplished these vows. That's why he became a Buddha.

So, these vows are already fulfilled if we have the same faith as Pure Land Buddhists. And that is why Sawaki Kōdō-rōshi put the emphasis in faith in *okesa*. And when someone asked Sawaki-rōshi, the person was a Pure Land Buddhist, you know, Sawaki-rōshi put, val [partial work, "value"?] emphasis so much, you know, wearing *okesa*. So, the Pure Land Buddhist asked Sawaki-rōshi: "Why do you wear *okesa*, always, and put emphasis so much in sewing and wearing *okesa*?" Then Sawaki-rōshi answered to the

Pure Land Buddhist, you know, "To me this is same as your "*Namu Amida butsu*."

You know, "*Namu Amida butsu*" that chant in Pure Land Buddhism. That means, "I take refuge in Amitaba Buddha. And that is only practice in Pure Land Buddhist, chanting *Namu Amida butsu*. And commonly, commonly [laughs] this chanting, *Namu Amida butsu* is considered to be a kind of escape to go to the Pure Land [laughs]. But that is not true teaching in Pure Land. Especially in Shinran, the Jōdo Shinshū teaching, the founder of Jōdo Shinshū said [not quoting known source]: "Our faith in Amitaba Buddha's vow, original vow is also a gift from Amitaba. We cannot have such a faith from us. So, it's all we need to rely on other power. We cannot, our own personal effort doesn't work at all. So, only the power of vow, Amitaba's vow help us to be born in the Pure Land. And as a faith, that, and that, you know, kind of a vow is already fulfilled so it's already certain that we will be born in the Pure Land." So, for Shinran, this chanting, *Namu Amida butsu*, *Namu Amida butsu* is not kind of purchase a ticket [laughs, laughter] to go to Pure Land, but this chanting, *Namu Amida butsu*, is express, expression of our gratitude of the reality that we are already saved by Amitaba's vows.

That was the essential point of Shinran's teaching. And I think Sawaki-rōshi said almost same thing. You know, when we put on *okesa*, we are, Shākyamuni Buddha's these five vows are already fulfilled. Even as Dōgen-zenji said, you know, our selves and environment are already transformed when we put on *okesa*. And yet, because of our delusion, we don't see, we don't understand it. Therefore we need faith, faith that our kind

of a usual relationship between self, or subject and object, objects, as namarupa. And something we want, something desirable appear in front of me, I want, we want to make these things as my possession.

But when there's something we don't want, or we don't like, appeared, we don't like it, we want to stay away from them, but still they come. Because this is the Saha World. So, we want, get angry and want to escape from them. This is how, you know, our life becomes chasing after something we want, or escaping from something we don't want. This is a original source of transmigration within *samsara*. Sometimes we are happy because we are successful to get something we want, but not always. Or, more often we are escaping from something we don't want, but still we cannot escape, so we suffer. And we cannot find any stable foundation of life within this framework because everything is changing. Even when we are happy and successful, that condition doesn't last forever. So we have to always running after something, or escape from something, that is *samsara*.

And to be born in the Pure Land means to stop running after something and escaping from something. That is being free from *samsara*. We, you know, peacefully sit down wherever we are, without chasing after something or escaping from something, and just let go of both greed and our hatred. Actually that is *nirvāna*. That is a very kind of a peaceful foundation of our life. And our *okesa* enable us to calm down, settle down, right now, right here. And actually, you know, sitting in zazen, without chasing after anything, and without escaping from anything, that is Pure Land. I think that is what Sawaki-rōshi thought about the *okesa*. That's why he said, "Shave

our head, put on *okesa*, and sit down, that's it, nothing else." And so, this practice, wearing *okesa* and practice zazen, is same as being born in Pure Land at this moment. That is a kind of faith, and that is the faith Sawaki-rōshi show us, or taught us. Please.

[Student C]: One of the great opportunities and challenges of this text seems to be that it asks us, to really examine in a very deep way our faith.

Yes.

[Student C]: And I think for many people here today in the modern world, faith is really a difficult point.

Yes, yes.

[Student C]: And I'm, I'm wondering, how, how do we, how could we best work with, with faith, with our faith, when our faith is very [last five words unclear].

Well, it's really important point. So, you know, Buddhism, you know, Zen Buddhism is our religion. It's not simply a way of life, or a training to make us more clever, [laughs] or more healthy, or more wise, wiser makes more sense, but we need faith. And many modern people like Dōg [partial word], you know, prefer, respect and like Dōgen's teaching, many, you know, philosophers, and poets, and activists, like Dōgen's teachings, but they don't so much pay attention on this aspect of Dōgen. We really need our faith, otherwise this is really nonsense. [Laughter.] Really nonsense.

You know, I don't, even myself, I don't believe if I or someone touch my *okesa* they can be provided whatever the person want. So, here we need

faith. And this is most difficult thing, as you said. We have a kind of a aspiration, or even desire, to become better. To include this personality and make our life more peaceful, harmonious, or more things, but I think Buddhism as a religion is not such a kind of a personal effort, or training, to make this individual a little, even a little bit better.

But, what the Buddha taught, according to this kind of tradition, is to make, you know, this entire world into Buddha Land. How can we do such a thing? You know, if we just, you know, fantasy about it, it's just a fantasy. But, we need to practice. Within our practice even, how can I say, we cannot do such, you know, a big thing. You know, we cannot take such a big vow like, like Shākyamuni, but you know, we can do some [partial word], even a little thing, to make this world even a little better. And if many people, or if we have many Bodhisattvas, then you know, small effort of each one of us I think could change the world. I think this is a faith, and this faith came from this kind of teaching, I think.

So, I don't know how can we attain such a faith. It's really difficult but, to me, as Dōgen-zenji always said, the particular point of this change of you know, being really self centered, and viewing anything in this world as material for this person become satisfied, or become happy. If we see in that way this world really become a world of competition. Not many people can be satisfied, only powerful, talented, capable people become happy people, and rest of us are kind of unhappy people.

So somehow I think we need to change the very basic view of this world. And at least in Dōgen-zenji's teaching our practice of zazen is that

you know, the, or pivotal point. In zazen we just sitting, and we do nothing, and letting go of whatever coming up from our consciousness. I think this is same as *Namu Amida butsu*. Not I think, but that is what Uchiyama-rōshi said. He said our zazen is *nembutsu*. *Nembutsu* is chanting *Namu Amida butsu*. Our zazen is *nembutsu*, done with our body and mind.

And *Nembutsu*, chanting *Nembutsu*, is zazen using the mouth. So, actually these two are same practice. Zen practice and Pure Land practice are not really different. Our practice is the same, but the main point is to be free from evil attachment, to stop measuring things using this person's yardstick, and using, and to use other things and other people to, as a material to make this person happy. But, we should really put our entire beings on the ground of interdependent origination. That means we are living together.

So, you know, other people and other beings is not something we can use or we can possess. So, I think, our faith, in, within our practice, came from our awakening. Awakening to the reality that we are living together with all beings, being supported each other. You know the Indra's Net? I think awakening to that reality is source of our faith. Even if we awaken to that reality we cannot change the world, you know, suddenly but we have to make effort, one by one, little by little, you know, small effort every day. But that faith, I think, I think, not I think, but I believe [laughs], probably, came from our awakening, and awakening means our zazen, in my, in our case.

We have ten more minutes. I'd like to finish Dōgen-zenji's comment on this quote. That's page twenty-eight, paragraph twenty-nine. Dōgen-zenji says:

[29] Since the time the Tathāgata was in the world until today, . . .

That means after even from the time Shākyamuni was in this world until today.

when the sūtras and Vinaya texts are quoted from the vehicles of Bodhisattva and Sravaka to discuss the virtues of kashāya, these five sacred virtues are considered to be fundamental.

So, whenever Buddhists discuss about the virtue of *okesa* they quote and based on, this, these fives vows by Shākyamuni in his past life.

[30] Truly, kashāya is the buddha robe of all the buddhas in the past, present and future.

Although the virtues of kashāya ([from any buddha]) are boundless, to attain the kashāya within the Dharma of Shakyamuni Buddha must be superior to getting it from other buddhas.

I'm not sure [laughs, laughter], I don't think we need to compare, you know, Shākyamuni to other Buddhas. But at least Shākyamuni is only Buddha we have in this world.

This is because when Shākyamuni Buddha was in the causal stage ([of practice]) as Great Compassion Bodhisattva, he took five hundred vows in front of Jewel-Treasury Buddha. He particularly took the vows regarding the virtue[s] of kashāya.

The virtue must be boundless and unthinkable.

Therefore, the kashāya robe is what has been transmitted as the skin, flesh, bone and marrow of the World Honored One.

So this *okesa* is skin, flesh, bone and marrow of Buddha. This expression, you know, "skin, flesh, bone and marrow," is commonly used as an essence of buddha dharma that has been transmitted generation after generation through, from Shākyamuni to us. But here Dōgen-zenji said that essence of buddha dharma is *okesa*.

The ancestral masters who have transmitted the True Dharma Eye, [repeats "True Dharma Eye"] Treasury . . .

This "True Dharma Eye Treasury" is *Shōbōgenzō*.

without exception, have been authentically transmitting *kashāya*.

So, "transmitting *kashāya*," or transmitting *okesa*, is transmitting Shākyamuni Buddha's vow. That means we need to work, or at least make effort to fulfill even one thing, one part, of Shākyamuni Buddha's vow. You know, Buddha's vow, one of Buddha's vows is that if hungry people find and receive even a small piece of *okesa*, I think this "small piece of *okesa*" means us, Buddha's children, Buddha's disciples. If people meet us somehow we have to help those people. I think that is what Buddha's vow means. So, as far as Buddha's disciples who are wearing Buddha's *okesa*, need to work, for example, to provide food, drink and other necessary [partial word] necessary things, to the people in need. So, we are not apart people who receive the virtue, benefit of *okesa*, but we need, we need to be a people who provide the help to the people in need, as a, because we are a part of the *okesa*, Buddha's *okesa*.

Living beings who have received, maintained and venerated this robe, without failure, attained the Way within two or three lifetimes. Even if people put *kashāya*

on their bodies for the sake of {enter} entertainment or their own profit, their action unfailingly became the causes and conditions of attaining the Way.

This is a introduction of the next quote. So, actually, I wanted to finish next quote but I don't think it's possible, it's, we only have two minutes. Any questions? Please.

[Student D]: This last sentence is very striking to me because I think we tend to focus so much more on how we can diminish something by our actions rather than inadvertently raising ourselves up though through that contact, we tend to see the negative impacts rather than the positive. You know, like if somebody makes fun of something that we hold up whether it's the Dharma or anything else. Like, I myself never tend to think that at least they're, they're coming into contact with that. I worry about how they're diminishing it, and for me this a very radical turn around.

When we first encounter practice or teaching, often we are not so serious. Even if we are serious we don't really expect Dharma. We expect something to satisfy me, or something which give me the question I have. So, actually almost all of us first encounter with Dharma or teaching are to entertain ourselves, I think. Unless we are really, how can I say, have good karma from the past lives. Okay, thank you very much.

Initial transcription entered into file by Kaaren Wiken who attended the *Genzo-e* and was also able to add notes about actual events.

First review for correction to verbatim by Jean Selkirk.

Yuko Okumura listened to all the talks, answering questions and providing corrections including macrons for Japanese words. Minor edits she made in the process are not identified.

Jean Selkirk then input the corrections.

Shōhaku Okumura
GENZO-E RETREAT
San Francisco Zen Center
Thursday am., February 2, 2006 #11/14

This morning, [twenty-second sound gap], Dōgen-zenji quote another story about bhiksuni, or woman monk at the time of Shākyamuni Buddha, and this story is quoted from, taken from Daichidoron or in, here, Dōgen is, he doesn't say, he just said:

[31] The Ancestral master Nargarjuna said,¹ . . .

This part is taken from Daichidoron. [Writing on board.] "Dai" is great, "chi" is prajna, and "do" is paramita, and "ron" is a commentary or shastra, so this is Nargarjuna's commentary on Maha Prajna Paramita Sūtra. It's a really big text. [Sound breaks up, question from audience, about twenty seconds.] Perfection. This bikshuni, or female, female monk name in Sanskrit is Utpalavarna, Utpalavarna in [partial word] and in Pāli it is Uppalavanna. Uppalavanna. And I spell [writes on board and says again] Uppalavanna. [Jpn.: Rengeshiki bikuni.] And this person is one of the most, what's the word, a quality of person, eminent woman disciples of Shākyamuni Buddha.

According to, according to the Vinaya, translated into Chinese, this person had a very difficult life before [s]he became Buddha's disciples. It said, [telling the story, not reading] when she was very young, she was, she

¹ Material in brackets in the printed text which is read by Shōhaku is within parentheses in this transcription ([]). Material in parentheses in the printed text which is read by Shōhaku is in parenthesis (). Additions to text spoken are in { }. Additions/corrections are in usual brackets [] which may either be a correction to the text or to the reading of it.

was married with a person, with a man, and she became pregnant and she returned her parent's home to give birth to her baby. And when the baby was born, around that time, her husband, of cour [partial word], also came to her parent's home. And right after he gave, she gave birth to the baby, she found that her husband had relation with her mother. So right after he, the baby was born, she left home, behind her baby. And she went another city, she was, you know, she, I, walked of course, and she was covered with dirt and her feet were very much injured and standing at the entrance of the city, a person who was a rich person, found her there. He felt sorry for her, so he took her his home and took care of her. When he found, you know, this woman was very, beautiful and also very smart, and at that time the person's wife died. So, he didn't have wife. So he married with this woman. And they lived together for many years. And the person became really rich, the text say, millionaire. And he, one time he went to some, some place for his business, and he had to stay that place for, for a long time.

And in that city or town, so he was separate from his wife for, for a long time. He found out, something like occasion like a festival, he found a young woman was pretty much like, similar with his wife. And he fell in love with that young woman. And he, you know, at that time in India a man can have more than one wife. So he took with young woman home and this person, Uppalavanna, accepted the young woman. And so they got along, but after for a while they talk each other they found this young woman was her daughter. [Audience moans.] So, her first husband had relationship with her mother. And herself and her daughter had the same husband. And

she really, [laughter] of course it was really painful for her, so he [she?] left home again.

And, he, she, somehow went to Buddha's monastery, and he, and she saw the Buddha very dignified and yet calm and peaceful and gentle. And she hear Buddha's teaching about Four Noble Truths, suffering and cause of suffering, and cessation of suffering and of course, path to the cessation of suffering. And the text, text said, somehow when she heard Buddha's teaching, right away, her Dharma Eye opened, and she asked Buddha to be accepted as his disciple. Then Buddha asked Ananda to take this woman to Mahāpajāpatī. So she became the disciple of Mahāpajāpatī.

And this woman was very, I don't like the word talented, but very, how can I say, has a good quality. So she later became arhat. But it seems this story in the Chinese Vinaya was kind of developed from the poem or verse Uppalavanna made. Or in the, you know there's a text named Therīgātha ["Songs of the Women Elders"] that is a collection of the verses by Buddha's female disciples. And Uppalavanna is one of those Elders, so her poems are within the Therīgātha. And her poem is, first poem, there are four poems in Therīgātha by Uppalavanna. The first one is,

My mother and I found out we were wives of the same man. I was horrified. My hair stood on end. And suddenly the pleasures of the senses were vile [spells/repeats "v-i-l-e, vile"] and stinking to me. I loathed [repeats "loathed" and spells "l-o-a-t-h-e-d", audience confirms, repeats again "I loathed them, I loathed them"] and all the troubles they caused where mother and daughter were wives together. Then, pleasure was danger, and renunciation was solid ground. So, at Rājagaha, I left home to be homeless.

This is a translation from a book entitled, I think, First Buddhist Women I think. And this is a commentary on Therīgāthā, and according to the commentary, this might not [be] her own experience. This may be taken from certain story at that time. So we are not sure, you know, that story in Chinese Vinaya was really her life story or not. Maybe not. I think it, he[r] story was developed from this poem.

Anyway, [s]he so [s]he was well known arhat, women arhat, in time of Shākyamuni Buddha. In one story, the Nikāya, where is it? Wait, I can find. It is said, Uppalavanna is one of two most excellent female monks. Another one is Keme, K-e-m-e [written on board, "Kemoa;" Pāli, Khemā]. Keme and Uppalavanna was two kind of a leaders of the woman monks in Shākyamuni's sangha. But again, in the Chinese source, you know Devadatta, right? Devadatta was a person who wanted to take over Buddha's sangha and asked Buddha to retire. And he wanted to become a leader, and he was not successful so he independent from Buddhist order. In the Chinese tradition, it was said, this person, Uppalavanna was killed by Devadatta. But I don't think it's also not true. It's kind of a story. So there are many different stories about her life. I think that is because she's really brilliant person.

Anyway, after she became arhato [sounds like an "o" on the end, sometimes it's "arhati" for women], it said also, this Uppalavanna was allowed to ordain other women. So he, she was recognized as a teacher. Anyway, after she became well-known woman monk, this is about one of what he, she did.

Nargarjuna said, "Next, home-leavers, within
Buddhadharma, even if they violate the precept and

commit crimes. Only they have paid the penalty. Once they have paid the penalty, they attain the liberation.

Maybe, I think we need "as."

As [false start, "exten"] expounded {we don't need two "d" [error in printed version, "expounded"]} in the Sūtra of the Former Lives of Bhiksuni Utpalavarna.

So there is a sūtra of his, I mean her former lives. And this is about her former lives.

While the Buddha was in the world, this bhiksuni attained the six divine powers . . .

Dōgen mentions what are these six divine powers later.

and the fruit of arhathood.

Whenever she visited nobles' houses, she praised the dharma of home-leaving . . .

That mean she always encourage people to become a monk and leave home.

and told the aristocratic women, "Sisters! You should {have home} [repeats "You should"] leave home to become a nun."

The {lady} ladies said, "We are young and beautiful. It must be difficult to keep the Precepts. Probably we will break the Precepts."

Then the, Uppalavanna said,

"If you break the Precept[s], simply break them! . . .

So, go ahead. [Laughs, laughter.]

But just leave home!" [Laughter.]

The ladies asked, "If we break the Precept[s], we would fall into the hell. Why shall we break the Precept[s]?"

Then Uppalavanna, answered,

“If you fall into the hell, just go there!”

That’s his, teaching, his, I mean her encouragement to these ladies. Go ahead. Go to hell. [Laughs, laughter.]

All these noble women laughed, “We need to receive punishment in hell. . . .

So, you know, it’s, you know, a painful place.

Why shall we fall into the hell?”

The Bhiksuni said, “I remember in my past lives, . . .

So this person has attained the six divine powers. And one of the six divine powers is a power to see or remember her past lives. We don’t have such a power, but certain people had such a power.

once I became a prostitute, wore all different kinds of costumes and told old stories.

Maybe prostitute is not the right word. What is that, how do you pronounce, “courtesan”? Courtesan might be better word. That mean she also make entertainment for the people. So she put all different kind of costumes, but somehow he, she ran out of anything interesting. So she put on *okesa* to do some show.

Once I put on a bhiksuni’s robe to entertain my audience. Because of this cause and condition, I became a bhiksuni during the time of Kāshyapa Buddha.

So because she, without any faith, or aspiration, she, she just put on *okesa* for the sake of entertaining people. But because of that connection with

okesa, she became a nun in the time of Kāshyapa Buddha, the buddha, the sixth buddha in the, among the seven buddha's in the past.

At that time, because I was proud of being noble and beautiful, . . .

Like the, those noble women, Uppalavanna was talking to.

I became arrogant and broke the Precepts.

Because of the crime of breaking the Precepts, I fell into hell and received various punishments.

So she really went, fall into hell and went through very, you know, painful time. But,

After I finished the retribution, . . .

So everything is impermanent in Buddhism. Hell doesn't last forever. When, sort of like a prison, after a certain period of time, a person can be born, again to the different realm of *samsāra*. So,

[Repeats "After I finished the retribution,"] I met Shākyamuni Buddha and left home. Now I have attained the six divine powers and the fruit of arhathood.

From this . . .

"From this" mean from her experiences in the past lives.

I know that once we leave home and receive the Precept[s], even if we break them, our receiving the Precepts will be the cause and condition of our attaining arhathood.

So, don't worry about breaking precept. Just receive the precept and try to keep it, even if, you know, you fail it and you have to go to hell, but still it's not, it's not the end of the story [laughter], so the story go, continue, go on

and on. And as Dōgen said, in the, about the cause and result. When we plant certain seeds, the result will sometime, we don't know when, but that will, you know, come up, sooner or later. That is our faith in cause and result. But,

If we simply do evil deeds without causes and conditions of the Precept[s], we will never attain the Way.

