

# Who? What? Where? When? Why?

Uncovering the Mysteries of Monastery Objects

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Zenga by Ven. Anzan Hoshin roshi

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### **Article 1: Guan Yin Rupa**

As you enter the front door of the Monastery you may have noticed a white porcelain figure nearly two feet tall standing on the shelf to the left. Who is she? Guan Yin, Gwaneum, Kanzeon, are some of the names she holds from Chinese, Korean, and Japanese roots. The object is called a "rupa" in Sanskrit, which means "form" and in this case a statue that has the form of a representation of a quality which humans hold dear: compassion.

I bought this 20th century rupa shortly after we established a small temple, Zazen-ji, on Somerset West. This particular representation bears a definite resemblance to Ming dynasty presentations of "One Who Hears the Cries of the World".

Guan Yin, Gwaneum, Kanzeon seems to have sprung from the Indian representation of the qualities of compassion and warmth portrayed under another name; Avalokitesvara. The name means "looking down on and hearing the sounds of lamentation". Some say that Guan Yin is the female version of Avalokitesvara. Some say that Guan Yin or, in Japan, Kannon or Kanzeon, and Avalokitesvara are the same and the differences in appearance are the visible expression of different influences from different cultures and different Buddhist schools, and perhaps even the influence of Christianity's madonna. Extensive background information is available in books and on the web for those interested students.

In "Chanting Breath and Sound" our chanting text, "Kan Ji Zai" the first words in the Japanese version of the Heart Sutra "Maka Hannya Haramitta Shingyo" refer to Kanzeon. The English translation of the first word in the first line is "Avalokitesvara" in the "Mahaprajnaparamita Hridaya Sutra", the Heart Sutra. This is in accord with numerous scholars who say that the representation in material form, "rupa" or more commonly said in English "statues", of human qualities and characteristics vary; male, female, female with a thin mustache, standing, sitting, holding a child or a vase of water, including a fish or a bird.

Although rupa are a way of representing qualities available to all humans, in this case compassion and kindness, we humans seem to have a remarkably consistent pattern of placing these qualities outside of ourselves, giving them to an "other" who is "bigger" than we are, a mythical being, a deity, thus creating a situation where self image can make offerings in exchange for some promised help. Apparently to many this must seem to be easier than actually "doing the work" ourselves and for others. This tendency has continued over the centuries until today where a new wave of believers in Europe and America have spread a devotional cult beyond Buddhism, Daoism, and folk traditional beliefs.

The Guan Yin rupa in the front hallway of Dainen-ji is of Chinese white bisque porcelain. The feminine, although breastless, form is wearing a wrapped lower garment and a flowing upper garment. A "necklace" with some of the characteristics of mala rests on the naked chest. Each hand contains a vessel. One is said to contain water being poured onto a fish, mouth gaping, rising from waves at the feet, and, perhaps, according to some, the other holds tears. The eyes are looking down, continuing to watch over the world.

Some Guan Yin rupa hold a fish basket as this bodhisatva is also, as well as being a mother-goddess with the power to grant children, the patron of fisher folk and seafarers.

In this practice, all objects at Dainen-ji are to remind you of practice, of what you are doing here and now. They are not decorative objects as this is usually understood although they may be appealing and well-executed examples of artistry and craft.

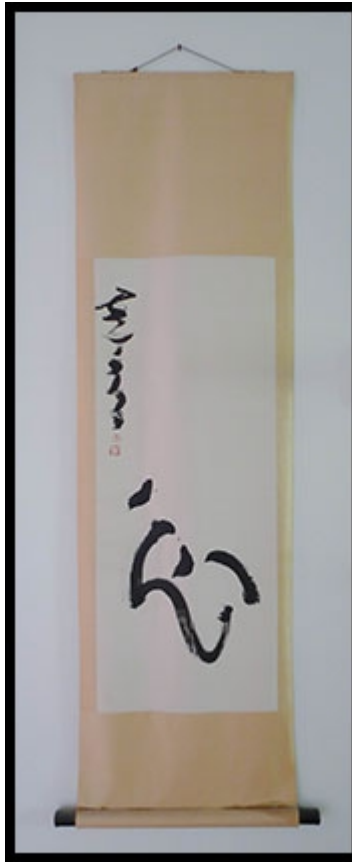
The rupa in the front hall has had a rough time. A dozen or so years ago Miyo, a tortoiseshell cat, a bit of a rowdy street girl, jumped up and the rupa fell smashing into (more or less) 108 pieces. Delicate fingers were amongst the shards littering the floor. I decided to fix the rupa and after many hours it was done. Perhaps as well as its other functions the rupa now falls into the wabi-sabi aesthetic. Upon close viewing the larger lines of repair are visible and one tiny fingertip is missing but the rupa is still useful as a reminder of the qualities of true compassion, and kindness uncovered with practice.



## Article 2: Gwan-eum Bosal Rupa

A six-inch tall gold rupa sits under a light on a plinth to the left of the doorway from the front hallway of Dainen-ji to the cloak room. This modest representation is of Gwan-eum bosal, (Korean), Guan Yin (Chinese) or Kannon (Japanese). Zen Master Anzan Hoshin found the broad face of this rupa from Korea particularly appealing and purchased the rupa in the later 1980s from a gallery specializing in eastern art work and antiquities. The provenance of the figure, sitting in full lotus posture on a lotus flower holding a gold orb, is uncertain. The veil and the hair which it covers, the hair worked into two large rolls held in place by beads, may show Indian or Kashmiri stylistic influence, as does the circle between the eyes. The folds of the veil echo the shoulder covering and there is a single strand of beads around the neck. The figure has a rounded face with a circular mark between the eyes. Wrapped around the waist and tied is a very practical trans-cultural, timeless garment similar to the kunsu worn by practitioners at Dainen-ji today.

Haesugwaneumsang, (Korean) the Bodhisattva of Mercy also known by some as the goddess Gwan-eum Bosal has vowed to never rest until all sentient beings have been freed from suffering. Catching a glimpse of this gender-free little rupa reminds any student that ignorance and dukkha, (Sanskrit-suffering, basic unsatisfactoriness) can be seen, practised with, and allowed to open, freeing the capacities for compassion, warmth, and understanding.



### Article 3: Shin Scroll

In late 1996 Anzan Hoshin roshi brushed the character "Shin" on parchment mounted on a scroll of pale yellow silk. The scroll originally measured 72" by 18" but, as with many things that age, is slightly shorter today due to a couple of repairs but it still broadcasts its message of the vitality of practice. In 1997 it was hung to the right of the door outside the newly renovated Zendo. The purpose of the scroll was then and still is to remind people to practise. The deeper one's practice and study the more significant the encounter with the sho on the scroll.

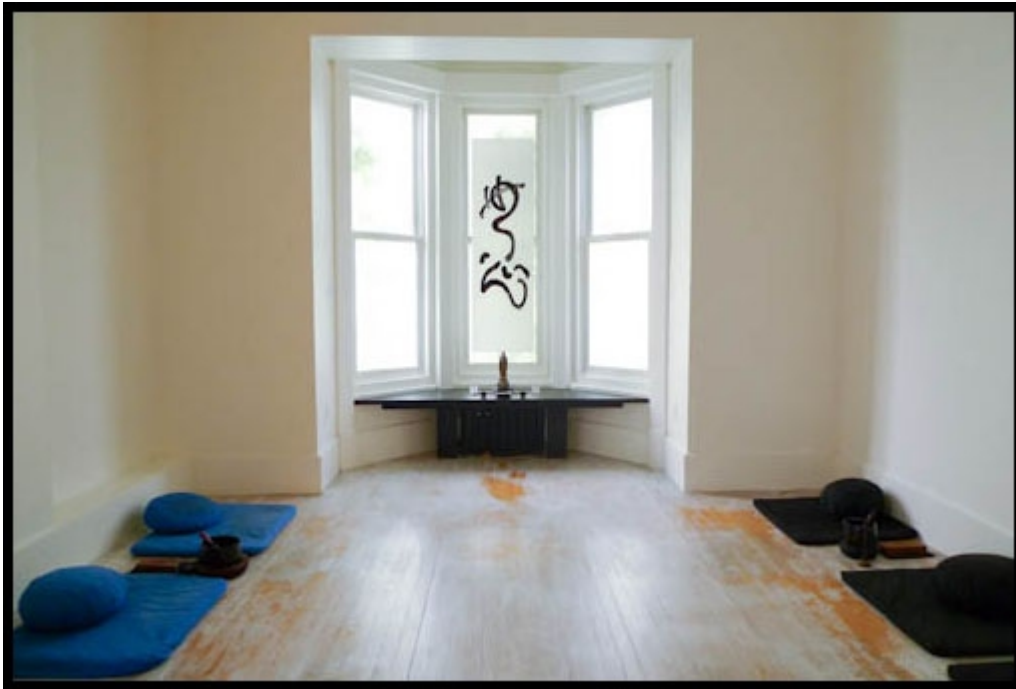
The character brushed on the scroll is the Japanese "shin" from the Chinese "xin" and has been translated as and is understood to mean in Japanese, Chinese, and English, heart, mind, essence.

The Chinese ideogram on the scroll depicts, albeit somewhat stylized which is to be expected, the shape of a human heart. Historically Chinese people saw the heart as the organ of the source of life and also of 'psychological function' which included feeling, intention, centre, core, essence, all of which can be collected into the word "mind". The character "xin" therefore covered not only the actual organ, but description of qualities that even today we understand such as courage-"heart", total commitment as in "put one's heart into an activity", warmth and generosity- "a big heart" and so forth. So intention, essence, the centre, core, the heart of the Great Matter, basically everything except the meat, tendons, blood and bones of the body, are evoked by "xin" and in Japanese "shin". The Sanskrit words "citta", "vijnana", "mana" also evoke this "mind". To my knowledge there is not a single word in Sanskrit which contains both heart and mind. The same lack of a single word to express heart and mind has been true of English until fairly recently. "Bodymind" and "mindbody" are recent combinations whereas the Japanese "shinjin" has been in use since at least the time of Dogen zenji.