In past lives, life after life, I fell into the hell. And when I got out of the hell, I became a bad person again.

The bad person died and {enter} entered hell again. I accomplished nothing at all.

My experience verifies that if you leave home and receive the Precept[s], even if you break them, you will attain the fruit{s} of the Way because of the causes and conditions ([of the Precepts])."

This is what Uppalavanna said to the noble lay women. So she almost force them [laugh] to receive the precept.

I think this kind, there are many of this kind of stories about the, you know, previous or past lives of certain people. I think this means we should think our searching the way, and also practice the way, not only within this lifetime, but we should see our practice of the way in much larger range. You know, as network of interdependent origination within time and space, we are living, really, boundless times and boundless space. As Dōgen said in *Shōbōgenzō Uji*, we are living only this moment and yet this moment, this particular moment, is only gateway to the eternity. So this moment, if we really focus, just be right now, right here, and do what we are doing, mindful, that is the gateway to the eternity. "Eternity" means the time which

doesn't flow. That is what he, basically said in *Shōbōgenzō Uji*, being on time is the one thing.

So, and he said, if we, we are liberated from our karmic retributions, right now, right here, we liberate our entire past, all the karma we made in entire past, at this moment. Of course, next moment we may create another karma, [laughter] so we need to, you know, keep practicing. But Dōgen-zenji's point is, preciousness and importance and value of this moment as only one reality. And yet this only one real [partial word], this particular moment is really, you know, one with entire past and entire future. This present moment liberate or save our entire past and bring about our future. So, this moment, this body and the mind and entire space, and entire time, is really one thing. And this kind of stories about past lives, present lives, and future lives, is a kind of a expression that our life is not limited in this lifetime. I think. Anyway, following is Dōgen-zenji's comment on this story.

[32] The first cause of attainment of arhathood for this Bhiksuni Utpalavarna was not because of her particular effort[s].

She did not practice.

Simply because of the virtue of putting kashāya {or *okesa*} on her body for the sake of entertainment, now she has attained the Way.

"Way" means awakening.

In {in} her[]second lifetime, . . .

Again, there is a, we need a space before, between "her" and "second."

[Repeats "In her second lifetime,"] [she] encountered the Dharma of Kāshyapa Buddha and became a bhiksuni.

And in her third lifetime, she met Shākyamuni Buddha and became a great arhat endowed with all {the} three kinds of bright knowledge and six divine powers.

The three kind[s] of bright knowledge refers to the heavenly eye{s}, . . .

“Heavenly eyes” means the eye which see everything in this world, no matter how far or how close. And,

the knowledge of the past lives . . .

Means the power to see the past lives for one’s own and other peoples.

{and the power} and exhausting the delusive desires.

Means, being liberated from all delusive desires. Those are three bright knowledge. And,

The six divine powers refers to the power to go anywhere, . . .

This is, you know, kind of, transportation. [Laughs, laughter.] Wherever we want, we can go right away.

the power to read other’s mind[s], the power to see anything, . . .

This is same as heavenly eye. And,

the power to hear anything . . .

Like a telephone.

the power to know past lives and the power to exhaust delusive desires.

So, last, last three are the same as first, as the three kind of bright knowledge.

Those, in India, people believed those powers can be obtained through meditation practice. But Dōgen-zenji doesn't really believe it. Not believe it, but he said, this is not great power, great divine power. He wrote a chapter of *Shōbōgenzō* entitled *Jinzū*, that means divine powers. Usually refer to those six divine powers. But in that chapter of *Shōbōgenzō*, he said the great divine power, these, he said, these six are small divine powers. The great divine powers are collecting firewood and carrying water. That mean day-to-day work. And when a teacher wake up, offer a cup of water, those, you know, nothing special or ordinary, you know, things, is the great divine power. Somehow, you know, the teacher or people are not me, but we somehow, you know, we know what this person need and try to offer. And this is, Dōgen-zenji said this is really great power. And we don't know why such a power we have. So, our ordinary power is really great power. These, he said, these powers like six divine powers, is limited. Only certain people. But the power of doing things for the sake of others is common with all people. So, that is, [one word unclear] greater than these special kind of powers. Anyway.

Truly, when we are simply persons who do evil deeds, we vainly die and go into hell.

After coming out of hell, we again become evil people.

This is the meaning of transmigration within *samsāra*. Endlessly we continue this kind of, you know, life of suffering. Unless, we, according to Buddhist faith, unless we have some affinity or connection with Dharma, with Buddha's teachings.

However, when there are causes and conditions of the Precepts, even though we fall into hell by breaking the Precepts, we have causes and conditions for finally attain[ing] the Way.

So, if we have connection and we see the plant of the way, or awakening, then sooner or later, we will receive the fruits from that seed's growing.

Now the Bhiksuni Utpalavarna {or Uppalavanna} put on kashāya simply for the sake of entertainment, still she had attained the Way within her third lifetime.

So, she had no faith, or no, she did not really awake, arouse bodhi mind, but he, she just accidentally put on *okesa*, and it mat [partial word], she, she had a connection with the buddha way and she attained arhathood third, in her third lifetime. Dōgen's point is:

Much more, having aroused the pure heart of faith for the sake of unsurpassable awakening, if we wear kashāya, {or *okesa*} this virtue will be completed without failure.

So, even this Uppalavanna who put on *okesa* without faith had received the result. If we intentionally receive *okesa*, receive the precept for the sake of attaining buddhahood, there's no way, we don't receive the result from this cause, this planting seeds. Sometime. We should arouse bodhi mind and receive the precept and receive *okesa*. That was his point.

Furthermore, . . .

Not only receiving but,

[Repeats "Furthermore,"] if we receive, . . .

Not only receive, but

maintain and venerate kashāya for our entire lifetime, . . .

As Buddha's children,

the virtue must be vast and boundless without measurement.

[33] If you have aroused bodhi-mind, you must receive, maintain and venerate kashāya without delay.

So, if you arouse bodhi mind, right away, you should receive it. So, Dōgen-zenji's really, urge us to have some connection with Dharma.

We will grieve if we do not plant the buddha-seeds though we have encountered this fortunate life time. Having received a human body in the Southern Continent, . . .

This part of the world is called Southern Continent in Indian cosmology.

There are four continent around the Mount Sumeru. And this is in the south,

It's, I think referred to, you know, Indian cont [partial word] sub-continent.

and having met with the Dharma of Shākyamuni Buddha, therefore it is possible to meet with the ancestral masters who are the legitimate successors of the buddha-dharma and to receive the kashāya that has been singularly transmitted. Yet if we vainly spend this lifetime, we will regret it.

So, don't lose this chance to meet the Dharma.

Now, in regard to the authentic transmission of kashāya, the only authentic transmission from the Ancestral Master ([Bodhidharma]) is right and legitimate; other masters cannot equal this.

Again, he is saying this really is authentic lineage.

Even if we receive kashāya from a master without transmission, the virtue is still profound. Even greater, if we receive it from a true teacher who has received the face-to-face transmission, we are truly dharma children and dharma descendants of the Tathāgata. We truly have transmitted the skin, flesh, bone and marrow of the Tathāgata.

So, receiving the *okesa* is receiving and transmitting Tathāgata's skin, flesh, bone and marrow. This expression as a, as a, as you know came from the *kōan* story about Dharma transmission between Bodhidharma and Second Ancestor.

Bodhidharma had four disciples, and Bodhidharma asked them, speak something about their understanding of Dharma, then I will transmit the Dharma. And first three people say certain things. And Bodhidharma said to the first person, "You attain my skin." And to the second person, he said, "You attain my flesh." And to the third person, he said, "You attain my bone." And the final person was the second ancestor, Huike, or Eka, he didn't say anything, but he walk toward Bodhidharma and do prostration without saying anything and go back to his position. And Bodhidharma said, "You attained my marrow." And, usual understanding of this story, is "to attain marrow," is, "marrow" is essence of dharma. But other three people did not reach the essence, but somehow shallow. So only the Second Ancestor receive transmission from Bodhidharma.

But Dōgen-zenji's understanding is different from this common understanding. I think in *Shōbōgenzō Kattō*, *kattō* is, *katsu*, is kudzu. You know kudzu? It's a plant from Japan. In the south it's a big trouble now in this country. It's a vine. And it's really strong, and it, you know, almost killing all the trees in the south. And "tō" is wisteria. Wisteria? So those are both vine. And this expression, *kattō* is used in negative way, negative sense, usually. *Kattō* is like a conflict of, between people, very, you know,

complicated, entwined. And the, one of the famous expressions, “We should cut off the *kattō*.” And that is a kind of enlightenment.

But Dōgen-zenji use this expression, *kattō*, in almost opposite meaning. He said, you know, Buddha’s enlightenment, and Mahākāshyapa’s enlightenment, entwined together and go to where the Third Ancestor and to Bodhidharma. So this enlightenment or awakening, or practice or teaching or life, continued like a vine entwined each other. So, Shākyamuni Buddha’s awakening, teaching and practice and Mahākāshyapa’s awakening, practice, and teaching, entwine each other. And even though they are two different people, yet their dharma is entwined. Without, we cannot separate them. And that wisteria could go on and continue to us. So, Dōgen-zenji said, whether skin or flesh or bone or marrow, they are all Bodhidharma’s. So all of them, all four of them are equally receive dharma transmission. It’s not a matter of who is deepest, who is the greatest. That is Dōgen-zenji’s point. So, when we receive *okesa*, in this case, receiving precept and receiving *okesa* is receiving Buddha’s skin [continues with “bone and skin” then corrects himself], flesh, bone and marrow, already.

The kashāya has been transmitted through all buddhas of the three times and ten directions without any interruption.

It is what all buddhas, bodhisattvas, sravakas and pratyekabuddhas of the ten directions and three times have been protecting and maintaining.

So, Dōgen-zenji’s really, encourage us to, when receive, when we have a chance to encounter the Dharma and receive the precept and kashāya, we

should not lose the chance. So, even though we are not certain whether we can keep the precept or not, just do, to plant the seed for the buddhahood.

From the next paragraph, he discuss about the, again, material, and color, and measurement of *okesa*. So he return to the particular form of *okesa*.

[34] For making *kashāya*, coarse cotton [repeats “coarse cotton”] cloth [tape turns] . . .

“Coarse cotton,” that is as a kind of a, how can I say, market value, coarse cotton is cheaper and fine cotton is more expensive. So, as our conventional system of value, fine cotton is better than coarse cotton. But Dōgen-zenji’s saying here, as a material of *okesa*, the cheaper one, [laughs] or that means, coarse cotton, is better than fine cotton. And, but if we, if the,

[When] coarse cotton is not available, {you know we have to} we use {the} fine cotton.

{And} When we have neither coarse nor fine cotton cloth, we use plain silk.

Silk is more ex [partial word], kind of a expensive than cotton, but if we, if any cotton is not available, we can use silk, plain silk.

When we have neither plain silk nor cotton, we use twill cloth or thin silk.

I don’t know what “twill” cloth, do you know what “twill” cloth? It’s a kind of fancy fiber, fabric, silk fabric.

[Zenkei Blanche Hartman]: It’s a weave, actually, so I’m not sure.

I’m not sure neither. Anyway, these are the fancy cotton, fancy silk.

These are all permitted by the Tathāgata.

So we can use cotton, neither, either cotton or silk, or not only cotton, I use the word cotton but it's not limited in cotton. So we can use any fabric available, but the point of making choice is the cheaper one is better. It's opposite from our, you know, usual system of value.

In countries where no silk, cotton, twill cloth, thin silk or any other cloth is available, the Tathāgata also permitted to use leather kashāya.

I'm not sure whether there are some people who really use the leather kashāya, but, for example, people live in the North Pole, like the Eskimos, leather [laughs] is only available, you know, material for *okesa*, [laughs, laughter] I guess. So if we really didn't need the material of *okesa*, only the cotton or silk, we cannot be a Buddhist. And next one, so this is how we need to find material, the cheaper the better. Next one is color.

[35] As a rule, kashāya should be dyed blue, yellow, red, black, or purple. Whichever color we use, it should be a mixed color ([instead of the primary color]).

Is "mixed color" okay as English? [Audience mumbling, "muted"?] The Japanese expression, not, is *ejiki*.

[Zenkei Blanche Hartman]: Apparently, Tomoe-san uses the phrase, blended.

Blended, ah hah.

[Zenkei Blanche Hartman]: Pretty much the same thing as mixed.

Right. "*Jiki*" is color, and "e," to destroy. So, this means, you know, there are, those, you know, blue, yellow, red, black, or purple, are called, what do you call these? A primary color? Should be destroyed. That means

mixed with some other colors, then, so it's muted, that is the color we use for *okesa*. That means those primary colors are a kind of object of attachment. Or often used for the government officers, so we should avoid the colors people, you know, attach themselves. And we should use the color people don't like, or free from attachment.

The Tathāgata always wore a flesh-colored {or} (dark red) *kashāya*.

The color of flesh. I think that is color, you know, Tibetan monks wear, the dark red cloth.

That was the color "kashāya."

Actually, this word "kashāya" means color. This, you know, destroyed or muted color is called "kashāya." So *kashāya* is not, not originally not mean the robe or cloth, but it means the color. Muted or mixed color.

The buddha's *kashāya* transmitted by the First Ancestor was blue-black. It was made of cotton from India. It is kept at Mt. Caoxi.

I don't understand the logic. [Laughter.] Buddha always wore the flesh-colored [laughs, laughter] *okesa*, but the Bodhi [partial word] the *okesa* Bodhidharma transmit was different color.

[Zenkei Blanche Hartman]: It was pretty old, maybe it had [word unclear].

[Laughs, laughter.] Everything is impermanent, so maybe it changed.

But,

The *kashāya* was transmitted through twenty-eight generations in India, and five generations in China.

Now all the disciples of the Ancient Buddha Caoxi {this mean} (Huineng) {the Sixth Ancestor} have been transmitting and maintaining the tradition of buddha's robe. Monks of other lineages cannot equal this.

When we read this kind of, you know, thing in Zen tradition, we have some kind of resistance, you know, if this is only true, authentic tradition, that means others are no good. And, I don't, I don't like that kind of message from Dōgen, but somehow he did. But I have some difficulty with, you know, reading this kind of statement. So I think now we, we, need to consider about, how can I say, our identity as Dōgen-zenji's student. And also, I think we need to be free from our identity. But to be free from our own identity doesn't mean we lose our identity. So, I think, we should somehow find a way to be free from, liberated from our identity and cultural, religious, spiritual identity without losing it. I think is, now, today, it's important part of our practice, how can we do that? You know, we continue Dōgen-zenji's tradition without attachment to it. How can we do that? I think is really important point.

Next he introduce there are three kind of kashāya or robes.

[36] In general, there are three kinds of robes.

The first is the robe of excrement-cleaning rags {that means} (*funzō-e*). Second is the robe of fur [doesn't read "(*zei-e*)"].

I don't, probably "fur" is not the right word, but Dōgen-zenji tells what this means. Original word is "zei-e." And,

The third is the robe of patches {or} (*nou-e*).

I have already discussed the robe of {(I mean) *funzō-e*}.

Zeī-e {that's the kind of one} is a robe made of the fine hair of animals {so, like a wool} or bird feathers, which are called *zeī*.

So, *zeī* refer to the hair of animals or fine feather of bird. Is there any fabric made of birds feather?

[Student A]: [not all audible] I think he's referring to a type of felt,

Type of felt?

[Student A]: felt, commonly [words unclear, "held together"?] of fur or feathers.

Ohhh. Thank you. So, is there a better word for this kind of, better English word for this kind of fabric, I, I don't think this is fur, right?

[Student A]: Felt. F-e-l-t.

"F,"

[Student A]: F-e-l-t.

F-e-l-t. Thank you.

If a practitioner cannot find discarded {*funzō-e*}, they use this to make a robe.

So, we cannot find *funzō-e*, we can use, you know, wool or other kind of materials.

Nou-e (patched robe) is made of old, worn-out cloth. They sew the pieces together and put on their bodies. Monks do not wear the fine clothes of the secular world.

This is a point. You know, we, monks wear the materials which is free from attachment, and usually people attachment something valuable, so we try to use the material which is valueless. And *funzō-e*, the discarded rag, is really

free from attachment. People just throw it, them away. And those are most pure, purest material for Buddhist monks. Same as, same as, you know, way Buddhist monks receive the food. They begged. That means they never requested, they just walk in the town and they receive, people, whatever people, you know, donate. That is, that means these food are free from attachment. The food is given, and we just receive. This, you know, how can I say, free from being attachment is most important point in the kind of a Buddhist system of value. So it's almost opposite from worldly system of value.

And, so now he said about the material and color, and next quotation is about the measurement of *okesa*. This quotation is from *Setsu issai u bu* Vinaya. This is one of the Vinayas translated into Chinese. [Writing and saying words] *Setsu issai u bu*. This is a name of the particular sect, one of the twenty sects, divided in India. And Vinaya is of course, Vinaya. Sanskrit name of this school is, what is that? Sarvastivadin. Are you familiar with this name? This is a school or sect that says everything really exist. But one of the most popular or powerful school of Abhidharma philosophy or teaching. And this is the main kind of a target of criticism from Nargarjuna. They said all dharmas really exist. But Nargarjuna negated it and said all dharma is empty. Please.

[Student B]: What was the Sanskrit name? [Back and forth, then. . .]

Sarvastivadin. I don't remember the spelling, I'm sorry. I, I can check it.

Anyway, this quote is from that Vinaya. In this section of this Vinaya, Upāli, Upāli is one of the ten great disciples of Buddha. And when Buddha died, Ananda recited what Buddha taught. Because Ananda was personal attendant of Buddha for many years, more than twenty years, so, he, and he had very good memory, so he had, he almost memorized almost all teachings of Buddha. So, what he recited was became a collection of sūtra. And Upāli is a person who memorized the Buddha's admonitions about mistakes. So what Upāli memorized and recited, became Vinaya. So this Upāli is a original person who kind of a, offered the materials, to make, or compile Vinaya, the set of precepts. And here, Upāli asks Buddha about *okesa*.

[37] Venerable Upāli asked the World Honored One,
"Great Worthy, World Honored One! How many strips
does the samghati robe have?"

Samghati robe is so-called, *dai-e* or larger robes, that means the robe with more than nine strips.² And,

The Buddha said, "There are nine kinds ([of samghati robe]) {nine kinds}. What are the nine kinds? They are ([the samghati robe with]) nine strips, eleven strips, thirteen strips, fifteen strips, seventeen strips, nineteen strips, twenty-one strips, twenty-three strips, and twenty-five strips.

So, all odd numbers, from nine to twenty-five, there are these nine kinds.

Among these kind[s] of samghati robe, the first three kinds have two long panels . . .

² "Strip" is the same as row or "jō," the vertical sections of the robe.
"Panel" refers to the sections of jō; the *tanjō* (short field) and *chojō* (long field).

“First three kinds” mean from nine to, I think, nineteen. [Thirteen is correct.]

[Repeats “two long panels”]. . . and one short panel[s].

That means *okesa* is like this [drawing on board] and nine is, each, hmmm, one more, nine strips. And each strip have, have two, two long panels and one short panel. And,

You should make them and maintain them in this way.

{And} The next three kinds ([of samghati robe]) have three long panels . . . [{so} repeats “three long panels” and one short panel[s].” The final three kinds ([of samghati robe]) have four long [repeats “four” {I’m sorry,} repeats again “four long”} long panels and one short panel[s]. Anything that has more than twenty-five strips is not standard.”

So, five, twenty-five is the limit.

Venerable Upāli asked the World Honored One again, “Great Worthy World Honored One! How many sizes of samghati robe are there?” {This means,} [The] Buddha said, “There are three sizes: large, medium, and small. {This means, usually} [t]he large is three cubits . . .

You know “cubits”? Cubits, in Japanese we call this length from elbow to the tip of middle finger is called one *chu*. Or sometimes we, one *chu* is with fist, so a little shorter. And usually, the large, is three *chu*, three cubits. And length is five cubits. So,

The large is three cubits . . . long by five cubits wide. The small is two and half [repeats “two and half”] {so the length two and half”} . . . and four and half cubits . . .

So, it can be small, half cubit smaller than the large one. That is called small. And,

Anything between [doesn't read "these two"] {between them} is called medium."

That means, we can adjust the, you know, size of okesa depending upon each one's height.