The Japanese "shin" as in "shinjin", mindbody or bodymind is the same in meaning as the Japanese "kokoro" which originally referred to the beat of the heart and could be said to be an onomatopoeic word in that it echoes the sound of a beating heart.

The Sanskrit "Mahaprajnaparamita Hridaya Sutra" chanted almost every morning at Dainen-ji, and Zen Monasteries around the world is, in Japanese, the "Maka Hannya Haramitta Shin Gyo" or "Heart Sutra". The title can also be understood to mean that the heart, the essence, of the 600-volume Prajnaparamita Sutra is fully expressed in the 11 verses.

Every time I enter the front hallway and see that powerful calligraphy I'm reminded of the beat of the heart and struck to the heart by the essence of the teachings. The beating of our own heart, the kokoro, reminds us that there is still time to practise this moment.



#### Article 4: Mushin Calligraphy

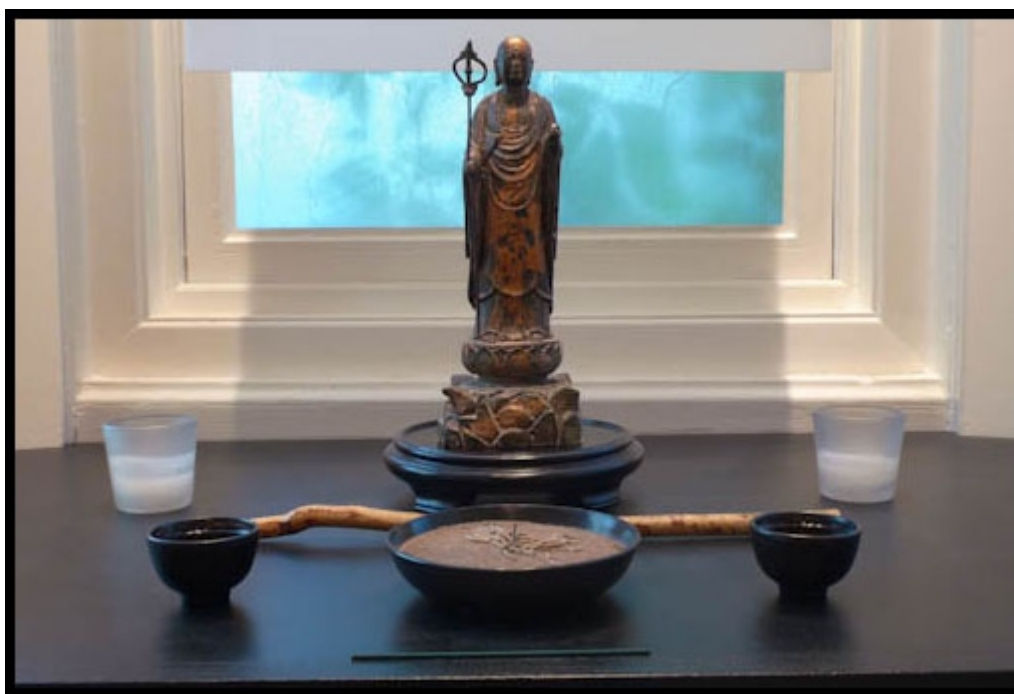
Your eyes, as you turn into the Zendo, are drawn to a large calligraphy over the Butsudān in the front of the room. Nearing the end of the initial renovations to Moore House that made it into a monastery in December 1996, Anzan Hoshin roshi brushed two characters "Mu" and "Shin" in black acrylic paint onto a sheet of white plexiglass. It has been hung so that it appears to be floating in space. Eighty inches long by 20 inches wide the bottom character is similar, but not exactly the same as they were individually brushed at different times, to the solitary "Shin" on the scroll outside the Zendo. This time the character "shin" is below the character "mu" and the combined ideogram, "mushin", is translated as "no mind" or "without mind" as in "empty of mind (as object or subject)" as in the "no eye, ear, nose, tongue, body, mind" from the "Mahaprajnaparamita Hridaya sutra: Discourse on the Heart of Vast and Perfect Knowing", also translated by Anzan Hoshin roshi.

Roshi has said that this sho means: "not YOUR mind".

The first verse of the "Sandokai: Meeting of Ultimate and Relative" by our Lineage Ancestor Shitō Xiqian daishō as translated by the Rōshi is, "The mind of India's great sage intimately flowed from west to east" and we see "shin" in the first line of the Japanese "Chikudo da isen no shin tozai mitsu ni aifuse". The character and the words again evoke mind, essence, heart, but, as in many translations one word is preferable and one must be chosen, in this case "mind" was considered to be most appropriate to the context and the intention of clear communication.

Anyone who has been in the Zendo during during sesshin, O-sesshin, or the 6:00 a.m. formal sitting has heard the drumming which broadcasts formal entry of the Abbot into the Hatto. The Abbot, Anzan Hoshin roshi, is the embodiment of the heart, the essence, of the Teachings of the Lineage as transmitted from Teacher to student for 2,600 years. The sound of the beat of the drum evokes the beat of the living heart and serves as a reminder that the monastics and the Sangha resonate with that one heart or understanding of the essence of the Teachings and provide many eyes, many hands

to take care of that of which care must be taken: One heart, one mind, one understanding, to realize the purpose of the Dharma as expressed in The Four Great Vows.



### **Article 5: Jizo Bosatsu Rupa**

A rupa stands under the "Mushin" sho on the Zendo butsudon. Like any object the rupa has stories of its travels, most of which we don't know as provenance is difficult to trace. In 1988 the Roshi and I spied the statue in a high end design store in Ottawa. According to the store manager the statue, a "Buddha" had "come from Asia and was very old". The Roshi identified it as "Jizo Bosatsu" in Japanese or "Ksitigarbha" in Sanskrit. After two weeks of deliberation I bought it, and brought it back to Zazen-ji, the temple on Somerset West to which White Wind Zen Community had just moved. Jizo Bosatsu was placed on a railroad tie plinth outside the Dokusan room. In 1996 when White Wind Zen Community moved to Dainen-ji the Jizo rupa took its new place on the Butsudon of the newly finished Zendo.

Jizo is the Japanese name for the bodhisattva called, in Sanskrit, Ksitigarbha, and in Chinese, Dizang. As with all physical representations created to show aspects of Buddhism and practice, the legends that have sprung up have travelled many thousands of miles from India, to Tibet, to China, to Japan, to North America, and in this case to Ottawa. Along the way meanings, attributes, understandings, stylistic influences, have grown and changed because that's what human beings do.

Ksitigarbha, one of the four principal bodhisattvas in East Asian Mahayana Buddhism along with Samantabhadra, Manjusri, and Avalokitesvara, whose name means "Earth Treasure", "Earth Store", "Earth Matrix" or "Earth Womb", is venerated in folk belief as a saviour from the torments of hell, a helper of deceased children, and a protector of travellers. In Japan as Jizo or Ojizo-sama this bodhisattva is one of the most loved of the Japanese pantheon as the guardian of the souls of children who have died before their parents, and, since the 1980's, of the souls of "mizuko" or "water babies", the souls of stillborn, miscarried, or aborted fetuses.

In Japan I had photographed numerous "Jizo" around temples, graveyards, and in roadside shrines. Most of these had been carved from stone and were often assembled in multiples. Dressed in little

cloth bibs and cloaks by worshipers, the Jizo were child-like and even cartoonish in appearance. This Jizo, in the Kamakura style, is very different in that it depicts an adult, dressed in monk's robes, carrying a staff in the right hand, a "wish fulfilling jewel" shown as a globe, in the left, and is standing up straight on a lotus. The rupa, of cast metal with remnants of gold paint, shows the Indian influence in the long earlobes and the "urna", a circle between the eyes. These are said to be two of the legendary 32 marks of perfection borne by a Buddha, or Awakened One.

Each and every student of the practice of waking up to reality who sees this elegant, erect, standing figure in the Zendo is being offered a reminder to stand up straight, and to actually practise the whole bodymind in this moment.



### **Article 6: Bodhidharma zenga**

Bodhidharma's piercing gaze broadcasts from a zenga hung on the wall to the right of the butsudan in the Zendo and the Hatto. Since the 1980s when it was brushed by Anzan Hoshin roshi, copies of this Lineage ancestor's portrait have been framed and hung in every practice hall of White Wind Zen Community. The original image was much smaller and it was enlarged and mounted by Mudo anagarika of Bright Brush Studio.

Portraits of Bodhidharma have hung in monasteries in India, China, Japan, Thailand, Africa, Europe, England, the Americas including Canada. Bodhidharma is perhaps the most widely known character in Zen practice, after the Buddha, and he is, without doubt, the most mysterious. There are many stories, legends, koan, poems, and texts, about what Bodhidharma did or did not do, said and did not say.

Bodhidharma, a monk of mystery, may have been the son of king of a country of Southern India or he may have been a blue-eyed Persian. He traveled to China when he has been said to be 100 years old

or maybe 150. He may have travelled by land or maybe by sea. Travelling by sea he may have travelled on a reed boat which over time became a single reed. He may have died by poison and been buried no one knows where or he may have been seen years after his alleged death as a very old man returning to India. And when a grave was dug up where he was said to have been buried it was said to contain only a single shoe.