Venerable Upāli asked the World Honored One, "Great Worthy World Honored One! How many strips does the uttarasamga robe have?"

Uttarasamga is seven-strip *okesa*.

The Buddha said, "There is only one kind with seven strips; {and} each strip has two long panels and one short panel[s]."

So, the seven *jō okesa* is the one we usually wear when we practice. It has two long panels and one short panels. And next,

Venerable Upāli asked the World Honored One, "Great Worthy World Honored One! How many sizes of seven-strip robe are there?"

The Buddha said, "There are three sizes: large, medium and small. The large is three cubit[s] long by five cubits wide.

Same as larger *okesa*.

The small is a half cubit shorter on each side.

This is also the same.

Anything between these two is called the medium.

Next one is,

[Venerable] Upāli asked [doesn't read "the World Honored One, "Great Worthy World Honored One!"] How many strips does the antarvasa robe . . . [have]"

This mean, is five-strip *okesa*.

The Buddha said, "It has five strips; each strip has one long panel and one short panel."

So our *rakusu* is five-strip, kind of a simplified form of five-strip *okesa*. So it has one long panel and one short panel.

The Buddha said, "There are three sizes: [repeats to here] large, medium [and] small. The large is three cubits long by five cubits wide. {Same as this.} The medium and the small are the same as above."

The Buddha said, "There are two kinds of antarvasa robe. [Or five-strip *okesa*.] What are the two kinds? One is two cubits long by five cubits [says "long" then corrects himself] wide. . . .

So it can be shorter or smaller.

The other is two cubits long by four cubits wide."

The samghati robe is translated as "the double layered robe."

Because the *okesa* with more than nine *jō* has the, what we call, [audience assists] lining, that's why it's called double-layered robe. And,

The *uttarasamga* robe is translated as "the upper robe."
{And [t]he *antarvasa* robe is translated as "the inner robe" or "the under robe."

As Buddha, you know, put on those three robes when it was very cold. The five *jō okesa* is, in the, is like a under robe. And top one, Buddha put on the seven *jō okesa*, and finally he put nine, or nine *jō okesa* or more than nine.

And,

([The Buddha]) also said, "The samghati robe is called the large robe.

Or in Japanese, *dai-e*. *Dai* means big or large.

It is also called 'the robe for entering king's palace' or 'the robe for expounding the Dharma.'

Because this is used when we, we go visit very official place, or official occasion like teaching dharma.

The uttarasamga robe is called the seven-strip robe. It is also called medium robe or 'the robe for going among the assembly.'

Because we usually sit in seven *jō okesa* when we practice together with the sangha. And,

The antarvasa robe is called 'the five-strip {strip} robe' or 'the small robe' or 'the robe for traveling' or 'the robe for working.'"

This robe for working is *samu-e*. So, we usually call *samu-e*, not *okesa*, but five *jō okesa* was usually, or originally called *samu-e*. But in the modern times, you know, we are too busy to do so many things and we don't. And in Japan, many Buddhist monks don't wear *okesa* anymore when they do something outside the temple. We usually put on the western clothes and sometimes we wear *rakusu*. And *rakusu* was a kind of a inven, invention in the modern times. It was not so common in the ancient times. There is a story, that Nishiari Bokusan-zenji [1821 – 1910] who lived between Edo period and Meiji period³, put on five *jō okesa* when he was *tenzo*, working in the kitchen. And it's said Nishiari-zenji didn't like *rakusu*, he didn't want to wear *rakusu* as *okesa*. But probably, but he was last person who didn't wear *rakusu*.

³ Edo ended and Meiji began in 1868, or later

[Student C]: Was the *rakusu* created in Japan?

What?

[Student C]: Was it created in Japan

I think so. I'm not sure in China

[Student C]: And in the 19th century?

The original *rakusu* is not so clear. You know, there are many different form of *okesa* in Japan, simplified form of *okesa*. You can see the examples in this book. And, many of, some of them looks like *rakusu*, if we make smaller. So, I, I'm not really sure when it was made.

From here, paragraph thirty-eight, is Dōgen's comment.

[38] We should always protect and maintain these three robes. There is also the samghati kashāya robe with sixty strips that should be received and maintained without fail.

I think "sixty strips" means sixty panels, that means fifteen *jō okesa*, so I don't know what this means because this is included in the three robes.

[39] As a rule, the length of Buddhas' bodies depends [reads "depending"] on the span of their lifetime, which is between eighty thousand years and one hundred years.

It is said the time of Vipashyin Buddha, the first of the seven buddha's in the past, buddhas and living beings' longevity was 80,000. 80,000 years. And at the time of next Buddha, Shiki butsu, the longevity was, I think, 70,000 or 60,000. And at the time of sixth buddha, the longevity was 20,000. And at the time of seventh buddha, Shākyamuni, longevity was 100. So somehow, it, maybe it could become so short. So, Buddha had, Shākyamuni Buddha had 100 years of longevity, but he died when he was eighty. And there's a

kind of a belief that, he, Buddha, offer twenty year of his longevity to his descendants, that's why he died when he was eighty. Of course, this is a kind of a belief from the, from his, you know, descendants. But that is a kind of idea that Buddha offered his life to his descendants, and we are protected by Buddha's life. That's why, you know, when, in Japan, when we do *takuhatsu*, somehow, people, you know, donate food or money to help us, you know, live and practice.

Some say that between the life span of eighty thousand years and one hundred years, the length of Buddhas' bodie[s] are different, and others say that they are all equal.

Even though they lived for 80,000 years, but the size of buddha's body are the same, someone say are the same, but other people say they are different. But,

We consider the opinion that the length of the body {Buddha's body} must be equal, to be authentic transmission.

Let me finish this section. Dōgen-zenji is saying even though Buddhas' longevity are different, but Buddha's body, the size of Buddha's body is the same.

The measurement[s] of buddhas' and human beings' bodies are very much different.

He is disc [partial word], again discussing, you know, human body can be measured, but Buddha's body cannot be measured. Again he, you know, that kind of [one word unclear] between certain form and reality without, with no form. And Buddha's body has no form, so no length. That means any lengths is fit or suitable to Buddha's. So, Kashyapa Buddha's *okesa* can,

is suitable to Shākyamuni Buddha's, and Shākyamuni Buddha's *okesa* is suitable for Maitreya Buddha's because Buddha's body has no form. That is the point.

He introduce two kind of a expression. One is page forty-one, one, two, three, sentence four.

Although the King Brahma dwells at the highest point of the world of form, . . .

So, "world of form" is one of the three triple world. For world of desire, world of form or rupa, and world of no-form. And this King Brahma is a king of the world of form, so he lived at the top, highest point, of the world of point. So, when Shākyamuni was alive, because Shakaymuni was lived in this world, it's, the King Brahma should see Shakaymuni Buddha's head, and yet he does not see the top of the Buddha's head because Buddha's body is without form. And,

Although, . . .

Another one is,

Maudgalyayana . . .

This is also one of the ten greatest disciples of Buddha who has a person, has a, again six divine powers, and he wanted to check how far Buddha's voice can be, can reach. So, he, using his divine, divine power to transport anywhere, he went to the Buddha's land named, what is the name? The Bright Banner World. There was one buddha there. So, it's really far from this world. And it's said people, Buddha's and people's body of that world were much larger than our [one word unclear], us. So, for the people who

are living there, it said, the story said, were eating, using *ōryōki*, their *ōryōki*, and when this person, Maudgalyayana, [one word unclear], they are eating, meals, and their *ōryōki* was like a ocean for [laughs] this person. But, so they, he really went to the far place. But the story said, still he could hear the, Shākyamuni Buddha's voice. This story shows, you know, Buddha's voice is not simply the wave of air, but wherever we go, we can hear Buddha's voice. That means Buddha's voice is from inside. So there, it has nothing to do with the length or distance. So again Dōgen mentioned the formlessness of Buddha's body and Buddha's voice or Buddha's teaching. It's really universal. So, finally he said,

Whether we see or hear Buddha's body and voice from far or near, they are the same. This is truly beyond our thinking.

So, we stop thinking when we hear, actually hear the Buddha's voice.

All the virtues of the Tathāgata[s] are thus. We should keep these virtues in mind.

So, we should, you know, even when we sew this kind of *okesa* and put on *okesa*, it has certain measurement and certain forms, but actually, true, real *okesa* has no form, no size. We should really keeping this point in our mind.

Okay, I'm sorry I talk too long.

Initial transcription entered into file by Jean Selkirk.

First review for correction to verbatim by Jean Selkirk.

Yuko Okumura listened to all the talks, answering questions and providing corrections including macrons for Japanese words. Minor edits she made in the process are not identified.

Jean Selkirk then input the corrections.

Shōhaku Okumura
GENZO-E RETREAT
San Francisco Zen Center
Thursday pm., February 2, 2006 #12/14

[40] As for cutting out and sewing *kashāya*, there are [four kinds]; the robe of separate panels {or} (*kassetsu-e*), the robe of added borders (*choyo-e*), the robe of pleated borders (*shoyo-e*), and the single-sheet robe (*man-e*).¹

In terms of how to sew, said, there are four kinds, *kassetsu-e* or the first one, “the robe of separate panels” is the one we, I think most of us have one. We cut the materials into pieces and sew them together. That is the usual *okesa*. And “the robe of added borders²,” that means when we don’t have enough material, we can, on the sheet of, on sheet of fabric, without cutting, we can put the borders on it, and sew it, the diff [partial word], different cloth.

[Student A]: That’s what you’re wearing.

Pardon?

[Student A, and Zenkei Blanche Hartman echoes]: That’s what you’re wearing.

Oh, this one? Oh. Okay. [Laughs, laughter.] And next one, “the robe of pleated borders,” is instead of putting another different cloth, make

¹ Material in brackets in the printed text which is read by Shōhaku is within parentheses in this transcription ([]). Material in parentheses in the printed text which is read by Shōhaku is in parenthesis (). Additions to text spoken are in { }. Additions/corrections are in usual brackets [] which may either be a correction to the text or to the reading of it.

² Tanahashi in “Power of the Robe” describes *choyo-e* not in terms of borders but as what sounds like the type of *okesa* with hemmed strips of fabric comprising the rice field pattern rather than the joins of the separate panels.

somehow, I don't know how, but somehow make a pleats, like this, and sew and make borders in order to save the cloth. That is called *shoyo-e*.³

And the "single sheet robe," *man-e*, is simply like, simply one sheet of cloth without borders, only the, what do you call it, the edge . . .

[Student B]: [Provides correct word, "seams"?]

. . . is sewn. And this *man-e* is for *shami* and *shamini*, that means novices, not for monks who received Vinaya. And Dōgen-zenji says,

All these are proper methods ([of making kashāya.]) We should receive and maintain kashāya being sewed with suitable method depending on the material we obtained.

So depending on what kind of material and how much material, we can make choice. And next one is about how to, the stitch.

The Buddha said, "The kashāya of the buddhas of the three times are always sewn backstitched [repeats "stitched"]."

Does make sense?

[Audience member]: Yes.

Okay.

[Zenkei Blanch Hartman]: [Inaudible.]

[Laughs, laughter.] I think, in the Vinaya, I think that was Sāriputra or someone, when, before they sewed with backstitched, they sew a single

³ This is the type of *rakusu* made in *koromo* shops (shops which sell among other items, *koromo*, garment worn by priests under *okesa*) in Japan for purchase as well as the common type in most Rinzai schools or Rinzai influenced Sōtō such as the Peacemaker Order, or Shasta Abbey also sews this type. No stitching shows on this type, and the pattern made by the folds still depicts the rice field and the Four Guardians.

stitch, and somehow the stitch, broken, and it fall apart. So in order to make it, how can I say, not stronger, but, . . .

[Zenkei Blanch Hartman]: [One word, inaudible.]

. . . sew it, yes, they made decision to sew with backstitch. So, next,

[41] It is best to obtain pure material for the robe.

He already discuss about what is a pure material, that what is called a *funzō-e* is the purest.

All buddhas of the three times considered it to be pure.

I mean, ["it" is] *funzō*, the discarded rags.

Besides this, . . .

But if, when we, the *funzō-e* is not available, besides *funzō-e*,

a robe offered by faithful donors is also pure.

Also, in Vinaya, Buddha allowed monks to receive offered robes from the lay people. And also,

In addition, the material bought at a marketplace with donated money is also pure.

Although there is a regulation regarding the limit of the number of the days to make a robe, we are living in the degenerated age of the Last Dharma and in a remote land far from the Buddha's country.

No matter how long it takes, it is better to sew, receive and maintain *kashāya* whenever you are motivated by the faithful heart.

This means, in Vinaya, there is a regulation about the period of times, depending upon whether how many *jōs*. I think five *jō*, to sew five *jō okesa*,

take, I think the limitation was two days, and seven *jō* for five days or something like that. Because, you know, lazy monks [laughs, laughter] try to sew slowly in order to, to avoid something they have to do. [Laughs, laughter.]

[Zenkei Blanche Hartman]: So, you said, seven *jō* takes how long?

I think two days, I mean five days. [Laughs, laughter.] But here, Dōgen-zenji, kind of modified the regulations.

[Student A]: Is that the Chinese . . .

Pardon?

[Student A]: Is that the Chinese Vinaya?

I think so, I think so.

[Student A]: They didn't work in India.

Maybe so. [Big laugh, laughter.]

I think he made this modification because he himself sewed *okesa*. It's said, one of his lay students, a couple, I mean wife of the couple, herself woven fabric. I think they lived in Kyōto. The husband's name was Shorembo, and they, the couple, donate the material to Dōgen-zenji. And he sewed *okesa* by himself. And that *okesa* had been, was transmitted from Dōgen-zenji to Ejō, and, the second abbot of Eihei-ji, and Ejō to Tettsū Gikai, Ejō's major dharma heir, and, Ejō to Keizan the . . .

[Zenkei Blanche Hartman]: Gikai . . .

Hmmm?

[Zenkei Blanche Hartman]: . . . went to Keizan.

Yes, Tettsū Gikai to Keizan. And Keizan was the founder of Sōjiji. And Keizan give it to Meihō Sotetsu [1277 – 1350], one of his major dharma heirs who took over Yōkōji and Daijōji. Gasan Jōseki [1276 – 1366], another major disciple of Keizan took over Sōjiji. But this, Dōgen-zenji's *okesa* was transmitted to Meihō Sotetsu. And from Meihō Sotetsu it was transmitted to Daichi Sokei [1290 – 1366]. And Daichi was a famous for his poetry. The collection of his poety is still, you know, popular now.⁴ And Daichi-zenji was from Kyūshū in Kumamoto Prefecture. So after he received transmission, he went back to Kyūshū and founded a few temples. One of them was, Shōgoji. Shōgoji in Kumamoto.

Now, the, Shōjogi is still there, of course. And Narasaki Kōdō-rōshi became the abbot of Shō [partial word] Shōgoji. Shōgoji was almost, almost abandoned until, until the beginning of tenth, 20th century. And the person whose name was Murakami Sodo, tried to reconstruct Shōgoji. Murakami Sodo-rōshi was abbot of Daijiji, no not Daijiji, but Kotaiji in Nagasaki. And Murakami-rōshi built buddha hall and living quarter, but Shōgoji didn't have a monks' hall. So when Narasaki Ikkō-rōshi became the abbot of Shōgoji, he, and Katagiri Dainin-rōshi, he had a kind of a idea that makes Shōgoji into a international practice center. And Narasaki-rōshi raised funds to build a *sōdō* or monks' hall and it became an international center. And, I think, about twelve to thirteen years ago, actually, they had the first international *ango*. Next year Katagiri-rōshi died, I think. So, around '90 or '91. But,

⁴ Perhaps this is the author of the poetry Sawaki-rōshi quotes?

since then, even though Narasaki Kōdō-rōshi passed away also, Shōgoji has international *ango*. I think they still don't have electricity [laughter]. They still cook with firewood.

Anyway, that was founded by this person Daichi Sokei-zenji. And another, another temple founded by Daichi-zenji was Kōfukuji, also in Kumamoto. And Dōgen, the *okesa* sewed by Dōgen-zenji is still there. Actually not at the temple, but temple asked museum of Kumamoto City to store, to keep it in a perfect temperature and humidity. Anyway, so Dōgen-zenji's *okesa* is still in this world

[Student C]: What city is that?

Kumamoto, Kumamoto.

So, probably, he, Dōgen-zenji was busy to do any, anything, many more. He had to, you know, wrote *Shōbōgenzō*, he had to give dharma discourses at Dharma Hall, and he had to, you know teach everything. So I don't think he could [laughs] sew the *okesa* so quickly, so he took time. That's why he modified this regulation, for himself. [Laughs, laughter.] So, he said, because, this is, we are living in the degenerative Age of Last Dharma [Mappō]. When he discuss about anything else, he's not so, how can I say, tolerant about the idea of the Age of the Last Dharma. But probably this is only one place he kind of a made a compromise. So, anyway, he encourage us to sew *okesa* by ourselves.

And next section is about lay peoples receiving *okesa* for lay people.
Dōgen-zenji says:

[42] It is {in, It is} an ultimate teaching of Mahāyāna that even lay people, whether human or heavenly beings, receive and maintain kashāya. Now, both King Brahma and King Sakra receive and maintain kashāya.

These are heavenly beings. The kings of certain heavens. And some statue of Brahma and Sakra is Indra. Those are both gods in the India mythology. But with Buddhism they become a guardian god of buddhadharma. And some statue of these guardians wear *okesa*.

These are excellent examples of the world of desire and the world of form.

These are first two of triple world, three worlds. World of desire, world of form, or rupa and world of no-form. I mean.

In the human realm there is no way to calculate such example[s]

Means, there are many examples, so we cannot calculate how many. There are many lay people who received and wore *okesa*.

All of the lay bodhisattvas receive and maintain kashāya.
In China, . . .

He picked up several examples of lay people who received precept, I mean, in this case, Bodhisattva precept, and *okesa*.

In China, both Emperor Wu of the Liang Dynasty and Emperor Yang of the Sui Dynasty received and maintained kashāya.

I think you know, you're familiar with Emperor Wu of the Yang Dynasty. This is the person who had a conversation with Bodhidharma. He supported Buddhism and built many Buddhist temples and allow many people to become Buddhist monks. And financially he supported the sangha. And he

himself received the precept, and wore the *okesa*, and give lectures on certain sūtras. And "Emperor Yang of Sui Dynasty," this dynasty is right before Tong Dynasty and this king or emperor was in the throne between 604 to 617. The interesting point of these emperors who supported Buddhism was, after these emperor died, the dynasty disappeared. Maybe they spent too much money to support certain tradition. So, I'm not sure whether to, the emperor support certain particular tradition too much, is healthy or not for the shape of the country. I mean the, King Ashoka is the same. I think you know about King Ashoka. Well, I don't think I have talk about King Ashoka. Finally, he, before he died, he had only one, no not one, but half piece of mango fruits to donate the sangha. Only half piece of mango. Anyway, and during Tong Dynasty,

Emperor Dai {or} (Daisō) and Emperor Su (Shukusō) both wore kashāya {okesa}, studied [Buddhist teachings] with monks and received the bodhisattva precepts.

Other lay men and lay women who received kashāya and buddha-precepts are excellent examples for the past and the present.

In Japan, Prince Shōtoku received and maintained kashāya. When he lectured on the Lotus Sūtra, Shrimala Devi Sūtra and so on, he experienced the marvelous omen of the heavenly beings {rain} raining jewel flowers.

This person, Prince Shōtoku, or in Japanese, Shōtoku-taishi is very important person in the history of Japanese Buddhism. This person, Shōtoku-taishi, lived between, he was born 574 and died 622. And Buddhism was actually transmitted from Korea, one of the dynasty of, in Korea, to Japan in the year 552. So, he was born right after Buddhism, Buddhism was trans [partial word] imported, or introduced from Korea to Japan. And he,

[Student D]: [Unintelligible.]

There was kind of a struggle or conflict between two political powers within Japan, Japanese court and they kind of a fought each other. And Shōtoku, Prince Shōtoku supported Buddhism. And during the kind of a fighting, or battle, this prince he was very young, but he vowed that, if we can win this battle, I will build a Buddhist temple. And that was, so he built, later, after he became regent, or crown prince, he built a temple in Osaka named Shitennōji. And another one in Nara named Hōryūji.