Bodhidharma arrived in China, at Shaolin Temple and demonstrated realized practice by sitting and wall-gazing for nine years. During that time many came asking to be taught. Expecting recitations from the Diamond Sutra, the Heart Sutra, or stories about the Pure Land, a way of teaching with which they were familiar, and not getting it, all, except four, eventually left. Those four it is said sat down with him in zazen. These four, one of whom was the well-known Huiko or Huike, and one of whom was a nun, received Transmission from him and calling them his skin, meat, bone, and marrow, he spoke of the intimacy of Transmission from Teacher to student as it is still practised and understood in this Lineage. He is recognized as the first Lineage Ancestor in China and the 29th In India. When he was dying he said to a General Zuan who was worried that the Dharma would die with him "Five mouths will practise the same, without making any discrimination". Was this another way of speaking of the intimacy of Transmission?

A foreigner, known amongst other epithets as, "that foreigner", "that old barbarian", "that outsider", "that snaggle toothed wretch", who didn't talk about the sutras, who just sat, who "talked back" to an Emperor when he responded to a question with "Vast emptiness, nothing holy", who gave transmission to a cripple and a woman, who, one story goes, tore of his eyelids so he wouldn't fall asleep whilst sleeping, Bodhidharma was the stuff of legend. As Anzan roshi has written, "History becomes legend but historically these legends became powerful elements in the continuity of this Transmission." The Roshi's teisho series, "Bodhidharma's Eyes", the source of the information you're reading now, is rich with instruction, stories, koan, poems, all showing the effect of Bodhidharma daisho in the formation of this Lineage. In Zanmai 4 you'll find the text "Two Entries and Four Practices" by Bodhidharma as it was first translated by Anzan roshi and Joshu Dainen roshi in 1976 and published in 1989. In the 30 years since it has been determined by the Roshi and other scholars that the text was most likely actually composed by Tanlin based on Huike's presentation of some of the essentials of Bodhidharma's teachings.

Regardless of who did what when, Bodhidharma's "Coming from the West", from India to China was the coming of an understanding that was related to but was radically outside of the Dharma that the Chinese knew. It was "A special Transmission outside the sutras: not depending upon words and letters, direct pointing to the human mind. Seeing into one's nature, becoming Buddha." It changed how the Dharma was understood and practised.

The image of Bodhidharma with lidless eyes, a knobby nose, a scraggy unibrow, a beard, and a balding pate covered by part of a monk's kesa, glares down at students as they approach the east walls of the Zendo and the Hatto. As with all Bodhidharma images it's somewhat comical and yet has a challenging sense of strength and integrity. As practice matures you'll understand more completely that looking into Bodhidharma's black eyes is looking into your own.



### **Article 7: Lineage Portraits**

Last week you were introduced to the portrait of Bodhidharma displayed on the east wall to the right of the butsudan in the Zendo. The same portrait is displayed in the same place in the Hatto on the second floor directly above the Zendo. Bodhidharma is recognized as the 29th Ancestor in India and the First Ancestor in China. On the west wall of the Hatto directly across from Bodhidharma is a portrait of the other most significant Lineage Ancestor in this practice of Shojo No Shu, the practice of realization, Dogen zenji. Bodhidharma and Eihei Dogen zenji were both instrumental in keeping the practice of Saijojo Zen, "Great and Perfect Practice" alive. This is what we practise and teach right here right now. As Anzan roshi presented in the text "Before Thinking" in the teisho "Five Styles of Zen", "It is great and perfect practice because it is not based on trying to realize anything. It is based on practising practice. It is based on sitting the sitting. It is based on seeing what you see, hearing what you hear, not looking for Buddha in any way but simply realizing one's own looking to BE Buddha". A portrait of Zen Master Anzan Hoshin roshi hangs on the west wall of the Zendo across from the portrait of Bodhidharma. I took the photograph of the Roshi which Mudo anagarika used in making the formal graphic presentation of the 84th Ancestor in our Lineage.



### Article 8: Enso Sho: "This"

The 53 by 40 centimetre rectangular black frame on the South wall of the Zendo glows with a golden enso, the Japanese word for "circle", to the left in the sho. To the right of the enso there are kanji characters also brushed in gold on black paper. The calligraphy is from the verse by the Sixth Ancestor Huineng: "Enlightenment is not a tree / the clear mirror hangs nowhere / from the beginning not one thing / where can dust alight?"

The enso, vivid golden gouache on black paper, is a visual expression of the fact that "from the beginning not one thing". One moment in 1985 Anzan roshi sat in full lotus in front of a blank piece of black paper. On an out breath the bodymind bent and the tip of a brush held in the right hand met gold ink. Breathing in charged the brush with the liquid gold and breathing out the bodymind bent over the paper, the brush met the paper, and the hand, wrist, muscle, blood, bone, and breath, described a circular trail of gold on the black. At one moment the coming together of dharma "as numerous as the sands of the River Ganges" appeared as a golden circle on black paper. When I asked if there were a title, the Roshi said, "This."



### **Article 9: Zendo Ikebana**

Three bamboo rods and two stones, one black, one white, are arranged on a triangular shelf in the south west corner of the Hatto. The over-arching word for this type of arrangement is ikebana in Japanese. Various styles and schools of ikebana have emerged over time. It is said that ikebana or as it is sometimes called kado, "the way of flowers" dates as far back as the sixth century. As with all creative expressions of practice or "Zen art" there are certain rules of form. This particular arrangement, "minimalist" in presentation, shows as all must, the classic triangular form, pointing to the three principles of Sky, Ground, and Being. Over the past quarter century Anzan Hoshin roshi had created many ikebana displayed, and disappeared at Daijozan, Zazen-ji, and here, now, in Dainen-ji. Students lucky enough to have been attending sittings for a number of years have seen examples of various style in the Hatto, the Zendo, and as surprises in other locations in the Monastery. These three bamboo rods, the one in the middle balanced on an oval waterworn white stone, stand tall, balanced. The upward thrust of the rods is balanced and grounded with an interesting irregular block of black igneous rock. The arrangement, a free creative design, can be called jiyūka, a style not confined to flowers, in which materials such as rocks, bones, driftwood, water, plants, and baskets can be used. As with all the Zen arts, the ikebana displayed at Dainen-ji are created and displayed only to remind you to practise.

\*(A note from Zenki anagarika: "In the spring of 1998 while doing work with CIDA in Egypt...I was walking in the Khan el Khalili bazaar in old Cairo...I bought those three sticks of bamboo and brought

them back as...luggage. They must have come from either the Nile River valley or the Nile delta, as it has to be fairly wet to grow bamboo.”)



## Article 10: Zendo Densho

The densho hanging in the front hallway of the Monastery is markedly different in style from the other densho, small bonsho or temple bells, hanging outside the first floor library and the Shuryo. This contemporary Canadian-made temple bell replaced the traditional style densho which was hung in the hallway when we moved into Dainen-ji in 1996 and which was used until it cracked in 1998. Bonsho, big temple bells, and densho, smaller temple bells, both without a clapper, are usually cast in bronze with a distinctive pattern. Some are huge weighing up to 37,500 kg or 82,000 lbs. The densho in the front hallway was made in Nova Scotia in the early 1990s from an empty carbon dioxide cylinder found by Sherman Jinen Boates in a laboratory at Acadia University, in Wolfville. Laymonk Zenki anagarika, then in residence at Wolfville Zazenkai, and Jinen consulted with the Roshi. The design developed was executed by Anagarika's brother, metal worker Ian Hope-Simpson. The densho hung suspended from a post outside the Knowlan Mountain Zendo where its tones announced Zazenkai activities until 1998 when it was brought by Jinen to Dainen-ji as a replacement for the traditional densho which had cracked after years of being struck to announce sittings, dokusan, daisan, and other activities at Daijozan, Zazen-ji, and Dainen-ji. A gnarled branch formed into the striker by the late Henry Daito Dawe, then the shissui or work leader, lies on a pedestal under the densho. Bonsho and densho, temple bells have no internal striker as do church bells. Temple bells need to be hit by a striker to produce sound. In the case of really big bonsho the striker is a log suspended by chains which is set in motion by a person, usually a monk. The densho at Dainen-ji is

struck in sequence with the umpan, the han, and kaishaku to announce monastery activities such as Shinrei (morning bells), formal entry of the doshi at the beginning of sittings, and Shushin-ge (evening bells). It is also struck to indicate that daisan or practice interviews will commence and then by students requesting entry when these are held in the Zendo.



### **Article 11: Bodhidharma Rupa**

A one-foot-tall Bodhidharma carved from a burl of reddish unfinished wood stands in an alcove at the top of the staircase in the front hallway. Bodhidharma's bald head with wild locks, wild beard, and his characteristic lidless, bulging, glaring, eyes, emerges from his dynamic windblown robe. The robe and its folds were skillfully carved from and with the grain of the burl. This rupa reminds me of Bodhidharma's legendary exchange with Emperor Wu which ended with Damo saying, "Don't know" and walking out of the palace. In this case we don't know the type of heavy wood from which the rupa has been carved, we don't know when it was carved, and we don't know the name of the artist. We do know that the rupa was found in Hong Kong, was brought to Ottawa by student Jessica Moi and was placed by the Roshi in the alcove shortly after we renovated the main hallway of Dainen-ji in 1997. Jessica and this representation of Bodhidharma travelled by air from China to Canada unlike the old monk Bodhidharma (Damo or Daruma in Japanese) who some say walked from India to China. Buddhism was doing quite well in China under Emperor Wu (502-550 C.E.); people were being converted, and the Emperor was spending vast amounts of money on Buddhist temples, schools, hospitals, and other public works. Hearing that a wise monk from India was in the area Wu had him summoned to the palace so he could impress Damo with his good works. The Emperor asked the travelworn monk what merit he, Emperor Wu, had accumulated. The reply: "None." Certainly that was not what the Emperor expected to hear and so he questioned further, "So what's the meaning of the Dharma?" Bodhidharma said, "Vast emptiness. Nothing holy." The Emperor didn't understand and

wanted to know who was confusing him, "Who is standing before me?" Bodhidharma glared at the Emperor and said, "Don't know," turned and in a swirl of cloak left the palace. Other versions of the story say the Emperor was so angry at being told that his palaces and wealth were useless for waking up that he ordered the monk to leave. Either way, turning in a swirling of robes the old monk went on his way into legend as the first Zen ancestor in China. Monks and students striking the densho at the bottom of the stairs can let those penetrating Bodhidharma eyes remind them to practise vast emptiness, nothing holy, don't know, NOW.