Shitennōji was burned down and rebuilt many times. But the, Hōryūji, it seems Hōryūji was once burned after Shō [partial word] Prince Shōtoku died, but Hōryūji, the wooden structure of Hōryūji is still the oldest wooden structure buildings in the world. It was built so, in the seventh century, and it's still in a good shape. Of course that is National Treasure, and Hōryūji is kind of a study monastery for Japanese Yogāchāra School. In Japan, we call the school Hossō Shū. And Hōryūji was the place where Sawaki-rōshi, Sawaki Kōdō-rōshi studied Yogāchāra teaching.

[Student E]: [Inaudible, asking for name of temple.]

Shitennōji, Shitennōji. Shitennōji is in Osaka. At that time, Osaka is a kind of a, excuse me, Osaka is a port, face the Japan's, not Japan Sea, Inland Sea. When the ship came from China, Osaka is a kind of a entrance to Japan. And Osaka to Nara, the capital at that time, it's not so far. So, it takes maybe one day to go by a horses, horse. So Shōtoku-taishi first built this Shitennōji, and he built Hōryūji. And it's, he lived near the temple, probably in the temple, I'm not sure. And he, it's said, traditionally it's said,

he gave lectures on three sūtras and he made a commentaries. And the commentaries of those three sūtras made by him still remains. Those three are, two of them are mentioned here, the Lotus Sūtra and Shrimala Devi Sūtra. I think you know this sūtra. This sūtra is a kind of a record of a teaching by Queen, woman, Queen Shrimala. And this is one of the sūtras, one of the, not the first, one of the sūtras in which the idea of buddhanature is mentioned. And third one is Yuima Kyō, Yuima Kyō is Vimalakīrti Sūtra. But, you know, today's scholars are always skeptical, and many scholars doubt this, those three commentaries were made by Shōtoku-taishi or not. And many of them said no. Actually John McRae is studying these three commentaries by Shōtoku, Prince Shōtoku, and he said, there's no evidence that these were written in Japan. It could be written in China or Korea, so maybe these are not.

[Zenkei Blanche Hartman]: What was the year that Buddhism came from Korea to Japan?

552. Or other scholars think five thirty eight, 538.

Anyway, when this person, Prince Shōtoku gave lectures on these sūtras, it's said, the "omen of heavenly beings raining jewel flowers" happened. Same thing was said about the Emperor Wu. So, this a kind of common expression of something excellent.

Since then, the Buddha-dharma has been spreading widely in our country.

So, after Prince Shōtoku, Buddhism start to spread and take roots in Japan.

Although Prince Shōtoku was the regent of the country, he was also the guiding teacher of human and heavenly beings.

Even though he was, he was a crown prince, but the time, at that time, the Emperor was a woman. The Emperor's name was Suiko, Suiko Tennō [592 – 628]. So, the Emperor, Suiko, was Prince Shōtoku's aunt. So, after he became a crown prince, he was a regent. That means he actually, he did, you know, the work of governing the country. So actually he was, how can I say, he has the political power. But he also, you know, studied Buddhism and supported and taught Buddhist teaching. As a regent, one of the most important work he did was he made constitution. Seventeen constitutions, constitution with seventeen, what do you call? [Audience assist] Articles. And it's still there. And within the constitution, it said, we all should be, respect Buddha, Dharma and Sangha. [Audience is impressed.]

He was the Buddha's envoy and father and mother of all living beings.

These days in our country (Japan), although the material, color and measurements of kashāya have all been distorted, still we can hear the name "kashāya." This is simply a result of Prince Shōtoku's efforts.

So, he, Dōgen-zenji has a criticism against the kashāya, Buddhist, Japanese Buddhist monks using, but at least there is a kashāya, because it was Prince Shōtoku's effort, that is a point.

If he had not destroyed the evil and established the truth at that time, we would be in a sorrowful condition today.

That means, if, if he didn't support Buddhism, Buddhism would not take root in Japan.

Later, Emperor Shōmu also received and maintained
kashāya and the bodhisattva Precepts.

This Emperor Shōmu lived between 724 to 749. This, oops, this is the Emperor who made, what do you call, Daibutsu, Great Buddha, in Nara. And while he, when the Great Buddha was, I think few years later, after the Great Buddha was completed, the Chinese Vinaya Master Ganjin came to Japan, arrived to Japan. And, this prince, Emperor Shōmu received the Bodhisattva Precepts, Precept, from that Chinese Vinaya Master.

The story about inviting Ganjin, the Chinese Vinayan Master, be, was written as a novel, novel, by Japanese, very popular novelist, whose name was Inoue Yasushi, and the title of the novel was Tenpyo no Iraka. "Iraka," what is *iraka*? *Iraka* is a roof tile of the temple buildings. And "Tenpyo" is, means, refer to the name of the era [710 – 784] this person, this Master Ganjin came from China. And the story, you know several Japanese monks went to China and invite, ask Ganjin to come to Japan. And they had very, you know, difficult trips. He, they made, they tried to come to Japan five times, and the first four times they failed because of typhoons or storms, or some kind of political reasons. It took them almost twenty years. And, you know, at that time, when people who went to China sent by Japanese emperor or government, four ships go together. But when Ganjin came, three of them were, how can I say? Wrecked. So only one ship arrived and fortunately, on that ship, Ganjin, was. So, they could real [partial word] survive.

I really liked the novel. And the novel became a movie.⁵ So, I think, I don't know how long ago, maybe in '80's. So if you want to see, I think it's, you can find somewhere, but I'm not sure, with English subtitle or not. But I really like the final sentence, Inoue, the novelist wrote, about, you know, their adventure. As, I said, at the time, Ganjin became blind, so he couldn't see the Great Buddha. But the or [partial word] ordination platform is in front of the buddha. And, the, among the several Japanese monks, only one of them survived, and came back from China with Ganjin. And that person, this is in the novel, so it's not true, I mean, historically true, but in the novel, it said the person thought it was good Ganjin was blind. That means he couldn't see the Great Buddha, that means Great Buddha is not so great [laughter]. I mean, in order to build the, that buddha, you know, common, many of common people worked so hard, and many of them died. They, you know, laborers came from far away. So, it, it was like building a pyramid or, you know, many emperors built great buildings, constructions, you know, many places in the world, but they are not really for the sake of people but for the sake of emperor's authority. And the monk thought the Great Buddha was also one of them. So he said, he felt happy that Ganjin was blind. Please.

[Student F]: How long did it take to build that big buddha?

I,

⁵ 1979. "Roof Tiles of Tenpyo." Apparently not available on VHS or DVD. Also a play since ~1963, still produced as of 2003 when performed by a Japanese troupe in China to commemorate thirty years of normalization of political relations between China and Japan and the 1250th anniversary of Ganjin's (Jianzhen) arrival in Japan. http://www.chinadaily.com.cn/en/doc/2003-10/11/content_271003.htm

[Student F]: I noticed he only lived twenty-five years.

I'm, I'm not sure, but it took many years. I think before start to build it, I think, of course, they had work on fundraising. And one of the famous, another famous Japanese Buddhist monk whose name was Gyoki, worked for fundraising from many people.

[Student F]: Could you write down the name of that novel? Thank you.

Tenpyo no Iraka. Yes.

[Student G]: If I remember correctly, . . .

Uh, hmm.

[Student G]: . . . the Emperor spent pretty much all of his money building this, the Great Buddha, . . .

Yes.

[Student G]: . . . and used up almost all the bronze in the country.

Right.

[Student G]: So he eventually burned himself a [word unclear? "tunnel"].

Yes. So, we, it's difficult to tell whether to build such a great thing is good or not for people.

[Student H]: It has to be good, don't you think? Because we're still talking about it, and it's [word unclear, "stuck"?] in our minds, so it's spanned generations and generations.

Yes. Now, you know, many people have visited the Great Buddha and from, even people from outside Japan, and paid, how can I say, bring some income to Japanese people. [Laughs, laughter.] So it's not completely bad. [More laughs, laughter.] And, you know, many people, you know, admire the Buddha, and through the Buddha, they appreciate, you know, Buddha's compassion. So as a, we cannot tell it's really bad, but we cannot, it's difficult to say it's entirely good thing.

[Student H]: Are we talking about the one, Kamakura,⁶ that big one?

That is another one. That was built, I don't know when, does someone know? That was much newer. And that was in the open air. But this one in Nara is in the wooden structure. And wooden structure for this Great Buddha was, is, still is, the largest wooden structure in the world. I, if you have chance to Japan, to go to Japan, I recommend you to visit that temple. It's really great.

[Zenkei Blanche Hartman]: Is that Foryuji or is it . . .

It's Tōdaiji.

[Zenkei Blanche Hartman]: Tōdaiji.

Anyway,

Therefore, whether we are on the throne or in the position of retainers, we should immediately receive kashāya and bodhisattva precepts.

⁶ This one, Amida Nyorai, 15 meters tall (which is similar in size to the Nara Daibutsu, Birushana Nyorai, (or Vairochana in Sanskrit)), was cast in 1252 and is in Kotokuin Temple. More recently, in 1995, the 100 meter Ushiku Daibutsu was erected in Ibaraki Prefecture. <http://www.onmarkproductions.com>.

For a human body, there is no greater happiness than this.

And he pick up another point.

[43] Some say, "The kashāya received and maintained by lay people is called a 'single-stitched robe' or 'secular robe.' That is, backstitch is not used to sew it."

According to the commentary on *Kesa-kudoku*, this is said in the commentary on Mahashikan [Mohe ZhiGuan in Chinese]. Mahashikan is, what is Mahashikan in English? Shikan is Shamatha and Vipashyana. And maha is big. This is kind of a manual for mediation practice, Shamatha and Vipassana in Tendai [Tiantai in Chinese] tradition, by, written by Tendai Chi-i or Chi-gi [Zhiyi in Chinese, 538 – 597]. Tendai Chigi is the greatest master in Tendai, Chinese Tendai tradition. So, because Dōgen-zenji was ordained as a monk in Tendai tradition, he studies these texts when he was young. But in this Tendai text, it said, you know, lay people receive and wear *okesa*, but their, their robe is sewed, not with backstitch, but a single stitch. This is one thing.

Another say[s], "When lay people go to a practice place, they should bring three dharma robes, {tooth clean} tooth cleaning twigs, . . .

Like a toothbrush.

rinsing water, eating bowls, {*ōryōki*} and a bowing mat, and practice pure practice, the same as monks do."

[44] Ancient worthies transmitted these instructions.

So these are quote from the text in Tendai tradition. But Dōgen-zenji doesn't agree with this, what is said in this text.

And yet, as the authentic transmission through buddha-ancestors until today, kashāya given to kings, ministers, lay practitioners and common people, are all backstitched.

I don't know how he knew that. This is his opinion, so, all the kashāya should be sewn with backstitched, please.

[Student I]: The single stitch is a looser stitch, a stitch more likely to come out. So is he taking away the distinction between the common person's practice, their kashāya and saying that it is the same, enduring practice of kashāya as a monastic or whatever, kings, or.

Maybe so. For him, you know, all Mahāyāna Buddhist practitioners are bodhisattva, so the distinction between lay people, lay practitioners, and monks or priests are not essential. We are all bodhisattvas. In the early Buddhism [southeast Asia], the distinction between lay people and monks are really clear. But in Mahāyāna they are both called bodhisattvas. And we, and in Mahāyāna we receive the same precepts, especially in Japan. You know, both lay people and priest or monks receive only, in Sōtō tradition, only sixteen precept. There's no, you know, difference between priest or monk's precept and lay practitioner's precept. [Tape turns.] But of course when, you know, people became ordained monk and live in a monastery, they have another set of regulations, named *shingi*. *Shingi* is a pure standard for lay, not lay, but Zen communities. And so, monks follow the *shingi* when they practice in the monastery. So, the lifestyle different between monks who live in the temple or monastery, and lay people. But, as a, in terms of precept, we receive the same precept. Okay?

The Lay worker Lu . . .

That is a family name of Hui Neng, the Sixth Ancestor.

had received buddha's kashāya [while he was a lay person]. This is an excellent precedent.

That means even though Hui Neng was a lay person, when he received transmission from the Fifth Ancestor, even, but he received the Buddha's kashāya. So, Dōgen's point is, there's no distinction between lay people's kashāya or *okesa*, and monk's or priest's *okesa*.

As I said, in Sawaki Kōdō-rōshi's lineage and also in Hashimoto-rōshi's lineage in Japan, they even, lay people received three robes. And I remember, some lay practitioner's put on *okesa* when they came to Antaiji and participate sesshins. I think in the introduction of the book Nyohō-e written by Tomoe-san, she also received three robes. Well, four [o'clock].

[45] First of all, kashāya is a banner of the buddha's disciples.

If we have already received it, day by day we should venerate it by putting it on our heads.

As I said, you know, put our, put *okesa* on our head means, shows our respect and gratitude, to the *okesa* and to the Buddha, and Dharma, and Sangha. And,

We place it on the top of our head, do *gasshō* and recite the following verse.

How great the robe of liberation is!

It is the formless robe and the field of happiness.

Respectfully wearing the Tathāgata's teaching,

I vow to save all living beings.

This is my translation of the robe chant. Please.

[Zenkei Blanche Hartman]: Didn't you say Saturday, that you, you said "respectfully unfolding and wearing"?

Yes, I did. [Laughs.] But, I, I think it makes too long, so I, I omitted "unfold." But if you think it's okay to put it "unfold," please add it, please add it. So after we chanting this verse, [then]

[46] [Then] we put it on. We consider kashāya as our teacher and as a stūpa.

Stūpa. I think you know what "stūpa" is. When Shak [partial word], Buddha, Shākyamuni Buddha died, he said, his funeral should be taken care of by lay people, not by monks. And at Buddha's funeral, there are lay people from eight places, and they did funerals. So monks didn't, because monks, Buddha said, monks should focus on study Dharma and practice. And those lay people from eight places divided Buddha's relics into eight pieces, and brought back Buddha's relics to their own place, and also, and they built stūpa, in which Buddha's relics is enshrined. And also, four important, four, or eight, four I think, important places of Buddha's life, like Lumbini Park where Buddha was born, and where Buddha attained enlightenment, and where Buddha gave first teaching, first discourse, and where Buddha died. They, lay people, built a stūpa. Since then, stūpa had been maintained by lay people, not monks. And some Buddhist scholars think that lay people who took care of the stūpa, you know, and was a kind of a original group of people who, how can I say, started Mahāyāna Buddhism.

Anyway, so stūpa, and at the stūpas, there are certain group of people take, took care of the stūpa and also, you know, many people who came to visit as a pilgrimage from, you know, various places. There must be someone who kind of a made explanation about Buddha's teaching. And there, so, in order to make, you know, talk about the Buddha's life and those teaching, they made relief, relief? [audience confirms] of Buddha's life. And also the story from Jātaka that describe how Buddha practice in his previous lives. Those, the material of those explanations became a kind of a group of literature that praise Buddha's life and Buddha's teachings.

And one of them was Jātaka literatures, and the other is poetic literature such as Buddha-charita⁷, the kind of a poetic form of Buddha's biography was written, probably among those people. And those people, started to think, you know, the tradition of monks at monastery, they are practicing only for themselves, to enter *nirvāna*, to attain enlightenment and enter *nirvāna*. And those people started to doubt, or question, whether the monks' practice, and there, they mainly study Dharma and create system of philosophy, so-called Abhidharma. And for the Lay point, Lay Buddhist point of view, what they [the monks] are doing, like a very scholastic work and meditation, looks a little different from what Buddha did. Buddha taught lay people and travel all over India, and help, you know, lay people also. That was one of the theories about the origin of Mahāyāna Buddhism.

⁷ The Buddha-charita or Life of Buddha, the first complete biography of Shākyamuni Buddha, written by the poet Ashvaghosha, probably in the first century C.E.

So, when Dōgen-zenji said, “We consider *kashāya* or *okesa* as our teacher and as a *stūpa*,” when we put on *okesa*, you know, this is *stūpa*. And Buddha’s relics is in it. That means our practice is Buddha’s relics. So, in that sense, we don’t need to, you know, visited those places, Buddha’s relics is here. That is what this means. So,

After washing the robe also, we put it on our head and recite this verse.

As he described before. And,

The Buddha said, “When a person shaves the head and wears the *kashāya*, this person will be protected by all buddhas. When a person leaves home ([to become a monk]), this person will receive offerings from heavenly beings.”

So, when a person become a monk and receive *okesa* and put on *okesa*, they are protected by buddhas and supported by heavenly beings. This is a quotation, and Dōgen-zenji said,

[47] We should clearly know that, after shaving head and wearing *kashāya*, we are protected by all buddhas.

Because of all buddhas’ protection, the virtue of unsurpassable awakening will be completed.

In the future. If we, we prac [partial word], keep practice wearing *kashāya*.

I really think I have been protected by, not only *kash* [partial word] *okesa*, but, you know, including *koromo* and also *ōryōki* or teachings and tradition. You know, especially when I practice *takuhatsu*, begging. I practiced begging first when, while I was practicing in Antaiji because Antaiji was a small, poor temple. We had, we had no income from lay community. So we supported our practice solely by begging.

And we didn't charge lay people who are coming, but our food is really, you know, not so expensive. Actually, Jōshin-san was *tenzo*, for ten years he did, she did *tenzo* every month. I mean, actu [partial word] not every month, but ten times a year, except February and August because it too cold and too hot. And usually we had about, let's see, forty to fifty people, . . .

[Zenkei Blanche Hartman]: For sesshin.

For sesshin. For five-day sesshin. So, Jōshin-san cooked herself, by herself for forty to fifty people. With firewood. We didn't have electricity, gas or electric stove. So, it was really [laughs] hard work for her. She is very small person⁸. [Laughs, laughter.] But she was very tough. Sometime for example, New Year sesshin. We had eighty to ninety people. But she did. Of course, we did help her, you know, as much as possible. We made preparation for the materials, washing vegetables or cutting them up, before sesshin start. And we did dishing, after, during the break. Our break was only twenty minutes or so. But all people work together and done within twenty minutes and we run to the *zendō* [laughs, laughter].

Anyway, when I did *takuhatsu* while I was at Antaiji, we out, we did *takuhatsu*, we, you know, at least several monks together. So I really liked *takuhatsu*. It was like a, you know, taking a walk, hiking [laughs]. Especially with *takuhatsu* in Kyōto, it's so pretty. But after I went back to Japan from Massachusetts, I lived by myself, so I had to do *takuhatsu* by

⁸ Pictures of Jōshin-san with Blanche show Jōshin-san is at most 4'5."

myself. And it was really different from the *takuhatsu* I did at Antaiji. It's really difficult. You know, when we do *takuhatsu*, we hold *ōryōki* in front of our face. And we put on bamboo hat, and we wear *koromo* and *rakusu* and put on the straw sandals and walk on, on the street. Please.

[Student J]: When I was at Shasta Abbey, we started doing it a couple of years ago. They go once a month into town and do it.

Yes, I heard that, you know, from Little-san. [Laughs]. It seems they are doing well. So, maybe in the future we can do *takuhatsu* in this country also. I heard someone in Marin County are doing *takuhatsu*, right?

[Student K]: The Thai Forrest Monks up in Ukiah, they do it.

[Unintelligible discussion among audience.]

Ah-ha. Anyway, when I did *takuhatsu* by myself, I felt, you know, kind of a intimidated, [laughs] of course. It's really different. And I felt I'm good for nothing. I mean, I felt, I'm, I'm doing *takuhatsu* because I'm lazy [laughs]. I was translating, I was, you know, living by myself, as a caretaker of a very small nun temple. My friend who owned the temple allowed me to live there free. So, I lived there, and sat by myself, and we had a sesshin with few people. And I lived solely on *takuhatsu*. I had no other source of income, actually not, that is not true. When I had some income beside *takuhatsu*, I bought books. [Laughs, laughter.] And the result of the books, buying books, are in Bloomington⁹ now.

⁹ Bloomington, Indiana, home to Shōhaku Okumura and Sanshin Zen Community Practice Center.

Anyway, I did *takuhatsu* two or three times a month. And we, I receive about, about three hundred dollars, and that was my income. And I spend about half of the, that amount of money for, like a telephone bill and health insurance. And so I lived about half of it, that means one hundred fifty, fifty dollar a month. And I was sitting by myself daily, and I had, we had sesshin, a five-day sesshin each month with Tom Wright, a friend of mine, actually a friend, one of my dharma brothers. And a few lay people every month. And I worked on translation of Dōgen's and Uchiyama-rōshi's text into English. And I did *takuhatsu*. At that time, you know, although I'm practicing with small number of people, and I was working on translation, still, you know, no Japanese people read English translation of Dōgen. [Laughs, laughter.] They don't need to. So I have no contribution, contribution to Japanese people. [Audience makes sympathetic sounds.] Still I, you know, did begging, to, as, in a sense, I, I didn't say please help support me, but doing *takuhatsu* is itself means, please support me. So I felt sometimes, I felt guilty to do this way. And sometimes I thought I should do some kind of job in order to make some income to support my practice. But somehow I didn't want to. I had a kind of question-and-answer within me. But I continue to do *takuhatsu*.