## Article 12: Dainen-ji Scroll

A long ivory scroll hanging in the alcove behind and above the Bodhidharma rupa at the top of the stairs was brushed with black characters by Anzan Hoshin roshi. The characters say “Vast Mindfulness Monastery” or “Vast Mind-Moment Monastery” or Dainen-ji, the name the Roshi gave to this monastery when it was established in 1996. Dainen-ji is named for Anzan roshi’s honshi or Root Teacher, Joshu Dainen Hakukaze roshi. Joshu roshi’s own Teacher, Hanamatsu Daiji Hakukaze roshi, who Anzan roshi also studied with for a time, had pointed to, and Joshu roshi had experienced, in the years leading up to the Second World War, that the East was old, “used up”, and no longer provided fertile ground for the Dharma. After years of travelling throughout the east and around the globe to Europe, Joshu roshi ended up through serendipitous encounters Teaching in a “Barndo” on a farm in Southern Ontario, Hakukaze-ji. Another serendipitous encounter with a young man produced a monk who received transmission as his Dharma-heir. That Dharma-heir, Anzan Hoshin sensei, began accepting students in Ottawa in 1985, established a temple, Daijizan and as the Sangha grew, another larger temple called Zazen-ji. A growing Sangha made the purchase of an even larger building a necessity and in 1996 this heritage building known as Moore House in Sandy Hill, Ottawa was founded as Dainen-ji, with Joshu Dainen roshi as its honorary founder or kaizan. In 2001 and 2002 Anzan roshi, upon giving transmission to two Dharma-successors, became a “Roshi,” or the “Old Teacher”. Dainen-ji, in honour of Joshu Dainen roshi, is a monastery whose only purpose now and for the future is the Teaching of the great practice of mindfulness and the training of the Teachers necessary to ensure the

continuity of this Lineage and the teaching of Shojo No Shu, the "practice of realization".



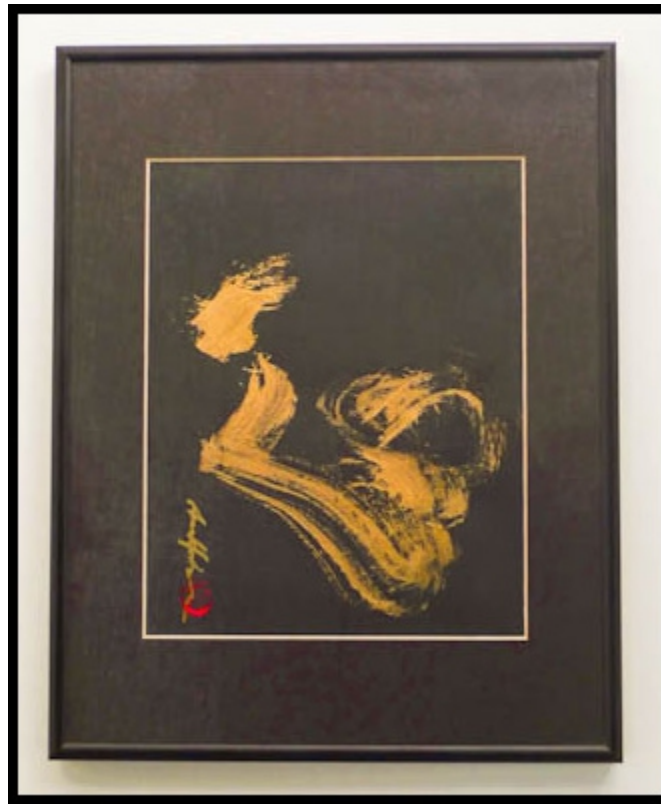
### **Article 13: Joshu Dainen roshi scroll, First floor library and Kaisando**

This scroll, a zenga or portrait of our grandfather in Dharma, our Teacher's Teacher, Joshu Dainen Hakukaze roshi, was brushed by our Teacher and his Dharma-heir, Anzan Hoshin roshi. The original hangs in the Kaisando, the Founder's Room, where Anzan roshi sees monastics and deshi (formal students) for dokusan. Yasuda Joshu Dainen Hakukaze daisho was born in Japan in 1895 and died in Canada in 1979. He left Japan during the military buildup in the 1930s preceding the Second World War and travelled throughout Asia, and returned to Japan in the 1950s. He left again, and as it would turn out, for good, in the 1960s when the Soto Zen Church would not accept his full Transmission of Myoshin Ekaku, a nun, as a Dharma-heir because she was a woman. He travelled in Europe and in the late 1960s came to Canada and established a small Zen monastery, Hakukaze-ji. There he gave Transmission to Anzan Hoshin roshi who continues his Lineage.



#### **Article 14: Acala, The Mind of the Lineage, second floor landing**

A ferocious and menacing figure, leaning on a sword, standing chained to a rock in the midst of flames, is a representation of the mind of our Lineage of Transmission. A 29 inch by 12 inch plaque hung on the wall of an alcove on the second floor landing leading to the Hatto until 2011, frames a black line drawing on cream paper of this figure, Acalanatha Vidyaraja. Clear seeing, fearless, immovable, Acalanatha Vidyaraja is a symbol for the Teachers of this Lineage. The various names, Acala (Sanskrit), Acala or Acalanatha Vidyaraja, or Fudo Myo-o (Japanese) point to the various cultures through which this figure has moved and been used. Although there are variations in the understandings of origin universally Acala is regarded as a protector and aide in destroying delusion. This 13-inch-tall figure, as with the many others created sitting or standing, has a knotted brow, fiercely glaring eyes, and a rather complicated hairdo with a braid over the left shoulder. The downturned mouth has one fang pointing up and one pointing down. Although the flames of passion, aggression, and stupidity roar around the figure Acala is immovable, chained by the unshakable, unstoppable vows that have been made to liberate all beings. Leaning on the sword of prajna, insight, or wisdom, which is held in the right hand and rests on the rock, the figure holds a rope or cord in the left hand. This cord is a visual depiction of the reality that each thing is bound to its own true nature of luminosity and is also a depiction of the precepts, the vows to cut through delusion. Fudo Myo-o is showing that no situation is unworkable and is a reminder of the vow to practise completely with whatever each moment presents skillfully using the energy of insight and the wisdom of the Precepts.



### **Article 15: Shin Sho**

A gold gouache on black paper "Shin" brushed by the Roshi hangs on the east wall of a small landing on the rear stairs leading from the cloak room to the second floor. Framed and matted this sho measures only 14.5 by 11 inches. Hanging where it does it receives only a small amount of natural light but the vivid movement inherent in the strokes laid down by a brush whose bristles spread the gouache in a very "lively" way gives a sense of movement as one climbs the stairs. The location and all the other factors that create this sense of movement make this "Shin" different from others. It radiates a "pulsing" or "beating" quality in the stillness which makes it one of my favourites. The quality of light interacting with the sho changes the effect; daylight is much different from artificial light, but always it reminds me that the character "shin", mind, heart, essence, everything including the meat and the bones of the bodymind, is not just dead strokes on paper but speaks to the fact that as long as the heart is beating there is the opportunity to practise.



### **Article 16: Painting by Ven. Shikai Zuiko o-sensei**

At the top of the stairs to the second floor there is a small landing, take one step down and look to the left; there a 27 by 20 inch unframed painting hangs on the wall to the right of a dynamic Bodhidharma rupa. Using acrylic paints, inspired by the Wild Fox Koan in the Mumonkan, I painted this in 1992. Midst mountains, sky, and water, two thirds of the way up the right hand side of the painting sitting on a ledge is a black robed figure, a monk, with a fox or “kitsune” face and a curled tail. The koan says that often when Zen Master Baizhang was teaching a very old man came and hung out at the back of the room. Usually he left very quickly but one day he asked Baizhang to help him get rid of a curse put upon him a long time ago: He had been turned into a fox for 500 lifetimes after saying, “An enlightened person, one who has woken up, could not fall into cause and effect”. He asked Baizhang for a “turning word”, a phrase intended to prompt realization, to end the curse, and allow him to be released from his animal form. Baizhang said, “Don’t ignore cause and effect.” Bowing the old monk said he now understood and would stay practising in the mountains behind the monastery. He also requested that Baizhang perform the funeral rites for a dead monk for him. After lunch Baizhang informed the rest of his monks there would be a monastic funeral service. “Who’s dead? Everyone’s here,” the monks exclaimed. Baizhang took them behind the monastery where at the base of a big rock lay a dead fox, which they cremated. Huangbo, one of Baizhang’s disciples said, later that evening, “A teacher of old gave a wrong answer and was turned into a fox for 500 lifetimes. What if he hadn’t given a wrong answer?” Baizhang asked him to step closer so he can answer him. Huangbo

slapped Baizhang, some say it was a preemptive strike as he was sure that Baizhang was going to slap him. This caused Baizhang to say, "I thought it was only barbarians that had an unusual beard. You too have an unusual beard" making a reference to "that old barbarian" Bodhidharma. Cause and effect, karma, was an important area of Buddhist thought and there was much discussion and many oral and written presentations and different views on the topic. This koan was one tool for helping students understand. Zen Master Hakuin (1686-1769) rated this as a very difficult koan to "pass through". In some instances the views of monks and Teacher fell into philosophy and dogma. Dogen zenji considered the topic extensively and used the koan to affirm the importance of acknowledging cause and affect. The mystical, magical side of the question of whether or not a person ever really changed into a fox can be attributed to the influence, even today in the far East, of folk beliefs and legends portraying foxes as tricksters, shape changers, and seducers, akin to the fabrications of self-image.