And sometimes, I, I'm, I was questioning to me, why did people make donation to me? You know, [laughs] they don't know me, and they don't really know what I was doing. So even if they, you know make donation, they don't really know how I use, spend the money. But somehow, because I put on Buddha's robe, and I did *takuhatsu* in the traditional way, somehow they trust me, not trust me, they didn't know me, but they trust my activity.

So, you know, their donation is not to me, but to the Three Treasures, really. So, during that time, I really felt I was protected by that tradition of Buddhist practice. And *okesa*, you know, people knew how Buddhist monk did begging, or *takuhatsu*. That's why, even when, I did *takuhatsu*, they made donation, not to me, but to this robe, I think. They trust the robe, not me. Because they have no reason to trust me. And you know, during that time there are kind of a fake monks who did *takuhatsu*, to make money. So some people are very kind of a skeptical whether I was really a Buddhist monk or not. But still, you know, they, somehow they made donation. The donation was very small, usually ten cent or so a person. Sometime, some people give me, you know, one hundred yen, that means one dollar today.

Anyway, so I really felt, still feel, that I have, I could continue to practice even though I didn't live in a monastery, I could continue to practice because of the protection by *okesa*. And all the people, you know, not only so-called ancestors in Zen tradition but all people who transmitted, maintain the Buddhist tradition, you know, supported my practice. So, I don't think I could continue, you know, practice and working on translation with only my personal will power and effort. Actually, my will power is very weak. I couldn't continue by myself if someone, you know, support me. Well, so I really appreciate the protection from *okesa*.

Well, we have five more minutes, and I don't think that's enough time to start to talk on the next section, so if we have any question or any comments, please say something. Please.

[Student K]: You said that, I didn't understand your answer when you said, [39] "Although the King Brahma dwells at the highest point of the world of form, . . .

Uh-hem.

[Student K]: . . . he does not see the top of the Buddha's head." Is it because it's formless, or is there more?

I think it's because Buddha has no form, and also Buddh [partial word], how can I say? Hmmm.

[Student K]: Brahma's the top god, right?

Yes.

[Student K]: He sees everything.

Right. That is, Dōgen's point. Even though Brahma could see everything, he couldn't see the top of his head. That means, top of his head is, top of his head, Buddha's head, is higher than the top of the heavens. Okay? Please.

[Student L]: On page forty-three, it says,

Forty,

[Student L]: Three.

Forty-three.

[Student L]: "These are excellent examples of the world of desire and the world of form."

Ah-hem.

[Student L]: I didn't know what "these examples are."

Or, "the world of desire and the world of form."

[Student L]: What, "[t]hese are excellent examples of the world of desire and the world of form."?

Oh. "These are," means "King Brahma and King Sakra receive and maintain kashāya." These two kings of the heaven, heavens, are a good example in the world of desire and world of form. Okay? Please.

[Student M]: How long was that period during which you did *takuhatsu*?

How long? Let's see, I went back to Kyōto 1981. Between '81 to, I started Kyōto Sōtō Zen Center in 1984. Actually, we married in '83, so, and she [Yuko] was at Antaiji for one more, one year. And after, when, after we started to live together, I did *takuhatsu* once for a while, but not regularly. So, maybe, between '81 to '84, so three years. Okay? Please.

[Zenkei Blanche Hartman]: The time you went back to Kyōto, old Antaiji had already moved after that?

Yes, Uchiyama-rōshi retired in 1975. And I went to Massachusetts in, within that year, '75. And next year, in '76, Antaiji moved to the current location. Okay? Please.

[Student N]: I worked for a Japanese gentleman, and, and I showed him this [Shōhaku's translation of *Kesa-kudoku*], and he looked at the Japanese, and he said, that even university students from Japan wouldn't understand the Japanese.

Dōgen. Dōgen's.

[Student N]: Is that the truth?

You mean Dōgen's writing.

[Student N]: Yes. He said that . . .

Yes.

[Student N]: . . . no-one speaks that way at all.

Of course. You know, this is written 800 years ago. [Audience comments, maybe someone says, "Chaucer."] Yes. You can imagine, you know, English literature written in 13th century mixed together with Latin or, and Greek. [Laughs, laughter.] I don't think common American read that kind of writing.

You know, Dōgen freely quote and use quote from Chinese, you know, translation of Buddhist sūtras and freely use Chinese expression. So, it's actually written in Japanese, but it's not really Japanese. So no-one, even, even, when we start to study *Shōbōgenzō*, we cannot study without commentaries. And today, we have many, not, not too many, but several translation of *Shōbōgenzō* into modern Japanese, without, you know, translation or the commentaries. Unless we have special education to study Dōgen, we cannot really read *Shōbōgenzō*.

[Student O]: Wasn't there a period of like five hundred years that even Japanese had forgotten about Dōgen and then they rediscovered him in the [word unclear, late 19th, early 20th?] century?

It's not really forgotten, but that *Shōbōgenzō* was, you know, copied by hands and stored at the temple or monasteries as a kind of a treasure. And they almost worship *Shōbōgenzō*. And if a person, a monk, wanted to read *Shōbōgenzō*, they had to travel to that temple and ask permission to copy *Shōbōgenzō*. And it tooked, took them several months, at least, to even copied. So it's not intentional, but the number of people who could read *Shōbōgenzō* was limited. Only within certain kind of a intellectual people within Sōtō tradition, only. And in the seventies, seventeenth century, they started to, probably I'm going to talk a little about the history of Sōtō in the seventeenth century tomorrow. So I'll talk about it. But they wanted to rediscover Dōgen. Please.

Initial transcription entered into file by Jean Selkirk.

First review for correction to verbatim by Jean Selkirk.

Yuko Okumura listened to all the talks, answering questions and providing corrections including macrons for Japanese words. Minor edits she made in the process are not identified.

Jean Selkirk then input the corrections.

Shōhaku Okumura
GENZO-E RETREAT
San Francisco Zen Center
Friday am., February 3, 2006 #13/14

Okay, good morning, everyone. This is the last day of *Genzo-e*. I appreciate your patience [laughs]. I start page forty-seven, actually forty-eight, forty-seven just in Chinese. This is a quotation from Mahāyāna Sūtra. The name of the Sūtra is, let's see, can I take this? [Moving with microphone.] Thank you. Okay, the name of this sūtra is Daijō [repeats as begins writing on board] Daijō Hon Shō Shin Chi Kan Kyō. It has a long name. Daijō Hon Shō Shin Chi Kan Kyō. This, it's said this sūtra was translated from Sanskrit to Chinese in early 9th century, 9th century. So, it was very late. I mean, at the, by the time of the end of Tang dynasty, that was around 900, so beginning of the 10th century, they stop actual translation of Buddhist scriptures, so this is a pretty late translation. And, I don't know the Sanskrit title of this sūtra.

This means, "*Daijō*" of course means "Mahāyāna." I look it up dictionary but there is no Sanskrit name of this Sūtra and some scholar guess this is made in China. Anyway, "*hon*" means "true" or "root," root or "original." "*Shō*" is "life," or "to live," or "to be alive," or "be born," or "birth." And "*shin*" is "mind/ [says "slash"] heart." And "*chi*" is "ground." And "*kan*" is "to see." As a, Buddhist "*kan*," this "*kan*" is used to, as a translation equivalent of "Vipassana." And "Sūtra." So, this is the "Sūtra of Seeing the [false start "Ground, Ground,"] Mind/heart Ground of the Original Life of Mahāyāna." Something like that.

And the reason why some scholars guess, suppose, this is made in China is, in this sūtra the concept of “on”¹ is very much emphasized. In the,

[Student A]: [Inaudible query.]

“On.” “O-n.” That’s Japanese, I’m sorry [laughs, laughter]. “On” is, for, appears for example in the meal chant. After the five contemplations, we say in Japanese “*jō bu san bō chū bu shi on ge kyū roku dō kai dō kuyō.*” What do you say in English?² Something like, “first portion is for 3 treasures, second is for four benefactors?”

[Student B]: Yes.

That “benefactor” is a translation of this word *on*. And the four benefactors in the meal chant, I think, appeared in this sūtra. So, the idea of, you know, another translation of “on” is debt of kindness, debt of kindness, kindness or gratitude. That means when someone did something for us we have some kind of debt and we’d like to return. This returning the debt of kindness is called “*hō on.*” “*Hō on.*” “*Hō*” means “to repay” or “to return.”

This “*hō on*” is a kind of important word in, at least in Japanese Buddhism. For example, I, you know, I receive teaching from my teacher so I have a kind of a debt of, you know, his beneficial action to me by teaching Dharma. So, I feel, not feel, but, well, I feel I have a debt of gratitude to my

¹ “Generosity, kindness, and blessing are all translations of *on*, a traditional Japanese social concept that implies some benefactions in which one incurs a natural response of obligation.” The Pure Standards of Eihei Dogen-zenji, p. 191.

² “Bowl Raising Verse” (*keihatsu no ge*) “First, this is for the Three Treasures; next, for the four benefactors . . .”

teacher. And when I continue to practice my teacher's teaching, and share with other people, and transmit the Dharma, is one of the ways to repay, or return, my debt to my teacher. I cannot, you know, return to himself, because he is already gone, so I, in order to repay my debt of gratitude I have to transmit my teacher's practice and teaching to other people.

And in this sūtra it's said there are four benefactors, that four kind of debt we owes, all of us owes. And those four are four, so called four benefactors. And those four are parents, father and mother, I think, and what else? Teachers. And, father, mother, teachers, and emperor, in China, and, and all living beings, those four. Those four are, you know, we can, we, after our birth, we can grow and survive and become much grown up because of the, their, those benefactors' support. So, we have a kind of debt to all those people. That is the teaching appeared in this sūtra.

[Student B]: Is that sort of like a Confucian influence?

Yes, I don't think the concept of "on" is in Indian Buddhism. In China this is really important. This is a kind of a, you know, basis of ethics in Confucianism. Maybe not limited in Confucianism, but in Chinese society as a whole. So, I think what this sūtra is trying to do is to, how can I say, make adjustment between Buddhist and Chinese ethics. And, after Buddhism was transmitted to China, Buddhism was constantly, kind of, of a challenged by Chinese people that Buddhism negate the value of family, because Buddhism put emphasis on leaving home, give up family.

So, here in this sūtra it is said, to leave home and become a Buddhist monk, that means home leaver, is one of the most excellent way to repay

those “*on*.” That is a kind of logic that, you know, Chinese Buddhist tried to, how can I say, make Buddhist teaching suitable, or accessible, to Chinese people or Chinese culture. And, this idea continued until very recently until, in Japan, until at least first half of 20th century. Even still now, you know, many of the Buddhist schools has, keep this idea, *hō on*, repaying the debt of kindness to their founder or the Buddha. Is still important, kind of a virtue. So, this is, this sūtra is important in Chinese and Japanese Buddhism.

And the story in which this part of sūtra, named, “Ten Virtue or Merits of *Okesa*,” is, let’s see. There was a millionaire, this is of course in India when Buddha lived. And this millionaire had a son, but this son was not a good son, they had a kind of generation gap [laughs, laughter]. And his son did not value his parents. So, this millionaire heard that Buddha was teaching the, how can I say, practice of repaying the debt from the parents. So this millionaire wanted to send his son to Buddha’s [laughs, laughter] monastery to listen to Buddha’s teaching. But he thought if I, if he asked his son to go to, you know, Buddhist monastery, it was clear his son reject it. So, not only to, for him, but he decided to make a tour [laughs], of all people, including himself. So, all the, kind of family went to Buddha’s monastery, including the son. And they listen to Buddha’s teaching and, I don’t know what happened to his son [laughs, laughter] but this millionaire himself wanted to become a monk, so he left home [laughs, laughter]. Maybe he gave up the [laughs], his wealth and give it to his son, and he become a monk.

And right after he was ordained as a monk he asked, oh, the dharma name of this millionaire was Chikō, that is appear in this quotation. It says Chikō Bhikṣu is the dharma name of this millionaire. And so this person was a newly ordained monk. And this newly ordained monk asked Buddha to explain what is the virtue of monk's life, life of home leavers. And Buddha explained the undefiled nature of monk's life. Actually this quote, quotation appeared in the chapter entitled *Mu ku shō hon*. I think this is chapter four. [Repeating as writes on board] *mu ku shō hon*. "Mu" is "no." "Ku" is "stain" or "defilement." "Shō" is "nature," the nature without defilement.

And Buddha explain, expound, the undefiled way of life of home leavers, or monks. And there are four points. One is, wearing *okesa*, second, first is wearing *okesa*, second, so it's about clothing. And second is about eating, eating through the practice of *takuhatsu*, or begging. And third is about medicine Buddhist monk can receive when they are sick. And fourth is a place to live. The word is *arannya*. I forget the Sanskrit term for *arannya*,³ this is a transliteration.

[Student C]: Same thing.

Same thing? *Arannya*. It means quiet place, often in the forest, so living in the forest, fourth point.

So, from the time of Buddha, at least according to this sūtra, you know, those four points, wearing an *okesa* made of discarded rags, and

³ Aranya (Skt.) [阿蘭若・阿練若・空閑] (Jpn.: arannya or arennya or kugen). A secluded place of retirement for Buddhist practice. . . . Aranya means forest, wilderness, or a foreign or distant land. <http://www.sgi-usa.org/buddhism/dictionary>

eating food received through begging, and some kind of medicine. I think it said the medicine was made from the fermented urine of cow.

[Audience provides pronunciation correction.]

Ur, urine? And, I, I don't want to touch the medicine [laughs, laughter]. I am not a good monk [laughs, laughter], and living in the forest. Those are four important point of monk's lives. And, and this is about the first one, about clothing, or robe. And Buddha mentioned ten virtue of each of those four points, and this is a part of *okesa*. I don't think it's difficult to understand so I just read it, and I talk at a point, maybe needs some explanation, because we don't have much time left. So, if you have something, some questions please give me. Page forty-eight:

[48] The World Honored One said to the Bhikṣu Chikō (Jnanaprabha),⁴ . . .

[Jnanaprabha] is Sanskrit word for "chi" and "kō." "Chi" means "wisdom", and "kō" means "light" or "radiant".

"The Dharma robe has ten excellent merits:

First, it covers our body, . . .

I think it's very clear

enables us to separate from disgraceful behaviors, endows with [a] sense of shame, and the practice of good deeds.

⁴ Material in brackets in the printed text which is read by Shōhaku is within parentheses in this transcription ([]). Material in parentheses in the printed text which is read by Shōhaku is in parenthesis (). Additions to text spoken are in { }. Additions/corrections are in usual brackets [] which may either be a correction to the text or to the reading of it.

You know, as I mentioned when I talked about the reason why Buddha made the limitation of number of the robes. You know, some, some monks possessed many robes, and carry the, you know, pack of robes. So, Buddha decided to limit the number to three robes, but there is another kind of a extreme, among the monks, and asked Buddha. You know, in this practice being free from desire, desire, special desire for possession is important, so why don't we, you know, wear nothing? Even without possessing the robe? You know, there are that kind of practice in India still in the tradition of Jain. Some practitioner really don't wear anything. And, some of Buddha's disciple asked Buddha that might be better, to live without any desire for possession. Then, and yet Buddha rejected that kind of idea. We should cover our body to, you know, avoid a kind of disgraceful behaviors. Sawaki-rōshi often said, the basic purpose of this [partial word, "okes"] kashāya is cover the part of our body between navel and knees. That is another meaning of wearing *okesa*, that is what this means, "to separate from disgraceful behaviors," and "endow with sense of shame." And,

Second, it enables us to be apart from cold and heat, mosquitoes and other bugs, harmful beast[s] and poisonous insect[s], and to practice the Way peacefully.

I don't think I need to explain this, it's really clear. And,

Third, it manifests the form of a shramana . . .

"Shramana" is again a Sanskrit word. In Chinese and Japanese transliteration that is "*sha mon*." "*Sha mon* [writes on board]." Sometimes, at certain part of *Shōbōgenzō* Dōgen-zenji called himself *sha mon* Dōgen.

And, *sha mon*, or shramana originally referred to religious, or spiritual

practitioners, at the time of Buddha, outside of kind of a mainstream Brahman, [corrects himself] Brahmanism, or Hinduism. They're a kind of new type of religious practitioners, including Buddha. And there are other, six, six, including Buddha, no not including, there are, there was six, well-known religious leaders and, at the time of Buddha, and they were all called shramana. And I think shramana literally means a person who beg food, I think. So,

[repeats "shramana"] who has left home, makes people who see it delight, and enables them to keep away from evil mind.

So when, common people in this society see shramana or spiritual practitioners, they had, they were delight. In the stories of Ryōkan, Ryōkan is a sort of Zen priest in 18th, second half of 18th and early 19th century in Japan, he, I'm going to talk on Ryōkan tomorrow at Berkeley Zen Center. But, when he did *takuhatsu* many children came to him with delight, and asked him to play with. And often Ryōkan forget about *takuhatsu* and played with children all day [laughs, laughter]. So, you know, those people, spiritual practitioners, or Buddhist monks, in certain cultures are kind of a free person. They don't have much, they don't have busy life so they can, you know, play with children, or they can also be a teacher. You know, actually Buddhist temples used to be schools for children to learn how to read and write.

[Student D]: In Japan, too?

In Japan too. I think in Sri Lanka and other Buddhist countries also. And,

Fourth, the *kashāya* is the form of the treasure banner for human and heavenly beings. Those who respect and venerate it will be able to be born in the heaven of brahma.

You know, within the six realms of *samsāra*, the heaven is the highest and best place. The hell is the lowest and most difficult to be, and they transmigrate. And the teaching is, if people do good deed they will be born in the heaven; if people do bad things they will be born in the hell. And nothing stay, lasts forever so they transmigrate within those six different conditions of life. That is the teaching. And to respect *okesa* means to respect buddhadharma, and make some offering and study Dharma. For lay people it can be a cause to be born in the heaven. That is one of the important part of Buddhist teaching in Buddhist countries. So, many lay people, for example in Thailand, to build a *stūpa* is very important activity to make the offering to Buddha, Dharma and Sangha. And here it's said to venerate *okesa* has same kind of virtue or merit to be born in heaven.

Fifth, when we put on the *kashāya*, if we arouse the image of treasure banner, it enables us to eliminate many wrong deeds [repeats "wrong deed"], and to give birth to many happiness[es] and merits.

Here it said "treasure banner" and in the text of *Shōbōgenzō* the word is same as treasure banner in number four [further along in #48], but according to the original text of the *sūtra*, this is not treasure banner. But, maybe I don't need to write, it's a treasure *stūpa*. As Dōgen-zenji said in *Kesa-kudoku* a little before, when we wear *okesa* we should consider this *okesa* as Buddha's *stūpa*. I think that idea came from this statement. So, we should see that when we wear *okesa*, actually including this body, this is

a stūpa. That means Buddha's relics is enshrined. And this give birth to many happiness[es] and merit.

Sixth, to make a true kashāya, we dye it with a []mixed color. . .

Again here we need a space between "a" and "mixed." [Repeats] "a mixed color," Dōgen-zenji already mention about, you know, how to dye the color.

so it keeps us away from the five desires and enables us not to give birth to greed and attachment.

We, when we make *okesa* we avoid the primary colors because those primary bright colors can be object of our desire. That's the reason we mix with another color and destroy, or muted the color of *okesa*. And this, you know, there are five primary colors. And to destroy or mute those five original color means the destroy to the desire came from, our five, came from the contact between our five sense organs and object of each sense organs. "Five sense organs" means, you know, appeared in the Heart Sūtra, eye, ears, nose, tongue and body, and color, what is that, eye, sound, color, sounds, taste, you know, those five. [Audience assistance inaudible.] Yes, anyway, so the meaning of, you know, "mute the color" means to destroy our desire caused by the contact between five sense organ and the object of those five sense organs. That is what this means. So *okesa* allow us to be free "from [the] five desires and enable us not to give birth to greed and attachment."

Seventh, the kashāya is Buddha's undefiled robe, because it cut off the delusive desires . . .

That is what it said in number six [further along in #48].

forever and enables us to become a fertile rice paddy.

By, because *okesa* allow us to be free from five desires, it help us to help us to become the fertile rice paddy with the rice field of happiness. So we are rice field of happiness for the people who make, help us support our practice. Actually, the original word for rice field of happiness is "*fu ku den*". And *fu ku den* refer to Buddha, Dharma and Sangha. Those are the kind of worthy things to make offerings. Then, those, it is like plant a seed, or seedling in the rice paddy and it grow, and we can receive the crops of grains. So, when we support and make some kind, any kind of offerings to Buddha, Dharma and Sangha we will receive the fruits from that good deed. That is the basic idea of rice paddy, or rice field of happiness. And,

Eighth, when we put *kashāya* on our body, wrongdoings will disappear and promote the path of ten good actions to grow moment by moment.

This "path of ten good actions" is *jū zen⁵ gō dō*. *Jū zen gō dō* [repeats as writing on board.] "*Dō*" is "path." "*Gō*," *gō* is "karma," or in this case "action." "*Zen*" is "good," or another translation is "wholesome" and "*jū*" is "ten." This is one of the old teachings in Buddhism. For example in the Pāli

⁵ The acts of refraining from committing the ten evil acts: (1) killing, (2) stealing, (3) sexual misconduct, (4) lying, (5) flattery or indiscriminate and irresponsible speech, (6) defamation, (7) duplicity, (8) greed, (9) anger, and (10) foolishness or the holding of mistaken views. Thus, the ten good acts are (1) not to kill, (2) not to steal, (3) not to engage in sexual misconduct, (4) not to lie, (5) not to flatter or use indiscriminate and irresponsible speech, (6) not to defame, (7) not to be duplicitous, (8) not to be greedy, (9) not to be angry, and (10) not to be foolish or hold mistaken views. The rules of monastic discipline that call for upholding the ten good acts are called the ten good precepts, which are at the same time an injunction against the ten evil acts. <http://www.sgi-usa.org/buddhism/dictionary>

Nikāya this teaching of *jū zen gō dō* or path of ten good karma, or path of ten evil or bad karma, also appeared.

For example this is from sutta, short sutta from Majjhima Nikāya. Majjhima Nikāya in English translation is the Middle Length Discourses. The name of this short sutta is Sammaditthi Sutta,⁶ or right view. Somehow this sutta is expounded by Shariputra. It says,

“When, friends, a noble disciple understand[s] the unwholesome, [and] the root of unwholesome, . . .

This “unwholesome” is evil. Another translation is evil or bad, bad karma.

And,

the wholesome, and the root of the wholesome, in that way he is one of right view, whose view is straight, who has perfect confidence in the {Dharma} [Dhamma in text], and has arrived at this true {Dharma}.

“And what, friends, is the unwholesome, . . .

That is evil.

what is the root of the unwholesome, what is the wholesome, what is the root of the wholesome?

And Dōg [partial word] Shariputra listed ten unwholesome actions. That is,

Killing living beings is unwholesome. Taking what is not given . . .

Or another translations, stealing.

is unwholesome. Misconduct in sensual pleasures is unwholesome; . . .

⁶ Translated from the Pali by Ñānamoli Thera & Bhikkhu Bodhi, <http://www.accesstoinsight.org/tipitaka/mn/mn.009.ntbb.html>

These first three are unwholesome action done with our body and next four is unwholesome action done by our mouth, or speech. Those are;

false speech is unwholesome; malicious speech is unwholesome; harsh [repeats "harsh speech, harsh"] speech is unwholesome; gossip . . .

Or meaningless speech.

is unwholesome; . . .

Those are four un [partial word] unwholesome action, using our mouth. And next one, next three,

covetousness [repeats "covetousness?" clinging?]

[Student D]: Greed.

[repeats again, "covetousness"] is unwholesome; ill will [repeats "ill will? ill will"] is unwholesome; wrong view is unwholesome.

These are unwholesome action done by our mind, "is unwholesome."

This is called the unwholesome.

"And what is the root of the unwholesome? Greed [repeats "greed"] is a root of the unwholesome. Hate is a root [repeats "hate, h-a-t-e, hate is a root"] of the unwholesome; {and} delusion is a root of the unwholesome.

So, greed, hate or anger, greed, hate and anger, and delusion or ignorance, you know, we call them three poisonous mind. Those are the root of those all ten unwholesome action.

Then Shariputa continued,

"And what is the wholesome? Abstention [repeats "abstention"] from killing living beings is wholesome;. . .

And he continue opposition of those unwholesome actions. [Repeats "killing living,]

abstention from taking what is not given is wholesome; . . .

Abstention from taking unwholesome actions is wholesome. So, I can save time. [Laughter.]

"And what is the root of the wholesome? Non-greed is a root of the wholesome; [and] non-hate is a root of the wholesome; and non-delusion is a root of the wholesome. This is called the root of the wholesome.

And finally he says,

"When a noble {people, I mean when} a noble disciple has thus understood the unwholesome, [and] the root of the unwholesome, the wholesome, and the root of the wholesome, he entirely abandon[s] the underlying tendency to lust, [repeats, correcting "abandoned" to "abandons" "he entirely abandon[s] the underlying tendency to lust"] he abolishes the underlying tendency to aversion, he extirpates [repeats "extirpates, extirpates"] the underlying tendency to the view and conceit, 'I am,' and by abandoning ignorance and arousing true knowledge he here and now [repeats "here and now"] makes an end of suffering. . . .

I think this is really important teaching. If we, if we can avoid, harmful, ten unwholesome actions of karma, and practice ten, wholesome practice, that means we are free from three poisonous mind, then here and now we put an end to suffering. This is, he said,

In that way too a noble disciple is one of right view, whose view is straight, who has perfect confidence in the {Dharma} [Dhamma in text], and has arrived at this true {Dharma}."

So, this is a perfection of Dharma. So, from this kind of teaching, you know, to obtain Buddhahood, is not, you know, in the future, as far as forever, but

when we do some wholesome actions, being free from three poisonous mind, right here, right now, we are [word unclear, "coursing"?] within true Dharma.

[Student E]: What is the name of that sūtra?

Okay. Here is the book. Sammaditthi Sutta. S-a-m-m-a-d-i-t-t-h-i Sutta. This is from Majjhima Nikāya.

[Student F]: Is that Right Views?

Pardon?

[Student F]: Right View?

Pardon me?

[Student F]: In English, Right View?

Yes, in this translation, it's said, translated as right view. Page? Page 132 of the, you know, big translation of the Majjhima Nikāya entitled The Middle Length Discourse. So, this teaching of the path of ten good actions is very important in early Buddhism. And ninth of the ten perfections or virtue of *okesa* is,

Ninth, the kashaya is itself like a fertile rice paddy, because it enables us to grow in the {buddha} bodhisattva way.

Here the sūtra says, before in number seven we are [tape flip] rice paddy, or *okesa* allowed us to become a rice paddy, but here it's said *okesa* itself is rice paddy, and we are like a plants, or rice, so we are planted when we wear *okesa*, we are planted in the fertile rice field. And, when we keep practice, and grow and mature, we produce the fruits, or grain, of Dharma. That is the idea. And ten is,

[Tenth], the kashāya is like armor, because it [says "I'm sorry" and repeats "because it"] prevents arrows [repeats "arrows"] poisoned with delusive desires from harming us.

You know, as, you know, there's a famous story, you know, we are all shot, shot with poison arrow, poisoned with three poisonous minds: greed, hate or anger, and ignorance. But this sūtra says this *okesa* is a armor to prevent the poisoned arrow to shoot us. So, this is a protection. Those are ten merits of *okesa*. And the quotation continues,

Chikō [Jnanaprabha]! You should know that, because of these causes and conditions, all buddhas in the three times, pratyekabuddhas and sravakas, pure [repeats pure] home-leavers put on kashāya on their bodies.

So not only bodhisattva, not only Buddha, but all Buddhist, all three types of Buddhists, including sravakas and pratyekabuddha, bodhisattva, and Buddha, all wear *okesa*. And, so,

All the three types of sacred people sit together on the jeweled platform of liberation.

"Platform of liberation" is, of course, zazen. So when, this is, I think why Sawaki-rōshi said, "shave our head, put on *okesa*, and sit in zazen, that's it."

They hold the sword of wisdom, subdue the demon of delusive desires and enter together the various realms of Nirvana that have only one taste."

This is really interesting. There are many different realms of *nirvāna*. So, *nirvāna* is not only one, there are different realms of *nirvāna*, but the taste of *nirvāna* is one. That means, you know, depending upon where we are and who we are, the taste, the way we experience *nirvāna* is different but the taste of liberation is the same, one taste of Dharma.

At the time, World Honored One speaks again in verse:

“Bhikṣu Chikō [Jnanaprabha]! Listen carefully. The great robe of happiness-field has ten excellent merit[s].

And as, usually in the sūtra appears the prose section and verse section.

And within the verse, the, almost the same thing repeated. So, this is a repetition of what is, the sūtra said, so let me just read. And this is the part we chant for the noon service as a *Okesa Sūtra*, so you are familiar with these, this verses. Said, the translation is slightly different. “The Dharma robe,” Okay, [starts again, including the numbers].

1. The dharma robe cuts off the disgraceful behaviors of the world, fulfills the sense of shame and give birth to the rice paddy of happiness.
2. It enables us to be apart from cold and heat, poisonous insect[s], keep our bodhi-mind solid [repeats “keep our bodhi-mind solid”] and attain the ultimate awakening.
3. It manifests the form of home-leavers, and enables us to cut off the five mistaken views and to practice true dharma.
4. When we venerate and make prostrations to the treasure banner of kashāya, the happiness of King Brahma will be produced.
- [5.] When wearing kashāya, the Buddha’s children should image [imagine?] that their bodies ([covered by kashāya]) is like a stūpa, then it produces happiness, eliminates wrong deeds and allows us to be born in the human or heavenly realm.
6. If we take an authentic form and fully express respect, we are a true shramana. Our actions will not be defiled by worldly dusts.
7. All buddhas praise the kashāya as a fertile rice paddy and consider it as the highest benefit for all living beings.

8. The divine power of kashāya is wondrous; it enables us to plant the practice ([that is the seeds]) of awakening.

9. The sprouts of the Way grow like seedlings in a rice paddy in spring. The wondrous [repeats "wondrous"] result of awakening is like the fruits in autumn.

10. It is a true armor as hard as a diamond. Even the poisoned arrow of delusive desires cannot penetrate it to harm us."

Now I have briefly praised the ten excellent merits. Even if I continue to expound it extensively for many *kalpas*, I would not reach the end.

That means not only, not limited only in these ten merits. There are numerous, infinite merits in this kashāya. And the Sūtra continue a little more.

If a dragon puts on even one strand of kashāya, it would be able to escape from becoming the prey of a garuda.

In the one sūtra, entitled *Kairyūō Kyō*, "*Kairyūō*" means "Ocean Dragon," or "Dragon in the Ocean" Sūtra. Said dragon, dragons are powerful animals, still dragon are eaten by a big bird called garuda. So, a king of dragon visited Buddha and asked Buddha's help. Then Buddha gave a piece of *okesa*, then told to the dragon king, if, how can I say, give each strand of *okesa* to all the dragons, then they will be, avoid to be eaten by garuda. That is a story in one sūtra. And it's interesting. In the next sentence,

While crossing the ocean, a person who has this robe would have no fear of any disaster caused by dragon, fish or demons.

So, dragon cause disaster. When we read this kind of, you know, [laughs] teaching in the sūtras, you know, because I am not so good Buddhist, I have

a question. [Laughs, laughter]. What would Buddha do if garuda came to Buddha and asked, because of the kashāya we have no food [laughs, laughter]. We are starving. Maybe Buddha give another piece of kashāya to garuda, then what happens [laughs, laughter]? Both, you know, dragon and garuda has, you know, piece of the kashāya. What happens [laughs, laughter]? I had that same question when I first read the Sūtra of Avalokitesvara [25th chapter] from the Lotus Sūtra. You know, when you know, kind of a two group of people are fighting, and Buddha or kashāya help one group of people, what happen to the other group of people? [Laughs.] So, I don't take so seriously about this kind of teaching.

[Student G]: It could be metaphors.

Oh, of course. Of course [laughs].

Even when thunder roars and lightning strikes as if the heaven is angry, a person who wears kashāya would be without fear. If a lay person personally hold[s] kashāya, any harmful demon cannot approach the person.

But, this is not so funny, I mean it's not really a joke. I mean when I read Kishizawa-rōshi's and Hashimoto, not Hashimoto-rōshi, but [not] Hashimoto-rōshi, Kamatani-rōshi's lecture on *Kesa-kudoku*, they told that, in Japan during the war, Buddhist nuns who had a old piece of kashāya, *okesa*, cut it into small pieces and gave to the soldiers as a kind of a, what do you call it, talisman. That kind of, how can I say, belief came from this sūtra, but if those Japanese soldiers are protected by *okesa*, then go to the battlefield and they, you know, win, that means they kill other people. This is not really a joke, so what is the right thing to do? If, you know, fighting or conflict,

conflict are happening what the person who has *okesa*, wear *okesa* should do? I think this, we are in the same situation right now. You know, there are, you know, in many places in the world people are fighting and conflict, you know, each other. And what is the right way to offer as a person who wear *okesa*? If we help one side of the people then that means our *okesa*, you know, kind of harm the other side. So what should I do? I think this is kind of a really important *kōan* to us. Let's see, next sentence.

If a person has aroused bodhi-mind and aspires to become a home-leaver, leaving the mundane world to {become, to} practice Buddha Way, all the demon's palaces in the ten directions will quake and tremble. This person will immediately verify the body of the Dharma King.

So these are the quote from that sūtra about the merit of *kashāya*. Next paragraph is Dōgen-zenji's comments on this quote.

[49] These ten excellent merits extensively include the various virtues of the Buddha Way.

We should clearly study all the virtues appearing in both prose and verse.

Do not promptly set them aside after having read it once.

So, Dōgen-zenji encourage us to read these ten merits of *okesa* very carefully and examine what these, each of ten merits means to us. So, he said this is really important teaching.

We should study paying sustained attention to each and every phase.

What this means to us, in our actual practice, in our daily lives, what these ten merits means. I think these ten merits, ten merits or virtues, and also the, you know, Dōgen-zenji quote the five sacred virtues from another sūtra.

Those virtues is not something we can receive. We can benefited but I think other, when we wear *okesa* we are the part of the *okesa* so we need to practice and do activities in the Way, you know, Buddha's vow, when he took five hundred vows to help living beings in this world of patience, or world of suffering. So, we should take, succeed Shākyamuni Buddha's vow.

These excellent merits are actualized simply by the virtue[s] of [the] *kashāya*, not by the power of the practitioner's long and intensive endeavor.

This is really kind of interesting and probably important. That means, as a common sense, specially in Japan, you know, the Pure Land Buddhism is called "other power" Buddhism, and Zen is considered to be the self power practice. But, at least according to Dōgen, Dōgen-zenji, our practice is not a self power practice. Our prac [partial word] practice can be done because the merit or virtue of *okesa*. And not only *okesa* but virtue of *ōryōki*, and virtue of *sūtras*, and virtue of, of course, Buddha, and virtue of Dharma, and virtue of sangha. You know, we can practice because of the support from all those things. So, there's no self power practice in Zen, at least in Dōgen-zenji's teaching.

The Buddha said, "The divine power of *kashāya* is wondrous."

I don't know where this saying of Buddha came from. I couldn't find the source.

It is something that cannot be measured or[
]comprehended . . .

There's a space between "or" and "comprehended."

by either ordinary people or wise and sacred people.

That means there is no ways to observe and measure, and evaluate because we are part of it. As Dōgen-zenji said in the poem of Mount Lu, we cannot see the true face of Mount Lu because we are already in the mountains. We are the person in the mountains so there is no way to measure as a object. But our practice is to live with all beings within that mountains. And,

As a rule, when we immediately verify the body of
Dharma King, . . .

The Dharma King refer to Buddha.

we wear kashāya without fail.

From the ancient times, there have been none who
verified the body of the Dharma King without wearing
kashāya.

So, he, Dōgen-zenji put very much emphasis on wearing kashāya or *okesa* but again we have to be careful that kashāya refer to, of course. this particular form of robe, but also kashāya means this entire network of interdependent origination. So when we read this kind of sentence we have to see from two sides. Dōgen is always saying, even within one sentence, it's, you know, how can I say, communicate, or express two sides, with that same thought, so we have to be really careful.

Well it's 11:00 o'clock. Next part, until page fifty-seven, Dōgen-zenji again talks about the material of *okesa*. And it's almost a kind of a repetition what he said before. But here Dōgen-zenji quote Middle Āgama Sūtra. Āgama is name used in China, as, no, no, Āgama is Sanskrit. *Agon* is Chinese. That refer to same as Nikāya in Pāli. So these are translation of early Buddhist sūtras. And I think this quote, quotation is important so I talk

only on this quotation from Āgama Sūtra. Page fifty-three, paragraph fifty-one. It said,

[51] The Middle Āgama Sūtra says:

“Next, Wise Friends! Suppose there is a practitioner whose actions of body are pure and yet whose actions of speech and thoughts are not pure. If a wise person sees such a practitioner and feels disgust, the disgust needs to be removed.

Wise Friends! Suppose there is a practitioner whose actions of body are not pure and yet whose actions of speech and thought are pure. If a wise person sees such a practitioner and feels disgust, the disgust should be removed. How should it be removed?

Wise Friends! It should be done in the same way as a forest monk who finds and holds on *funzō-e*.

Suppose a monk finds worn cloth, discarded in the rubbish heap, stained with feces, urine, mucus, saliva or other impurities. He picks it up with his left hand and stretches it out with his right hand, tears it up and takes the parts not stained with feces, urine, mucus, saliva, or other impurities and the parts that have no holes.

Wise Friends! In the same manner, when you see a practitioner whose action of body is not pure and yet whose actions of speech and thought are pure, do not think of the impure actions of his body.

Just think of the pure actions of his speech and thought. If a wise person sees such a practitioner and feels disgust, the disgust should be removed in this way.”

This is a Buddhist teaching, Shākyamuni Buddha’s teaching from Āgama. Dōgen-zenji quote this part, this teaching, to show how forest monk picked up *funzō-e*, or discarded rags, from rubbish heap. But this teaching of Buddha about, you know, how to remove disgust to the people, or practitioners, whose some part of actions are not pure, I think is important also.

As I said, the Buddhist Sangha is called Great Pure Ocean Assembly. So, anyone, any water from any river become one ocean water. There's no division or separation. That is a metaphor for Buddhist Sangha. People came from different backgrounds, and each one of us has different characteristics, possibilities, and good or strong points and weak points, and none, none, none of us are perfect. So, there's some weak points.

And this is Buddha's teaching, as we, you know, as you read some part of the Vinaya. There are, you know, at least one section of Vinaya Buddha called his monks as "foolish men" [laughs]. I'm kind of glad that there are foolish men in Buddha's sangha [laughs, laughter], because we are foolish, we can be part of the sangha. So, it's really easy to find inferior part of any people. I mean, we are stained in certain ways, particular ways, each one of us in different ways. And we often feel disgust, or hatred, or anger toward that part of any person. But impor [partial word], and that is I think the main reason for disharmony in Buddhist sangha anywhere, in India, in China, in Japan, and in America. Even today we have the same kind of problems as the Buddha's time, so we are glad, I mean, we are fortunate, to find this kind of teaching because Buddha had the same problems [laughs].

And I think important point in this teaching is that the disgust, or anger, or hatred the wise person have, feel against people who has kind of a twisted karma, that disgust, or hatred, or anger, should be removed. Because those things, disgust, anger, hatred, stain ourselves, not that person. You know we think those anger, or hatred, or disgust is caused by that person. So, if we remove that person, our disgust, anger and hatred

disappear, but that is not true. Even this person get out of the sangha, the anger is still here. Disgust and hatred is still here. It's not really caused by that person. So we should learn, that is what Buddha is saying, we should learn how to remove the disgust, anger, hatred, our hatred.

We don't, when we have hatred, or anger or disgust toward other people we don't think we are twisted, we are impure. When we judge other people we think we are okay, but they are problem [laughs]. They are problematics, but I'm okay. That is a problem, I think. So, I think disgust, hatred, anger, stain ourselves. So those things are not a problem of that person, but a problem of this person. We should really learn how to remove the anger, disgust, hatred, within ourselves. And we can, only person who can remove our own disgust, hatred, and anger. That person, cannot, you know, clean our karma. So, we have to work on it. That is our practice.