### **Article 17: Bodhidharma Rupa**

Bodhidharma's right arm punches into space. With the cord of the precepts clutched in his hand the movement is dynamic and deliberate. This 9" tall by 12" wide rupa of cast resin in a burnished deep burgundy is contemporary 20th century. It is at least 30 years old and was in the damp basement dokusan room at Daijozan in 1985, in the second floor dokusan room at Zazen-ji in 1989, and now sits in front of the Wild Fox Koan painting on the second floor landing. Unlike many representations of Bodhidharma on paper and in three dimensional forms this is a very human and realistic portrayal of a vigorous middle-aged man. The figure is wearing monastic robes, is bald with a fringe of hair, and a beard surrounds an open mouth with teeth showing. This rupa is a good example for practitioners at any stage of the active and interested energy that true practice demands.



### Article 18: Three Stones

Three stones on a tray on the windowsill of the long narrow window which lights the second floor landing broadcast information. Over 500 million years ago they were liquid heated in the core of the earth and bubbled up through fissures or geysered up by volcanoes. Over time and by various occurrences white quartz was laid down to be revealed as patterns and lines as the rock wore down. These igneous, "born of fire", rocks broke up over the millions of years. Crushed by glaciers, broken by tectonic shifts, tumbled down mountains by floods and torrential rains, worn smooth by the action of water running over the rock and by bumping against each other as tides ebbed and flowed eventually they lay on a beach in Atlantic Canada until picked up by a student who brought them to the Monastery. Anzan Hoshin roshi placed them together, yet apart, sitting on the tray. They help answer a common question from some students, "What's the benefit from sitting with a Sangha?" "Why sit together?" One traditional story is that students are like rough stones shaken in a bag, hitting, bumping, rubbing up against each other. Over the years the rocks become smooth. Sitting with Sangha reactivities are exposed as we "bump" against each other. Practising when patterns and reactivities are noticed wears them away. Replace the bag holding the rocks in that story with another traditional term: "the Ocean of Reality". Students in the Ocean of Reality affect each other, are pushed and pulled by the flow of moment to moment experiencing. The smoothness and texture of the three stones remind us that practise wears away habitual patterns and reactivities. Each stone is different from the other in size, shape and revealed pattern but they are fundamentally the same. In "Water Burns the Stone", a teisho you'll find in Zanmai Vol. 1, Winter 1989, Joshu Dainen roshi says, "How should we practise? Too much effort is delusion, struggle, too little is delusion.....What we have to do is practise without end, without goal, without strategy....Each moment of true effort is both enlightenment and the path to enlightenment. True effort is like water. It flows and fills the hollows, it goes where it needs to. Subtle. You can't hold water back with your bare hands and can't push it forward. It moves freely, clearly. Slowly, water will burn away the rocks of your delusions. Always, water is fresh. Quickly, water flows. Okay! Enough. If you remember any of this, remember that water burns the stone."



### **Article 19: Daibutsu Rupa**

At 8 inches by 7 inches, this rupa of Amida Buddha sitting on a chest on the second floor landing is considerably smaller than the 13.35-metre-tall Buddha upon which it is modelled. "The Great Buddha", Daibutsu, a monumental outdoor bronze statue of Amida Buddha, one of the most famous Japanese icons, has since around 1252 risen over Kotoku-in a temple of the Jodo shu in the city of Kamakura in Kanagawana Prefecture. This much much smaller rupa sitting under the scroll of Acala Vidjaraja was made in Taiwan probably in the late 1970s or early 1980s. Ven. Jinmyo Renge osho, attracted by the rupa's "very balanced posture" bought it in Boca Raton, Florida some thirty years ago and brought it with her to Zazen-ji in 1991. The original burgundy cast resin was painted black. The figure is sitting in full lotus posture on a lotus seat, hands in the Mida no jo-in mudra ("Mida" is a shortened form of "Amida"). This mudra is different from the Hokyo-in or Dharmadhatu mudra with which we are more familiar in that the index fingers are bent, touching each other, and touching the thumbs. The figure shown with elongated ear lobes and downcast eyes is wearing draped robes and the hair is dressed in a "snail shell" style with the raised circle symbolizing the wish-fulfilling jewel in the centre front. This style of curled hair is often seen on rupa. The stylistic origin may be Mediterranean as hair dressed in similar styles has been found on some Greek and Roman statuary. In an eastern fable the Buddha sitting under the bodhi tree is so deep in meditation that he's unaware of the heat. A group of snails see him and realizing the importance of his thoughts, crawl up his body to cover and protect his head from exposure to the hot sun. The snails became honoured as martyrs who

had died to protect the Buddha. The curls are said to be the shells of the martyred snails.



## Article 20: Emaciated Buddha Rupa

The carved rosewood Buddha temporarily displayed in the alcove at the bottom of the stairs near the change rooms, is unlike any other rupa in the Monastery. This is a very skinny Buddha so thin that the bones are visible under the tightly stretched skin. Some rupa of this type of portrayal are so finely done that veins, arteries, and sinews, are clearly visible. This rupa, unlike others of the Buddha, has a beard and a longish fringe of hair hanging around the edges of bald skull. The beard is said to be another way sculptors and carvers show that after leaving the palace and the decadent life of a prince and entering into a six-year period of renunciation not only was he not eating but Gautama Siddhartha cared little for his appearance. He lived a life of extreme self-denial to learn the truth about being a human being and to find a way to release himself from samsara, the endless round of suffering. Realizing eventually that his search for the truth through extreme ascetism was useless he gave that up as he had given up his life of luxury. He sat under the bodhi tree, woke up, and started the transmission of the Dharma, the study and practise of which we engage in moment to moment. The realism of the portrayal of the emaciated body is in the Gandaharan style which had been influenced by the Greeks. Artists of Kashmir, in the far north of India, and of Tibet would continue to portray the emaciated Buddha which is not represented in Indian art. This hand-carved figure has a paper sticker on the bottom with Chinese characters. Most likely it was carved in China ending up in a Chinese shop in Ottawa where the Roshi found it in 1985 or 1986. It may have been influenced by Daoist portrayals of sages as were arhats (lohan).



### **Article 21: Chinese Gwan Yin Rupa**

The graceful Chinese Gwan Yin which for years has looked down from the top of a book case in the first floor library is now sitting in the display alcove on the Undo level. This 11 inch by 6 inch rupa is cast resin-coloured umber and burnt umber and shows an Indian influence in the ornamentation of the breast plate and hair ornament. This Gwan Yin was purchased by the Roshi in 1985 and was a gift to me when I started practice. The robes are pleasingly draped and the lower garment is a gathered and tied piece of cloth which is similar to the kunsu still worn for practice. A border on both the upper and lower robes is decorated with raised lines in the symbolic representations of water, clouds, and fire, which are seen in Indian, Tibetan and Chinese art. In the lap area are what seems to be abstract shapes of a seeded fruit which may be a reminder that Guan Yin was seen by the humble as a fertility deity as well as a mother figure, guide, friend, and protector. To the more philosophical the rupa was a presentation of the quality of compassion. The right hand is raised, palm facing out with the thumb and the middle finger touching in the reasoning, teaching, or discussion mudra known in Japanese as the Raigo-in mudra. This Amida influenced mudra is similar to but not the same as another teaching mudra, the Dharmachakra mudra, in which the thumb and the forefinger are touching. The left hand holds a scroll symbolizing absolute truth. Another symbol is of the wish-fulfilling jewel, a circle in the middle of the forehead. The head is bent slightly forward as if looking and listening to catch any sign or cry for help. One of the many stories around figures of Kuan Yin is that "she" was an ordinary person who through good deeds was on the threshold of entering nirvana but upon hearing an

anguished cry resolved to stay and help the suffering until all beings were liberated. In Japan Kannon or Kanzeon is seen as a Bodhisattva on the way to becoming a Buddha who vowed to save all beings from suffering by foregoing the final stage of Buddhahood. All the remarkably similar stories and legends around representations of Avalokiteshvara, Gwan Yin or Kannon from different areas, cultures, and times, remind us of the need for understanding what it is to be human and of the need for warmth and compassion for ourselves and others.



## Article 22: Manjusri Rupa

This rupa of Manjusri, the bodhisattva of wisdom associated with Vairocana and the Prajnaparamita Sutra, has been welcoming those entering Dainen-ji by the side entrance since 1996. Sitting on a monkey, Manjusri, the eldest of the bodhisattva in the Mahayana school, holds a lotus in his left hand with the stem touching the left knee. The right hand is raised and holds the double edged fiery sword of logic and analytic discrimination ready to cut through delusion and reveal understanding, equanimity, and compassion. The sword touches the stupa-like jakamakuta crown or headdress. This 7-inch by 2.5-inch rupa is cast metal, most likely bronze, and is unique in that most often Manjusri is portrayed riding a lion, sitting on a lion skin, or sometimes, an elephant. The monkey represents the monkey of mind. I recommend the Roshi's teisho "Monkey in the House of Six Windows" which sheds light on the "monkey of mind". A legend from Nepal credits Manjusri with creating the Kathmandu valley and the Swayambhunath Temple, one of the oldest and best known pilgrimage sites in Nepal. Manjusri upon seeing a lotus in a lake filling Chubar Gorge used his sword to cut through the surrounding mountains draining the lake. The lotus is said to have been transformed into a hill and the lotus flower became the Swayambhunath Stupa. This giant stupa with painted Buddha eyes is said to be where Nagarjuna received the Prajnaparamita Sutra from the guardianship of nagas. Swayambhunath is also known as the Monkey Temple for the holy monkeys living in part of the temple. The monkeys are holy because when Manjusri was doing the work of draining the gorge he let his hair grow long and unkempt and a home for lice which, falling off, became the sacred monkeys of

Swayambhu. Another old legend this time from Japan says that Monju or Monjusri (Japanese) "invented" nanshoku or male homosexual love. The metal figure is sitting in a version of lalitsana posture with the right foot against the left knee and the left leg bent and facing backwards along the monkey's back. The study and precise identification of bronze and metal images of this type is complex as they are highly portable, rarely inscribed, dated, or affixed to buildings whose dates and patrons might be known. Manjusri was popular in India by the 4th century and by the 5th or 6th century become a major Mahayana icon. Many of the bronzes were buried to protect them from Muslim invaders. Images of this type came from three major regions; Kashmir, Bihar and Bengal, and Nepal. The oblique eyes and eyebrows, the thicker nose and lips, and the slim waisted youthful male torso on this representation are often seen in Nepalese sculpture. The style is similar to others dated from the 9th to the 11th century. The Roshi purchased this portrayal of wisdom for only \$17 in the mid-1980s.



### Article 23: Enso

At 20 inches by 16 inches the gold gouache enso on black paper, sealed in red with the Roshi's name centred under the enso and to the left of the characters "all beings without number", provides a vivid backdrop for the rupa of Manjusri and the rock upon which it stands. To the left of the gold framed sho executed by Anzan roshi in 1997 curved willow branches frame and balance the arrangement of igneous and sedimentary rocks holding down the right side of the arrangement. The word enso means circle. The enso is said to have first been used during the Tang dynasty, 618-907, specifically by Master Nanyue Huai-jang (677-744) to show the nature of enlightened consciousness. The Hekiganroku, the Blue Cliff Record, an 11th century compilation of koan records the use of circles, drawn in the air, scratched in the earth, or brushed on paper during encounters between students and Zen masters. This circle, "mysterious" in that it is understood by few, is most often seen in black ink brushed on white paper by many famous Zen masters and calligraphers including Unko, Bankei, Hakuin, Torei, and Sengai. Some of the most vigorous I've seen have been amongst the thousands brushed by Anzan Hoshin roshi. The "Zen circle" is more and more frequently seen in non-practice contexts as a sign of excellence. A high-end auto manufacturer uses an enso in a current campaign to illustrate their 360-degree "ring of protection" and to show "inspired performance". Their video of the brush work is truly beautiful. The most important thing to remember wherever you may see an enso is that it originated as an expression of practice and the pigment on paper is one stroke and shows clearly the meeting of bodymind, brush, ink, and paper: This!



#### **Article 24: "Dark blue lightens" Poem**

Sky, clouds, and skylines, have been a subject of interest to me since I was very young. A lot of early drawings and paintings reflected that interest and when I acquired the magic of a camera in the 1970s that interest was captured in thousands of pictures taken all over the world of sky, clouds, and skylines. This nine-inch by eleven-inch photograph was taken in New York one early morning before presenting a Zen Introductory workshop. In Greenwich Village a vacant warehouse loomed dark and somewhat menacingly against the sky yet even in this area of urban decay birds were chattering, sounding the same as birds in the Monastery grounds or in a rural landscape. The sky was the same sky. The poem digitally printed on the image is

"Dark blue lightens,  
morning bird sings".

The image hangs in the cloakroom on the wall to the right of the staircase to the Hatto on the second floor where, as we sit in the early morning in Ottawa, the dark blue lightens and we can hear the birds stirring.



### **Article 25: Sky Triptych**

Three photographs, to the left a view of the eastern United States from an airplane, in the middle the Manhattan skyline with the triangle building, and to the right a view of sky and clouds shot from an airplane over China were assembled into a 30-inch by 57-inch triptych by Mudo anagarika of Bright Brush Studios in 2005. The work currently hangs on the wall to the right of the entrance to the dining hall. The image in the centre was used on the cover of my book "Freedom and Tyranny". No matter where beings live on the earth all live in and breath the same sky. When the earth is looked at from the distance of airplane height or is seen as an image taken from space the lack of borders between countries or provinces or states is obvious but what this absence of "solid" borders points to is less so.



## Article 26: Tibetan Thangka

A vivid Tibetan thangka (tangka, tanka, or thanka), in a 21-inch by 29-inch frame necessary because of the loss of its original scroll some time in the years between the 1940's when it was painted and the 1980's when it was purchased in Ottawa by Anzan Hoshin roshi, hangs in the beverage alcove of the Dining Hall. Naropa, an Indian Buddhist yogi, mystic, and monk, is portrayed sitting on a tiger skin holding a bowl of water and waves. Naropa (956-1041), born a high-status Brahmin, early in life showed an independent streak which eventually resulted in the mutual dissolution of an eight-year-long arranged marriage with both he and his bride taking ordination. At 28 he entered the famous Buddhist University at Nalanda and studied both sutra and tantra gaining renown as a great scholar and debater and acquired the title "Gatekeeper of the North". Legend says that a dakini appearing in a vision told him to find and study with the teacher Tilopa. On his journey to find Tilopa he came upon a disgusting old man roasting live fish in a monastery kitchen. Naropa and monks who came to help him stop the killing failed to persuade the old man to stop roasting the fish alive. The old man said, "If you don't like it, just throw these cooked leftover fish in water." Meeting the water they came alive and swam away. (Perhaps the bowl of water the figure is holding references this story.) Naropa knew then that the old man was a realized siddha, and to make a long story short, that the vile old man was, of course, Tilopa. Naropa studied with Tilopa for 12 years receiving the Mahamudra and Lineage transmission as part of the "Golden Garland", the Lineage of the Tibetan Buddhist Kagyu school which included Tilopa, Naropa, and later Marpa and Milarepa. A thangka is a Tibetan silk painting

popularized by travelling monks as the scroll paintings were easily rolled and transported from monastery to monastery. Thangka were important as teaching tools depicting the life of the Buddha, and various influential lamas, teachers, and bodhisattvas. In the Tibetan schools images on thangka are also used as the focus for ceremonies and as aids for visualization and meditation. Apparently thangka were originally a Nepalese art form brought to Tibet by Nepalese Princess Bhrikuti who married (624? C.E.) Sron Tsan Gampo, the first emperor of Tibet. Chinese painting had a profound influence on Tibetan painting starting in the 14th and 15th century. Westerners tend to view the brightly-coloured very detailed thangka as highly collectible.



### **Article 27: Myo Sho**

Brushed by Anzan Hoshin roshi this sho was given to me in 1988. The character is “myo” and the meaning as “insight” or “dawn” was written on the back by the Roshi. “Myo” is a character with interesting interpretations among them, “the indescribable moment of perfection”, in the arts it has been used to describe something mysterious, extraordinary, marvellous. In the context of design as well as the arts it can mean beauty. The sho framed in silver with a black mat enlivens the east wall of the beverage alcove in the dining hall.



### **Article 28: “Zen is All-Pervasive Luminosity” Sho**

The distinctive sho hanging on the east wall of the dining hall was given to Anzan Hoshin roshi in 1993 by a monk who visited our old temple Zazen-ji on a number of occasions in 1993. The sho, framed and matted in black, is 31 inches long and 20 inches high. Reading from right to left fanciful and sometimes visually amusing characters proclaim that “The light of Zen shines everywhere” or, as the Roshi would translate it, “Zen is all-pervasive luminosity”. The style is quite different from others in the monastery even though the black ink and uses of several red chops are familiar. As a participant on a couple of occasions in the visits it was very apparent that the understanding of both bald monks, one in black robes, one in saffron and brown, easily bridged cultures. The monk, Sifu Yun Feng, was born in Taiwan, and had visited mainland China, Korea and Vietnam before arriving in Ottawa, Canada. He lived and tended to his Sangha of Taiwanese Buddhists in a small row house in Ottawa’s “China Town” several blocks west of Zazen-ji. Shifui Yun Feng, a Dharma holder in the Linji Lineage, had studied with and received Transmission from a Teacher in the White Cloud “Xuyun” Lineage.



### **Article 29: Bowl and Spoon Sho**

This bright sho hanging on the west wall of the dining hall shows an enso as a bowl with a bold vertical stroke as a spoon. Anzan Hoshin roshi brushed the sho in 1995 for the front cover of his book “Cooking Zen: Zen Master Dogen’s Instructions to the Kitchen Master and On How to Use Your Bowls “. The sho is also on the front cover of a two-page text used most often in the dining hall, which has the “Gokan No Ge”, the meal chant and the “Samu No Ge”, the samu chant.