And what Buddha taught I think is really wonderful. He said, like, you know, back when forest monk make *okesa*, they find stained, there's no fancy, clean cloth, material is discarded in the rubbish heap. Anyway, somehow, it's stained, like us. So, that's why Dōgen said we are like *funzō-e*. We are somehow, somehow stained in certain ways, each one of us, without any exception, probably except Buddha. But, somehow, as Buddha said, when we pick up the material, you know, with both hands.

I think this with both hands is important. If we only have one hand we cannot work with this half-stained rag. We need both hand. And we, as the material of *okesa* we can only use the relatively clean part and we have to cut off the really stained part. And I think that is what we should try with

ourselves. We are the *funzō-e*, and we, and we need to be, you know, part of *okesa*. In order to do so we need to make effort to cut off the stained part of ourselves. So, we really think, consider ourselves as *funzō*, you know, discarded rag. That means that has no market value. That means no attachment to this body and mind. Otherwise we cannot be the part of *okesa*. And in order to do so we should cut off, or get rid of, the really stained part by ourselves. And when we, you know, encounter with other people, we try to see only the relatively unstained part of that person, and forget about stained part of that person. That is the Way, you know. First, monks, you know, collect the material of *okesa* and that is the way, I think, we create sangha as a Pure Ocean Assembly. I think this teaching of Buddha is important to understand what *okesa* is and what our sangha is also. So I talk on it and the rest of what Dōgen says until page fifty-seven. I think he is already mentioned before [garbled ten seconds] page fifty-seven [blank from this point].

Initial transcription entered into file by Kaaren Wiken who attended the *Genzo-e* and was also able to add notes about actual events.

First review for correction to verbatim by Jean Selkirk.

Yuko Okumura listened to all the talks, answering questions and providing corrections including macrons for Japanese words. Minor edits she made in the process are not identified.

Jean Selkirk then input the corrections.

Shōhaku Okumura
GENZO-E RETREAT
San Francisco Zen Center
Friday pm., February 3, 2006 #14/14

Okay. Good afternoon everyone. [Audience responds, "Good Afternoon"]. Page fifty-seven. In the middles of page fifty-seven, it says,

The Third Chapter of Shōbōgenzō {or} (True Dharma Eye Treasury); *Kesa-kudoku* (Virtue of Kashāya)¹

To me, this is the [sounds cuts out for one or two words] chapter. So the rest of the, rest of this writing is a kind of a forced script. But at the end of page sixty, Dōgen-zenji write the date he wrote this chapter. Anyway let me read this forced script. This describe Dōgen-zenji's [sounds cuts out for a few words] in China.

[55] {When} [reads "when instead of "while"] I was staying in Song China, when I practiced on the long platform [in the monks' hall], I saw the monks next to me, at the end of morning zazen each day, hold their kashāya {or *okesa*} respectfully and place it on the top of their head, doing *gasshō* to venerate it, and quietly reciting a verse.

Dōgen-zenji went to China in 1223. And so, when he had this experience, he was maybe twenty-three, twenty-four, so he was still very young. So, probably, you know, this is very beginning. He, after his practice in China, he, he found that the monks next to him put the *okesa* on their, on

¹ Material in brackets in the printed text which is read by Shōhaku is within parentheses in this transcription ([]). Material in parentheses in the printed text which is read by Shōhaku is in parenthesis (). Additions to text spoken are in { }. Additions/corrections are in usual brackets [] which may either be a correction to the text or to the reading of it.

the top of their head and recite this verse. The verse is the one we chant each morning. That is in Japanese,

*Dai sai gedap-puku
Musō fuku den e
Hi bu nyorai kyō
Kō do shoshu jō*

My English translation is, probably I already read it this morning. He, he mentioned this verse three places in this writing. He said,

How great the robe of liberation is!
It is the formless robe and the field of happiness.
Respectfully wearing the Tathagata's teaching,
I vow to save all living beings.

[Sounds cuts out for a few words] . . . the verse, I don't think I have to explain.

[56] At that time, I felt that I had never before seen such a gracious thing. My body was filled with delight, and tears of joy silently fell and moistened the lapel of my robe.

So he was very moved. Often Dōgen-zenji was considered kind of a very intellectual and logical and almost cold, [laughs] [sounds cuts out for a few words] but when we [sounds cuts out for a few words] go through his writing about his own personal experience, he was almost emotional person. We can see another aspect of Dōgen-zenji's personality.

This is because when I read the Āgama Sūtra . . .

Āgama Sūtra is a Chinese equivalent of Pāli Nikāya.

[repeats "Āgama Sūtra"] long ago, although I found the description of respectfully placing kashāya on the head, I had not be[en] able to clarify the form of how to do it.

So even though he read about this, you know, veneration of *okesa*, but he couldn't find how to do it. But when he went to China, monks in the monastery did every morning. That's why he was so moved.

At that time, I saw it with my own eyes. I was filled with joy and thought to myself, "How sorrowful! In my homeland, {that mean Japan} [repeats "In my homeland,"] I never had a teacher who taught this, and I never had a friend who encouraged me to do this.

How regrettable it is that so much time was[]wasted!

Again, there is a space between "was" and "wasted." I'm not a good typist.

How sad! Now I am seeing and hearing it.

Seeing what the monks did, venerating *okesa* and chanting the verse.

[Repeats "and hearing it"] I should rejoice for the good karma from my past lives. If I had vainly stayed in my homeland, how would it have ever been possible for me to sit next to the sangha treasures who have received and are wearing the true buddha's robe?" I had a mixture of extreme joy and sadness that made me shed thousands, ten thousands flows of tears.

[57] At the time, I vowed to myself, "Although I am unworthy, by all means, I will become a legitimate heir of buddha dharma, correctly transmit the true dharma and, out of compassion to the people in my country, . . .

That means Japan, people in Japan.

I will enable them to see and hear the robe and Dharma that have been authentically transmitted by buddha-ancestors."

So, when he was in his early twenties, first he, he saw and heard, you know Jap, [partial word] Chinese monks, venerated their *okesa* and chant this robe

chant, he took a vow to, you know, become a legitimate dharma heir of this lineage and transmit this *okesa*, or Buddha's robe to Japan to allow Japanese people to share the same practice.

My vow at that time . . .

When he wrote this, he was forty years old. So it was almost twenty years later. So,

[Repeats "My vow at that time"] was not in vain. Now there are many bodhisattvas, both home-leavers and householders, who have received and maintain the *kashāya*.

So after he came back from China to Japan and started his own sangha, first when he wrote this he was still at Kōshōji, not Eiheiji. He gave precept and also *okesa* to both priest or monks and lay people, it seems. And so, in, in his sangha, in his assembly, there are many monks and also lay people who wear *okesa*. So he said,

I am so glad about this.

People who have received the *kashāya* should place it on the[]head . . .

Again, there is a space between "the" and "head."

to venerate it every day and night. The virtue should be especially excellent, most excellent.

There are causes and conditions of seeing and hearing one phrase or one verse ([of Dharma]) through trees and stones.

This, "seeing and hearing one phrase or one verse ([of Dharma]) through trees and stones" refers to Jātaka story. Not a Jātaka story, but this story appeared in the Mahāyāna Parinirvana Sūtra.

This is a story about bodhisattva who practiced in Himalaya. He was practicing by himself, and he, excuse me, he was searching the Dharma, of course, and one time he heard the verse, in Japanese, *shojō, shogyō mujō shohō*. I forget, [laughs] I'm sorry. *Shogyō, mujō, zeshū meppō, shō metsu metsu, i jaku metsu i raku*, is the second half, anyway, it says, everything is impermanent. Pardon?

[Student A]: Everything changes.

Yes, of course. Thank you. [Laughs, laughter.]

But he's, thought, that is not the concrete, I mean complete teaching. So he thought there must be another half. So he was looking for who recited that verse, and he found, the word we [use] is, Rasetsu². Rasetsu, I don't know what in English Rasetsu. It's like a demon really or monster. And he ask to the monster, could you recite another half, second half of that verse. But the monster said, "I cannot, because I'm hungry, [laughter] I'm too hungry to chant the verse." So the bodhisattva said, "I'll feed you later [laughs, laughter] if you teach me the second half of verse. And, so, what do you want to eat." The monster said, "I only eat human flesh and I only drink human blood." Then the bodhisattva said, "If you teach me the verse I'll offer my body, so please chant, recite, the second half of the verse." So the monster, you know, chanted the second half of the verse, *shō metsu*

² 十羅刹女 (じゅうらせつによ)

RASETSU. Hindu demons, the Rasetsu torture and feed upon the flesh of the dead (those who were evil while living); the Rasetsu became guardian deities once they were introduced to Buddhism. One of the names of Kariteimo.

羅刹女 or 羅刹天 <http://www.onmarkproductions.com/html/kariteimo.html>

metsu i jaku metsu i raku. Do you know the English? [Laughs.] Okay. How can I take this off? [Moving microphone so can go to board.]

[Speaking slowly as writes characters then words.] *Shō metsu metsu i jaku metsu i raku.* *Shō metsu metsu i jaku metsu i raku.* "Shō" is "arising, [spells partly] a-r-i-sing and "metsu" is perishing. So things are arising and perishing, coming and going. That is impermanence means. And all conditioned dharmas arising and perishing. And, this *metsu* [second *metsu*] is same, same word, perishing, that means, *shō* and *metsu* perishes, and "i" is "have perished." So, *shō* and *metsu*, they are arising and perishing, perished, have perished, that means no arising and perishing. That is, nothing arises, nothing perish. That is what the, it is said in the Heart Sūtra. You know, *fu shō fu metsu.* *Fu, shō, fu shō fu metsu* means, no arising and no perishing. No defilement, neither defile nor pure, neither increasing nor decreasing. This is what the Heart Sūtra says, so this is the same thing. *Shō* and *metsu*, or arising and perishing, is perished, is gone.

And that "*jaku*," this *metsu* is the same *metsu*, and *jaku* is, what is *jaku*. Serenity or calm, silence, serene, *metsu*. So, the perishing of arising and perishing, is, what is the word, not silence, serene, serenity. That serenity after arising and perishing is perished. That is called *raku*. *Raku* is opposition of "*ku*." "*Ku*" is suffering or [in Sanskrit] *dukkha*, so "*raku*" is *sukka*. *Sukka*? What is *sukka* in English? Happiness, pleasure, joy. This was the second half of the verse.

When, when the bodhisattva heard this second half of the verse, he asked to the monster to wait for a while before being eaten. And he, with his

blood, he wrote this verse on the tree, everything around there, on the trees and rocks, to allow other people later can see this truth from the trees and the stones. And after he finish writing this poem on the trees and stones, he said, "Now I'm ready, (you know). You can eat me." Then the story, this is a story, of course [laughs, laughter]. The story said, the monster was Brahma. So when he, instead of eating, he, I mean, the monster become the appearance of Brahma and, how can I say, what happened. I forget. But anyway, that is the end of the story.

So, this expression, Buddha's teaching, or Dharma, can be, "hearing and," "seeing and hearing one phrase or one verse ([of Dharma]) through trees and stones." Because of that bodhisattva's offering his life and leaving the truth of this verse on every trees and stones, we now, we can see the truth of this verse through the trees and stones and everything. That means, each and everything we see in the nature is what is showing us this truth.

So when we see the trees, flowers, or birds singing, we can see this teaching. So, we don't really need to read or study, you know, Buddhist texts, to understand this truth. Actually this, you know, the things, or teachings written in sūtras or Buddhist scriptures is just a copy of that actual, actual living reality that is impermanent and changing, and yet everything is within serene *metsu*. What is *metsu*? Maybe serenity is enough. Everything is serene. Everything is before perish [partial word] arising and perishing, and yet everything is arising and perishing. That is a truth of kind, seeing the reality from two side. Arising and perishing, coming and going, and not

arising and not perishing, never coming, never going, always here. That is the same understanding of Dōgen that we should see things from *u* and *mu*, and *usō* and *musō*, form and no form, or *u busshō* and *mu busshō*.

[Student A]: [Inaudible]

Okay.

[Student A]: Could one bring the two aspects of the truth together and say that impermanence is serenity, or is that [two words unclear, maybe self-evident]?

That is what Dōgen is saying, I think. So,

To see and hear them . . .

“Them” mean the truth or reality, Buddha or Buddhist teaching showed us.

[Repeats “To see and hear them”] is not limited to the nine realms ([the six realms of samsara, and realms of sravaka, pratyekabuddha and bodhisattva{s}]).

So, that means this reality, this truth is not limited only within the realms of living beings. Even trees and stones express and experience the same reality. So, reality is all over. And yet,

The virtue of authentic transmission of kashāya must be difficult to meet throughout the ten directions.

Even though the reality of all beings, reality of impermanence and egolessness, is, we can see from everything, in everywhere, but encounter and receive the transmission of authentic *okesa* is very difficult. We need to find a teacher who transmitted the *okesa*. So,

Even if we wear it only one day [repeats "only one day"]
or one night, the virtue . . .

"The virtue" of wearing *okesa*.

must be most excellent, most superior.

So, he was really, how can I say, believe this preciousness of receiving *okesa* and wearing *okesa* and reverating *okesa*. So this is nothing to do with his philosophy, this came from his heart, and his experience and almost his emotion. And he tried to, you know, transmit this *okesa* and within his lifetime he had many disciples and lay student who wear the *okesa* so about that he was happy.

You know, because of his vow he took in China when he was twenty-three or four years old, still, you know, almost 800 years later, we still chant the same verse and we still venerate *okesa* in the same way. So our practice is really the continuation of Dōgen-zenji's vow. And Dōgen-zenji's vow about *okesa* came from Shākyamuni Buddha's vow about *okesa*. He, Dōgen mentioned in this writing, the, you know, five sacred virtue or merit of *kesa*, from *Hi ge kyō* or the Mahākarunā Pundarika Sūtra. So, Dōgen-zenji, you know, succeed his vow from the Buddha. And so, when also if we consider ourselves as Dōgen-zenji's disciples or student, we also need to succeed his vow and continue this tradition. That is what he wanted to say throughout, you know, this writing. So he's asking to us, to continue his vow. And there's one more paragraph or two more, that says,

[58] In the tenth month of the seventeenth year of Katei (Jiading) era of the Great Song China {that is} (1224), there were two Korean monks came to Kaigenfu [doesn't read "Qingyuan"].

That is a name of where Dōgen-zenji practiced at Mt. Tendō or Tiantong.

One was named Chigen [doesn't read "Zhizuan"] . . .

"Chigen" is Japanese and "Zhizuan" is Chinese pronunciation. Probably we should find a Korean pronunciation of these peoples' name but I cannot find, so if you know, please let me know.

and the other [doesn't read "Keiun (Jingyun)"].

Another person's name is Keiun or Jingyun.

These two monks eagerly discussed the meaning of Buddhist scriptures, and they were also men of letters.

So they were very intellectual people, they know much about Buddhist teachings.

However, like lay people, they had neither kashāya nor eating bowls.

So they didn't have *okesa* or *ōryōki*.

How sad! Although their form was like that of a monk, they did not have the dharma of bhikṣu {or monk}. This is probably because they were from a small, remote country.

Same as Japan. You know, at that time, China was the center of the world. And smaller countries around China are called barbarians by Chinese people. And yet that was true in a sense. As a civili- [partial word] as a level of civilization. You know, Japanese people learned almost everything from China at that time.

When Japanese people who have only the form of monks visit other countries, they must be the same as Chigen {or} [doesn't read "Zhixuan"] and his friend.

So, he wanted to promote using the correctly or authentically transmitted *okesa* in Japan.

[59] Shākyamuni Buddha venerated kashāya and never set it aside for twelve years.

It's said, right after Shākyamuni Buddha left the palace, so even before he attained buddhahood, somehow it said, "Jushin." "Jushin" is a god of a tree, somehow gave the kashāya to Shākyamuni. It's a kind of strange if we think logically, because it was before the kashāya was made [laughs]. But somehow, the kashāya from Kāshyapa Buddha was given to Shākyamuni by a god. And while he was practicing by himself, before attain buddhahood, he always put on that robe. So, and it is true that after he had, I mean Shākyamuni had his sangha, and invented and created kashāya, rest of Shākyamuni Buddha's life, he continued to, you know, wearing kashāya. So,

Because we are his distant descendants, we should study ([and follow his example]).

So, Dōgen want to follow Buddha's example and continue to wear *okesa*.

To turn our head away from vainly worshipping heaven, gods, kings, and ministers for the sake of fame and profit, and to dedicate ourselves to veneration of the buddha robe is our joy.

So, in this last sentence, he said the changing or transforming the system of value, you know, from worshipping worldly things "for the sake of fame and profit," if we venerate this kashāya made out of materials without any market value is, as a system of value, this is opposite. But to venerate something valueless, valueless means priceless, we cannot value, we cannot

measure, we cannot put a cost, price on it, is most precious. So, that "is our joy."

So our practice as a Buddha's students is make this transformation of our system of value. What we worship, or, or venerate, I, I don't know worship and venerate is the same thing or not, but we venerate something that has no market value. That is our life. We cannot buy our life, so we have to value and venerate our life. Not only our life as individual, but our life can exist or can continue to be because of the connection, interdependence with all other beings. So, to venerate our life means to venerate this network of interdependent origination. That is how we as a person in the mountain live with together with all beings within the mountain. And we venerate, you know, this network. That is, I think, basic teaching of Buddha and Mahāyāna Buddhism and also Dōgen.

Well. I'm done. [Laughs, laughter.] Please.

[Student B]: What do you think he means when he says, "never set it aside for twelve years." Because he taught for forty-five years.

I think this is until he attain buddhahood after he left home. It's said he practiced, historically, this is not really true, but first six years he practiced kind of meditation and ascetic practice. And next six years he practice by himself. Historically this is not true, but that is a kind of a story. Okay? Please.

[Student C]: When he says the [last line of *Kesa-kudoku*] "Presented at Kan'on Dōri Koshō," was it presented like as a lecture or was it delivered as a written document that the students would read.

I,

[Student C]: What does "presented" mean?

I am not sure, and no-one is sure. But the origi [partial word], the Japanese word Dōgen-zenji use is "*jishū*."

"*Ji*" literally means "to show" and "*shū*" is "assembly. So to, this word literally means to show or present to the assembly. And some scholars think this means he, you know, complete writings and give presentation or lecture on this writing. But there's no evidence that was true. But probably so because his writing is very difficult. Just, you know, if he just, you know, read it [laughs], probably not many of his student understood. So I think he showed and read with his explanation. That is my guess. Okay? Any questions, please?

[Zenkei Blanche Hartman]: Is this a first for you, is the first time you've completed a text when you've done a *Genzo-e*? [Everyone laughs.]

Maybe so. Actually, I cheated. [Laughs, more laughter]. Well, I, we have thirty, thirty more minutes. Please.

[Student D]: Of all the works of Dōgen, . . .

Uh hmm.

[Student D]: . . . is this because, you know, "Being time" [*Uji*] and those, is this the most simple, not, not less profound but most basic one that he had?

Well, in *Shōbōgenzō* there are another chapter or fascicle, similar quality as *Kesa-kudoku*, such as *Senjō*. *Senjō* means, what is *Senjō*,

purification or washing. In that writ [partial word] chapter he describe how to use toilet. And in *Senmen* he described how to wash our face and how to brush our teeth. These are the, kind of same quality with *Kesa-kudoku*. It's very, he is desc [partial word] teach very concrete actions.

[Student D]: They, those were designed so that you wouldn't disturb the other monks, right? If you were living by yourself, . . .

Uh-hmm.

[Student D]: . . . you wouldn't really need to know how to do those sort of things because you wouldn't be bothered by those. [Everyone laughs]. So the, you're not going to disturb anyone because you're by yourself.

Uh-hmm.

[Student D]: I guess, living with large groups of people, . . .

Uh-hmm.

[Student D]: . . . you can always find lots of faults with each other, right, so in order to minimize that, . . .

Uh-hmm.

[Student D]: . . . it would be best to have a standard operating procedure.

Yes. And those, the way how to those things within the community, Zen community or, or monastery, have, is also important part of transmitting Dharma. Because Dharma is not simply a kind of psychological awakening, or intellectual understanding. But that, what the Buddha taught, and what

Dōgen-zenji wanted to transplant to Japan, Japanese soil, is not simply awakening as a psychological experience, or intellectual understanding, but that, what the Dharma he wanted to transplant to Japan is a kind of a style of life, life-style, based on awakening and understanding of Dharma. We need to live in certain ways. That was, I think his intention. So, this kind of very concrete teaching, how to use *ōryōki*, how to cook in the kitchen, for *tenzo*, and how to wear clothings, and how the clothing, the robe should be, not simply a form that is less important than the, than a kind of awakening experience. We usually think that is most important in Zen practice, but in Dōgen-zenji's teaching, that is not. Important, most important and basic thing is to live together with other people in the sangha in har [partial word] peace and harmony, following, not following, based on our awakening and zazen practice and our understanding of Dharma. So, community life based on dharma is what Dōgen-zenji want to introduce and established in Japan. Does it make sense?

[Student D]: Oh yes.

Okay. So, we have about twenty-five, thirty minutes. So I'd like to talk about *nyohō-e*. Please.

[Student E]: That's what I was going to ask you.

Maybe twenty-five minutes is not long enough because I have to talk about the entire history of Sōtō Zen to talk about *nyohō-e*. So, I have to make a long history into very short.

Dōgen-zenji lived 1200 to 1243 and Dōgen's disc [partial word] dharma heir is Ejō.

[Student E]: 53.

Eh?

[Student E]: 53.

1253, yes, thank you. Ejō, and Ejō's dharma heir was Tetsu Gikai. And, Tetsū Gikai is a teacher of Keizan Jōkin. And Keizan has many disciples and from Keizan's, you know, assembly Sōtō Zen spread all over Japan. Until Keizan, Sōtō Zen tradition was very small. Of course, there are more stu [partial word] disciples of Dōgen but their sangha are not so big. But Keizan lived around the early 14th century. And after Keizan, well, I don't have time to mention all their names, but from maybe the end of 14th century to, let's see, end of 16th century, so almost three hundred years, the history, no, end of 14th that means about two hundred years. In the 15th century and 16th century, Japanese, Japan was kind of a, in the stage of [tape flip] disorder, or confusion. That age was often called Sengoku-jidai, that means warring state age. Japan was divided into small countries and they fought each other always for almost two hundred years. And, so-called Tokugawa shogunate was founded in the beginning of 17th century. Until then, about a few centuries, the history of Sōtō Zen is not clear, although during this time Sōtō Zen spread all over Japan and by the time of, beginning of 17th century, Sōtō school it's said, has fifteen thousands temples, fifteen thousand. Right? *Ichiman go sen*. Fifteen thousand. And still, even today Sōtō Shū has about this number. A little less.

But the history of Sōtō Zen is not clear and we don't find any important teachers during this, about two hundred years. So traditionally we

consider this two hundred years a kind of a dark age. Nothing important happened even though Sōtō Zen quietly spread, spread all over Japan. And, and yet, after 17th century, after Tokugawa shogunate government was established, Tokugawa, the government, support and also control all Buddhist orders. And they use Buddhist temples as a kind of a, like a office, government office to check the peoples like a census, like a town, town office. And also, of course, supported financially, supported Buddhist temples. So within almost all Buddhist orders, they started to establish, re-establish the system, organizational system, and also teaching system.

And important thing in Zen tradition is around the same time, the beginning of sixteenth, 17th century, one Chinese Zen master, whose name was Ōbaku, Ōbaku Ingen came from China, to Japan because the Ming dynasty China, in China was kind of conquered by, this, in this case not Mongol, but some certain nations from north. So, some Chinese people left their home and some of them came to Japan. And these, Ōbaku Ingen was one of them. And because Ingen was a well-known Chinese Zen master, both Japanese Rinzai and Sōtō Zen monks thought Ingen's, you know, style of practice must be authentic, authentic Zen.

But, so, many of Japanese Zen monks went to Ingen's monastery named Mt. Manpuki-ji, in Uji. Uji is near, from Kyōto. In Sōtō tradition, Zen masters, important Zen masters such as Gesshū Sōko [1618 – 96], or his disciple Manzan, Manzan Dōhaku³ [1636 – 1714], and Manzan's dharma

³ See for more about Manzan Dohaku: http://scbs.stanford.edu/calendar/1999-00/dogen_zen/papers/otani.html

brother Tokuō Ryōkō, all these people are from Daijōji in Kanazawa. And Tokuō Ryōkō is one of my dharma ancestor, in my lineage. Those people tried to re-establish the teaching and prac [partial word] monastic practice in Sōtō tradition. And they thought somehow during that, during that dark age, the authentic practice is missing, lost. So he, they went to Ōbaku Ingen's monastery to learn the authentic Zen practice from China.

And, but after certain period of time, they start, they found that Ōbaku Zen, or Ingen style practice very much different from Dōgen's. So later people, criti [partial word] started criticize so-called Ōbaku Zen, the Chinese style of practice. But China, Ōbaku's influence to Japanese Sōtō Zen monastic life practice is really large. I mean, today we use *mokugyo* for chanting. *Mokugyo* was introduced by Ingen, so before that we didn't have *mokugyo*. And, I'm not sure it's true or not, but I heard that the *kyōsaku*, you know *kyōsaku*, right? is also introduced by Ingen.

So, next generation from those people, like Menzan Zuihō [1683 – 1769], or other younger people, criticized the style of Ōbaku Zen and tried to return to Dōgen. In order to do so, they studied, you know, Dōgen's writing, of course, and Dōgen's [Eihei] Shingi. And they started to compile *Shōbōgenzō* and tried to publish it, print and publish it. And that was done in the early 19th century. And the person who finally publish *Shōbōgenzō* was Gentō Sokuchū [1729 - 1807]. Is [sounding while writing] So-ku-chū. He is the fiftieth abbot of Eiheiji. And he is a, in the lineage of Tokuō Ryōkō, same as my lineage. Actually this person, Gentō Sokuchū became the abbot of Entsūji, that was founded by Tokuō Ryōkō. Entsuji in Okayama that was a

place where Ryōkan practiced. You know Ryōkan, right? Ryōkan practiced with his teacher, what his teacher's name? Kokusen. After, when Ryōkan's teacher Kokusen died, Gentō Sokuchū became the abbot of that temple. So, the lineage was kind of connected with everything. [Laughs, laughter.]

Anyway, this person Gentō Sokuchū later became the abbot of Eihei-ji. And he tried to make, return everything to Dōgen-zenji's style. So he changed the *shingi* they used to, at Eihei-ji before him, and he made *Eihei shō shingi*, his own *shingi*, following Dōgen's tradition. That is called *Eihei shō shingi*. Anyway, this person thought the *okesa* used in Sōtō community at his time was not authentic. Somehow different from what Dōgen-zenji mentioned. You know, in *Kesa-kudoku* Dōgen said we should receive correct, authentically transmitted *okesa* and we should not use the newly designed *okesa* in China. But during Gentō Sokuchū's time, they didn't know, they couldn't know, what is Dōgen's *okesa*. What is a correctly transmitted *okesa*?

So in Sōtō tradition, who supported Gentō's kind of activity to, how can I say, kind of, reforming Sōtō practice and return or restore Dōgen's practice, Dōgen's style, started to study about *okesa*. And at that time, the, in other Buddhist schools, few, not one, but few great teachers start, studied Vinaya. And because *okesa* is a part of Vinaya study, you know, they also study, studied about *okesa*. And few, most important names of those scholars in other schools, maybe it's not important, but was Hōtan. He was, he belongs to Kegon School, School based on Avatamsaka Sūtra.

And another important person is Jiun Onkō. This person was a Shingon priest, Shingon School. Do you know Shingon? Japanese Vajrayana school. And this Jiun Onkō was a great scholar, also. He studied Sanskrit and also he studied *okesa*. And he very much emphasize on the authentic *okesa*. And his tradition or school was called Shōbōritsu. Shōbō, is True Dharma Vinaya School. He studied about *okesa* and he tried to find what is the most authentic *okesa*. And he lived at a temple named Kōkiji, that's near or between Nara and Osaka. It's said this person Jiun Onkō, encouraged people to sew authentic *okesa*.

And that authentic *okesa* was called *nyohō-e*. *Nyohō-e* means, "nyo" means "thus," or "as it is," and "hō" is Dharma. So *nyohō* is, what is, following the Dharma, or being in accordance with Dharma. So, the robe in accordance with dharma is the meaning of this word *nyohō-e*. So some of the Sōtō scholar monks studied about authentic *okesa* from Jiun and Hōtan's writings. And they also studied many of the Vinaya Texts. And their effort, how can I say, was kind of a beared fruits, as are Mokushitsu, Mokushitsu Ryōyō. This person is close to the, you know, 50th abbot of Eihei-ji, Gentō Sokuchū to support his movement to restore Dōgen-zenji's style of practice. This person studied about *okesa* and he wrote a text named *Hōbuku kakushō*. [Sounds out as writing] *Hō buku kaku shō*. "Hō" is Dharma, "buku" is robe, clothing, and "kakushō," "kaku" and "shō" means to correct, correct, that means the robes people used at his time was mistaken, so we should correct the robes. And he quote many writings from Vinaya text and show this is a correct, authentic, *okesa*. This is still most important text about *okesa* in Sōtō lineage.

And Mokushitsu's student, not dharma heir, but student, was Gettan. Gettan, maybe kanji's not necessary, Gettan Zenryū. Maybe better to give you the dates. Mokushitsu's date is 1775 to 1833 and this text, *Hōbuku kakushō* is written in 1821, [repeats] 21. And Mokushitsu's student is Gettan Zenryū. His birth date is not, is not, unknown but he died 1865. And he, Gettan Zenryū wrote a kind of a commentary on this text *Hōbuku kakushō*. And he received the text of *Hōbuku kakushō* from his teacher Mokushitsu Ryōyō. And actually, this Gettan Zenryū was a teacher of Nishiari Bokusan. That's a connection with us. Nishiari, Nishiari-zenji's date is 1821 to 1910. And Nishiari Bokusan was the first person who published this text, *Hōbuku kakushō*. So, the tradition of *nyohō-e* in Sōtō lineage was transmitted through this lineage.

And these people, Mokushitsu lived in, near Nagoya. So Nagoya, Nagoya, you know Nagoya, right? Nagoya is a kind of a center of this movement of *nyohō-e*. So the tradition, movement of *nyohō-e* came to the Meiji era until Nishiari Bokusan.

Well, now I start to talk about Sawaki-rōshi. Even though the text was transmitted until Nishiari Bokusan the movement of really sewing *nyohō-e* did not become so popular. It's limited within the Sōtō Zen priest circle. Sawaki-rōshi practiced when he was young, if I start to talk about his, Sawaki-rōshi's life, it is too long, so when he was young, around, before he was twenty, he practiced with a priest whose name was Fueoka Ryōun. He was the disciple, not disciple, but student of Nishiari Bokusan. And, so when Sawaki-rōshi was still teenager, he saw that this teacher Fueoka Ryōun

wearing, wore *nyohō-e* and Sawaki-rōshi was very impressed about that *okesa*.

But, he had to go to war. He became, he was drafted, and went war, and he was a soldier for seven years, from when he was twenty to twenty-seven. And he was almost killed during the war. But somehow he survived and he graduated, as I said, he graduated only from the elementary school. He was from very humble family. So he didn't money, didn't have money. And he really wanted to study Buddhist teachings. So he start, he studied Yogāchāra teaching at Hōryūji in Nara. Hōryūji was the temple I mentioned built by, founded by Shōtoku-taishi, so one of the oldest Buddhist temples in Japan. And that was the so-called study monastery of Hossō Shu. That is Japanese Yogāchāra school. And when Sawaki-rōshi studied Yogāchāra at that monastery, so that was in his thirties, he had a chance to meet nuns.

And those nuns asked Sawaki-rōshi to give lectures about anything about Buddhism because they didn't have a chance to study Buddhism. So he, I mean Sawaki-rōshi gave lectures on Dōgen-zenji's writings. But certain time those nuns ask Sawaki-rōshi to teach about certain text. And that was the text on *okesa*⁴. And those nuns were, it said, "fourth generation from Jiun Onkō" so they, the *okesa* they were wearing was *nyohō-e*. So, because Sawaki-rōshi, he had a memory of *nyohō-e* when he was young with his first teacher Fueoka Ryōun, he, Sawaki-rōshi really wanted to study about *nyohō-e*.

⁴ *Hōbuku kasan gi*. <http://www.ic.nanzan-u.ac.jp/SHUBUNKEN/publications/jjrs/pdf/697.pdf>

And because Nara is close to Jiun Onkō's temple, Kōkiji, Sawaki-rōshi often walked to that temple and, it's said Jiun Onkō collected one thousand *okesa*. I mean he encourage his students to sew *okesa* and at Kōkiji, one thousand *okesa* was stored. And Sawaki-rōshi often visited that temple and study actual *okesa*, how to make it. And he wanted to wear the same kind of *okesa* but he couldn't find anyone who could sew for him. But one time, he, one of, a woman who came to listen to Sawaki-rōshi's lecture, said, "I can sew *okesa* like that." Her, that person's name was Kitamura Satoko. That was mentioned in the biography of Sawaki-rōshi. Anyway, that was the beginning, the first *okesa* Sawaki-rōshi was given. That was twenty-five *jō okesa*. And he said when he was pretty old he still use that *okesa*.

Anyway, since then, Sawaki-rōshi studied about *nyohō-e* extensively and very deeply. And he always encourage people to sew *okesa*. And when he started to study and practice with Oka Sōtan-rōshi, you know, he always wear the *nyohō-e*. And when he visit Shuzenji, the Oka Sōtan was the abbot of Shuzenji, and there, Kishizawa Ian-rōshi and Hashimoto Ekō-rōshi practiced under the guidance of Oka Sōtan. And Sawaki-rōshi often visited to practice with Oka-rōshi. And Hashimoto-rōshi, Hashimoto Ekō-rōshi, still he was a young monk, training monk, but he was impressed with Sawaki-rōshi's *nyohō-e* and he started to study about *nyohō-e* with Sawaki-rōshi. And both Sawaki-rōshi and Hashimoto-rōshi became famous teachers. And in Sawaki-rōshi's and Hashimoto-rōshi's lineage, we still wear this style of *okesa* called *nyohō-e*.

And, I'm not sure what is the connection, Yoshida Eshun-rōshi came to San Francisco, but Yoshida-rōshi was a disciple of Hashimoto Ekō-rōshi. And Kasai Jōshin, Jōshin-san was a disciple of Sawaki-rōshi. Please.

[Zenkei Blanche Hartman]: Jōshin-san first was a nun with a . . . Hashimoto-rōshi.

[Zenkei Blanche Hartman]: . . . with Yoshida-rōshi.

Hmm.

[Zenkei Blanche Hartman]: And then she met Sawaki Kōdō-rōshi and, well you know the story.

Yes, she change her teacher. And she became Sawaki-rōshi's disciple. Do you know what is the connection, Suzuki-rōshi invited Yoshida Eshun-rōshi?

[Zenkei Blanche Hartman]: Yes. Suzuki-rōshi had a woman student who wanted to be ordained and he'd never ordained a woman. So he sent her to Kaizenji. Katagiri-rōshi I think, told him about Kaizenji.

I see.

[Zenkei Blanche Hartman]: Because he was at Eihei-ji when Hashimoto-rōshi was [one word unclear, position?]. So he sent his student to Kaizenji where the style was, if you want to be ordained, you sit in the Buddha Hall and you sew *nyohō-e* robe until [few words unclear] you were ordained. So she was there a couple of years, and when she came back, as I understand it, Yoshida-rōshi came with her at that time because [s]he was curious about where did she come from? Who is this person wants to be

ordained as a Sōtō monk, coming from America? How did that happen? So she came to visit. And when she was here, she talked enthusiastically to Suzuki-rōshi and convinced him he should do more *jukai* and he should have people sew their own *rakusu* and he should sew *nyohō-e kesas* for all the monks that he had ordained already, which we did, and that he from then on should have people sew their own.

So it's not Suzuki-rōshi invited Yoshida-rōshi but Yoshida-rōshi came from, came with that person.

[Zenkei Blanche Hartman]: I think so.

From here. Ah-hah. So that originally that is the connection through Katagiri-rōshi.

[Zenkei Blanche Hartman]: I think so.

Katagiri-rōshi and Hashimoto-rōshi's connection. I see, I understand.

[Zenkei Blanche Hartman]: And, and then Suzuki-rōshi asked Virginia Baker, Baker-rōshi's wife, they were in Kyōto, said, please study sewing with Jōshin-san.

I see.

[Zenkei Blanche Hartman]: So she began studying with Jōshin-san and then brought Jōshin-san over here.

I see. Well, it's already time to stop talking. [Laughs, laughter.] Please.

[Student F]: Could you talk about Dōgen-zenji's *okesa*, real quick?

What?

[Student F]: Dōgen-zenji's *okesa* [few words inaudible].

Dōgen-zenji's *okesa*?

[Student F]: From that [few words unclear] was found and was [more words unclear].

Ahh, okay.

[Zenkei Blanche Hartman]: The one that's in the museum?

Yes.

[Several short exchanges in audience.]

This is a book written by my, one of my dharma brothers, whose name was Sekiguchi Dōjun. He is excellent, of course he is a monk but he is excellent scholar also. And because he was curious about the history of *okesa* in Sōtō Zen lineage, and he had a temple near Nagoya, very close with the temple of [sounds like] Okamoto Kobun, one of Sawaki-rōshi's woman disciple, and Kyūma Echū, the person who wrote those two books [about *okesa*, shared earlier in week]. So he had a chance to study about *okesa*. And he wanted to make sure the *nyohō-e* is a *okesa*, Dōgen-zenji, you know, called *shōdene*, or correctly or authentically transmitted *okesa*. So he visited many of the temples where they stored very old *okesas*. And he, how can I say, he checked more than thirty very old *okesa* in Sōtō lineage. And one of them was, you know, the *okesa* sewn by Dōgen-zenji and transmitted through Keizan to Daichi-zenji and stored in a temple in Kyūshū. He found that that was a twenty-five *jō okesa*. And usually it has lining. Twenty-five

has lining. But that *okesa* didn't have lining. So it was kind of unusual *okesa*. And he found the *okesa* was very well, what do you call, preserved. So he had a little question whether this was really sewn by Dōgen or not.

But anyway, as a, [audience mumbling] and as a result of his research on all those thirty old *okesa*, his conclusion was that the *okesa* Dōgen-zenji used is different from *nyohō-e*. [Laughter.] But our faith is *nyohō-e* was the authentic *okesa* [more laughter] Dōgen-zenji used.

So, this is very interesting. And I think we should understand this. I think that is, I mean, about the ring on *okesa*, people who studied *nyohō-e* thought the ring was started to use in the early Sung dynasty, so it was so-called newly designed *okesa*. But it seems Dōgen-zenji's *okesa* had the ring. But you know, Dōgen-zenji never discuss about the ring. So he didn't say to have ring is mistaken. But those people, as a result of their study on Vinayas, you know, the *okesa* with ring is not authentic. So, the Gen [partial name], the 50th abbot of [Eiheiji], Gentō Sokuchū decided we should not use the *okesa* with ring. So that was his decision. And since then we use *okesa* without ring except *rakusu*. But in *nyohō-e* we don't have ring. But in common Sōtō people wear *rakusu* with ring. That decision was made in early Meiji, that means, end of 19th century. So our style of *okesa*, so-called *nyohō-e* and the *okesa* and *rakusu* use, many of Sōtō priests using right now is a little different.

Well, it's already 4:30 [pm]. Any question? I hope I have another time to talk about, you know, *nyohō-e*. This is too short.

[Zenkei Blanche Hartman]: I don't know if anybody is interested in seeing a twenty-five *jō okesa*. I could bring one down. [Many in audience say "please!"]

That's good. Okay, thank you very much for your patience to listen to my English.

[Audience responds, "Thank you!"]

[Ending verses were not recorded but are provided.]

May our intention equally extend to
Every being and place
With the true merit of Buddha's Way.

SHU-JŌ MU-HEN SEI-GAN-DŌ
BON-NŌ MU-JIN SEI-GAN-DAN
HO-MON MU-RYŌ SEI-GAN-GAKU
BUTSU-DO MU-JŌ SEI-GAN-JŌ

Beings are numberless; I vow to save them.
Delusions are inexhaustible; I vow to end them.
Dharma gates are boundless; I vow to enter them.
Buddha's Way is unsurpassable; I vow to become it

Initial transcription entered into file by Jean Selkirk.

First review for correction to verbatim by Jean Selkirk.

Yuko Okumura listened to all the talks, answering questions and providing corrections including macrons for Japanese words. Minor edits she made in the process are not identified.

Jean Selkirk then input the corrections.