### **Article 30: To Kan Plaque**

A pine wood plaque shaped like a shogi piece with six-inch sides resting on a five-inch base topped with a two-inch triangle sits on the frame over the door leading from the dining hall to the kitchen. The characters brushed by the Roshi are “to kan” translated as “just see”. Since the plaque was placed over that door in 1996 the doorway has been entered and exited thousands of times and has “just seen” the many bowls of rice, soup, noodles, curries, greens, and assorted pickles, prepared in the kitchen for monks, lay residents, Sesshin and O-sesshin participants, retreatants, and students partaking of the delicious and varied, (really varied, never the same twice), dishes, every day. “Just see” is a useful reminder to practise opening to openness, particularly in a kitchen with sharp knives and hot stoves.



### **Article 31: Kamidan**

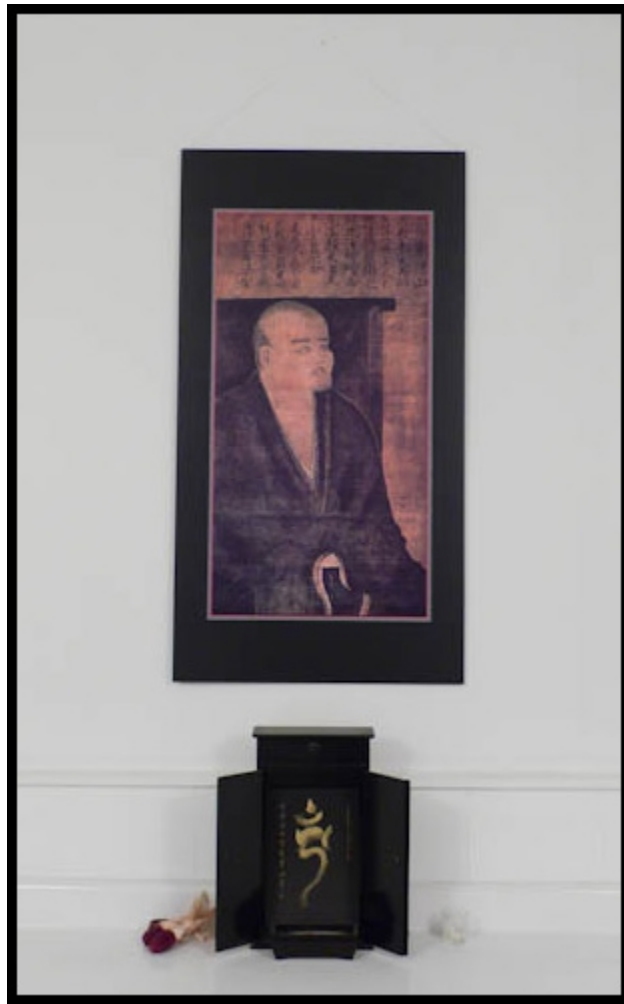
A focal point in the kitchen is the kamidan, a miniature cherry wood shrine, which has evolved from the Shinto tradition. A small round mirror, the mirror of mind which no reflection can stain, sits in front of the kamidan, literally “spirit altar” from “kami” meaning “spirits, deities or essence, natural forces such as mountains, rivers, lightening, wind, waves, trees, rocks.” In Japanese folk tradition nearly every home would have a kamidan to which offerings were given to keep the hearth and home safe from “kami”, spirits who would disrupt the kitchen. In Soto Zen monasteries, the Dharmapala (Dharma-protector) Idate-son-ten is said to protect the monastery from fire. The Roshi says that, “We use Idate as a Dharma-protector principle to remind us to be mindful of fire and knives while working in the kitchen.” The Northern Mountain Order uses the offerings of rice and water, the lighting of a candle and incense, and chanting by the Roshi, the tenzo and tenzo-anja before kitchen work as reminders that all natural forces, all beings, come together to grow the food that is about to be prepared. The chant recognizes and brings together the many facets of tradition the kamidan represents, and is a strong reminder of the basic practise of mindfulness.

ON IDA IDA TETA TETA SO WA KA

Eko (Dedication):

This we dedicate to the guardian of Buddha Dharma, Idate-son-ten, the guardian of caring for the monks' meals, the guardian of caring for fire and water. May this temple be clarified within and without, may all obstacles be released, may fire and theft not harm the temple, may all practitioners open to Openness and realize the Three Jewels.

The kamidan sits on a shelf of reclaimed red pine built this year by the shissui, Saigyō chiden, from floor boards found in the attic where they very likely were since 1875 when the building was constructed. The logs from which the boards were milled would have been floated down the Ottawa River from “Big Pine Country” in the upper Ottawa Valley. The kamidan was built in the early 1990s by the Roshi’s deshi, the late Henry Daito Dawe, from a design by Anzan Hoshin roshi. The kamidan was originally installed on a shelf over the sink in front of the west wall window in the kitchen at Zazen-ji, our former monastery on Somerset Street West founded in 1988.



### **Article 32: Eihei Dogen Kigen zenji Portrait and Ham**

A very large reproduction of a self-portrait of our Lineage Ancestor Eihei Dogen Kigen zenji hangs over a black wooden Butsudan which when open reveals a “Ham” brushed by Anzan Hoshin roshi in gold gouache on black board. The portrait, the original of which is in Hokyo-ji in Fukui prefecture, Echizen, was painted by Dogen zenji in the autumn of 1249 at Eihei-ji. The same portrait hangs in the Hatto. The “Ham”, hanging in the small Butsudan, has the mantra of Acala in Siddham script to the left and the Roshi’s vertical signature to the right. The portrait hangs on the south wall across from the doorway into the Dining Hall and, as we face towards it when entering or exiting the Hall, provides an orientation for the bows into the space.



### **Article 33: Butsu Sho**

“Butsu”, a sho by Anzan Hoshin roshi, hangs in the small vestibule where the entrance to the Dining Hall and the staircase from the basement meet. “Butsu” in Japanese is the name for Buddha as in the Three Jewels “Namu ki butsu”. Usually understood to refer only to Gautama Siddhartha, “Buddha” means someone, even you, who has woken up to the actual nature of reality, the actual experiencing of the bodymind now, in this moment, the only moment that there ever was, is, and will be. Coming up the stairs from the pantry, the furnace room, the change rooms, the toilet, the laundry room, the workshop, the administrative office, the Undo, with arms full of paper goods, cleaning supplies, jars of pasta, wood, tools, laundry, or on the way to the Hatto or Zendo, students see this vigorous reminder of the fact that waking up to the reality of this moment is something that anyone can do. “If not now, when? If not here, where? Who?” This sho is signed and dedicated on the back and was a gift from the Roshi to me in 1988 when he gave me the gift of Postulant Vows and the Dharma name “Shikai”.



### Article 34: Scroll with Cursive Shin and the Prajnparamita Hridaya Sutra

A 10-inch by 30-inch scroll hangs in the vestibule leading to the dining hall and cloak room. The scroll shows the character “shin” and the text of the “Prajnaparamita Hridya sutra: Discourse on the Heart of Vast and Perfect Knowing”. The sho and the text are in black with the subtitle, the verse, and the Roshi’s chop in red. Printed on white vinyl the scroll was produced in 2000 by Mudo anagarika of Bright Brush Studio from calligraphy and the translation of the text by Anzan Hoshin roshi. Made available to students for their home practice space there are a few copies available.



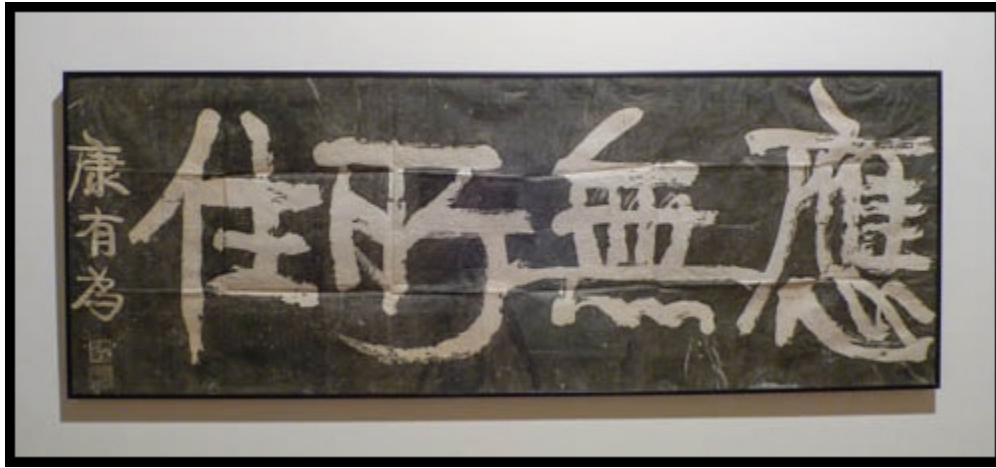
### **Article 35: Tibetan Thangka**

A colourful thangka hangs in Myomaku. It was given to Anzan Hoshin roshi in the 1980s, the thanka, thangka, tangka, or tanka is a classic Tibetan painting depicting Sakyamuni Buddha sitting in full lotus posture on a lotus throne, holding an offering bowl, accompanied by two arhats. This thangka was most likely painted using mineral and organic pigments tempered with an herb and glue solution, distemper in western terminology, on a heavy paper and has been attached to strips of brocade with a draped silk covering in the familiar Tibetan colours of orange and red. Thangka were important as teaching tools for depicting the life of the Buddha, and various influential lamas, teachers, and bodhisattvas, describing historical events or retelling myths, as the focus for ceremonies and, perhaps, most importantly in the Tibetan schools, as a meditation tool to bring one further down the path to enlightenment. Thangka painting was apparently a Nepalese art form which travelled to Tibet with the bride of Sron Tsan Gampo, the first emperor of Tibet around 624 C.E. Chinese painting had a profound influence on Tibetan painting starting in the 14th and 15th century. Westerners tend to view the brightly coloured very detailed thangka as highly collectible. It most likely was painted in the 20th century and is in remarkably good shape. The Roshi has donated it for sale and enquiries by collectors are welcome.



### Article 36: Hakusan Sho

A framed sho, black ink on white paper with a graphic representation of Hakusan, a Dharmapala, hangs on the west wall to the left of the rear door of the Hatto. The black framed sigil and verse hangs over a miniature portrait of the Roshi in front of which sits a tiny cast metal statue of Manjusri, and an incense bowl. The Dharmapala, Hakusan, is sometimes portrayed as a snake wrapped around a sword. Legend has it that on a great holy mountain, Hakusan near the village of Michi in Ishikawa prefecture there lived several important deities which evolved from the stories of the ascetic Hakusan Mountain religion. Hakusan was also renowned as a mountain climbed in Shinto worship. Both emphasized “a spiritual philosophy that emphasized a oneness with nature and the spiritual rebirth possible for all human beings as a result of this harmonious unity” or, more simply the fact that humans are a part of what we call nature. Many shrines on the mountain near ponds and waterfalls continue to be destinations for pilgrims and trekkers. One legend says that drinking the water from Midori-ga-Ike (the green pond) protected by Hakusanmyori Daibosatsu will ensure long life. The west side of the pond forms a deep valley, Chitose-Dani, the 1,000-year valley where there is always snow. The southern part of the valley is called Ryu-no-so, the dragon’s tail, and images of a dragon wrapped around a sword appear on scrolls and other objects as a representation of Hakusan. On the northern side of the pond a shrine shows the image of Fudo Myo-o, Immovable Radiance, also associated with Hakusan. History shows us how beliefs, legends, stories and understandings of actual experience travel over time. Whatever the form of the representation, a snake wrapped around a sword, or an intriguing black on white graphic, traditionally a Dharmapala’s vow and purpose is to protect the Dharma, the Teachings of Reality. The framed black and white art piece seen when entering the Hatto is there to remind monastics to practise and body forth the Dharma moment to moment.



**Article 37: “Give rise to the mind that abides nowhere,”**

“Give rise to the mind that abides nowhere,” says this framed 18-inch by 48-inch presentation of calligraphy which hangs on the east wall of the hallway leading to the Shuryo, the monastery’s Study Hall. The original calligraphy was brushed by the famous scholar Lu Xun and carved into stone and this is a rubbing of that carving which was given to the Roshi by the Taiwanese Chan Master Yun Feng sifu who visited the Roshi several times at Zazen-ji in the early 1990s. The phrase is from the Diamond Sutra. In China in the mid to late 600s the hearing of a recitation of this Sutra in a shop where he was delivering wood caused Huineng, the future Sixth Ancestor, to leave home and seek out his teacher Hongren from whom he eventually received transmission. Said to be illiterate all his life, Huineng chopped wood, pounded rice and eventually studied the Diamond Sutra with Master Hongren. The Diamond or, in Sanskrit, the Vajracheddika Prajnaparamita sutra also known as the Diamond Cutter sutra, is a short, very well known Mahayana sutra of the Prajnaparamita or Perfection of Wisdom genre emphasizing the practice of non-abiding and non-attachment. In the early 20th century a scroll of the Diamond Sutra was discovered, amongst others, in a cave in Dunhuang, China. The scroll is considered by the British Library to be the earliest dated and printed book in existence.



### **Article 38: Gohon Shingon Mantra, Manjusri Rupa**

This vibrant framed sho, 15.5 inches by 39 inches, of the Gohon Shingon mantra, Sa Mam Sa Ham Ah, hangs on the west wall of the Shuryo, the second floor library and study hall, over the fireplace. The sho was brushed in gold gouache on black paper by Anzan Hoshin roshi in 1997. The mantra is a summary of the process of realized-practice. A metal rupa (form) of Manjusri 15 inches tall by 10 inches wide and 6 inches deep sits on the mantel. The Manjusri rupa was purchased by Chunen ino from a Tibetan craftsman in Old Delhi in June of 1997. The craftsman had set up a cottage industry in his home and was making metal rupa using a Nepalese technique. Manjusri is considered by scholars to be the oldest and most significant bodhisattva in Mahayana literature and the embodiment of prajna (transcendent wisdom). In “The Secret Life of Manjusri” teisho series, Anzan roshi said,

“Manjusri’s very body is meant to show something about prajnaparamita, radical insight, perfect knowing. He is depicted as a prince because he has recognized and unfolded the inherent dignity and richness of experiences and of the experiencing which presents itself as that. He is depicted as a youth because whatever arises is always fresh and an understanding which can meet experiences clearly must also always be fresh, always be new, always be renewed with each and every moment. The two-edged sword is the sword of insight which cuts both self and other simultaneously. So, as you can see, the various attributes of Manjusri are themselves descriptions of our practice.”



### **Article 39: Daijozan Sign**

This grey weathered board 24 inches by 9 inches with Japanese characters brushed in black was sitting in a basement window on Somerset Street East. The sign for Daijozan, Great Practice Mountain, was the only thing that distinguished the brick row house from the one to the right of it. I walked up the sidewalk at 5:30 a.m. on a summer morning in 1987 to meet with Zen Master Anzan Hoshin for the first time and saw the sign in the window. I very shortly found out that the damp basement, home to many insects, was where the Roshi, Sensei at the time, slept and received students in dokusan. The living and dining rooms of the railway style apartment were the Zendo of the small temple. A densho hung in the kitchen where students waited for sittings to begin. Were it possible to travel back in time you would recognize the distinctive style established by the Roshi for the temples and monasteries of the Northern Mountain Order, begun at Daijozan, seen at Zazen-ji, and here today in Dainen-ji.



#### Article 40: Shuryo Artifacts

This bright gold painted metal rupa of Padmasambhava has been sitting on a shelf in the Shuryo since 1997. Fake wood wallpaper, a photo diorama of a forest scene, and a nasty carpet had been removed, walls and ceiling were painted white, the floor blue, existing bookcases were utilized, more were built over the years, and what had been a school room for the Grey Nuns, and later a lounge area for the Brothers of the Sacred Heart was and is the Shuryo, the library and study hall of Dainen-ji. Sitting on a bookshelf to the left of the doorway as one faces into the room this 10.5-inch tall by 7-inch-wide and 4-inch-deep rupa (statue) of Padmasambhava acquired by the Roshi can be, to the curious, an “entry way” into the history and mythologies of Tibetan Buddhism.

Legend has it that Padmasambhava, “The Lotus Born”, was eight years old when he was born out of a red lotus flower according to some or a multi-coloured lotus according to others, in the middle of Lake Danakosha near the Pakistan-Afghanistan border and spent the next 3,600 years (according to some, half that to others) acquiring the vast amount of knowledge and skill required to transmit Vajryana Buddhism to Bhutan, Tibet and neighbouring countries in the 8<sup>th</sup> century. In another legend he was born holding a vajra and a lotus and immediately began teaching to the gods and dakinis in the area. He is also known as Guru Rinpoche, Lopon Rinpoche, or Padum, in Tibet and is said to have taught the Dharma in general and in particular secret mantra and Dzogchen, transforming the entire nation. Jamgon Kongtrul the first, recognized as a preeminent scholar in 19<sup>th</sup> century Tibet, and the first lama in the Karma Kagyu lineage, recounts in his life story of Guru Rinpoche, “Precious Garland of Lapis Lazuli”, that to fulfil a prophecy in the Sutra on Magical Perception Guru Rinpoche transformed himself into the monk Wangpo Dey and overnight converted King Asoka and erected one million stupas containing relics of the Tathgata. Not bad for a night's work. A Japanese hand drum to the right of the rupa is similar to Tibetan drums called “damaru” used in ceremonies celebrating, amongst other occasions, such feats. The drum has two heads which are beaten on by stringed bead as one hand rotates the drum chanting the Daimoku. In Tibetan tradition larger damaru come in different materials including those made from human skulls. The damaru was held and played on the male or right hand. To the left is a handheld gong and striker. The gong, “Dangzi” or “dangdang”, its onomatopoeic name in Chinese, is a small, round metal gong suspended in a round metal frame and mounted on a thin wooden handle. The striker is of wood.



#### **Article 41: Tibetan Prayer Wheels**

Two 20th century Tibetan Prayer Wheels, one 12-inch-long handcarved of wood, the other, nine inches long of silver gilt inset with carnelian and turquoise semi-precious stones, sit on separate bookshelves in the Shuryo. The use of Prayer Wheels is said to have been brought to Tibet from India by Padmasbhava, the 8th century scholar and teacher. Nagarjuna, Tilopa, Naropa, Marpa, and Milarepa, are all said to have held and passed on the Prayer Wheel lineage. Prayer Wheels have been made for centuries in Tibet in a wide range of sizes and styles from hand size like these up to giant eight- or twelve-foot Wheels with diameters of five to six feet. Long rows of Wheels, designed to be spun by people as they circumambulate have been built around stupa and monasteries. “Om Mani Padme Hum” the mantra of Avalokitesvara is associated with prayer wheels and may be inscribed, carved, or filigreed on the Wheel and is also written on pieces of paper or silk and wound inside the Prayer Wheel. A belief that the more mantra in the Wheel the more beneficial the use has led to increasing benefit with technology. Using microprinting technology millions of mantra can be put inside Prayer Wheels. One company manufactures a Prayer Wheel pendant containing 1.8 million mantra that can be worn as a necklace and their hand held Prayer Wheels have 20 million mantra. 20th century metal finger or hand cymbals called Tingsha, Ting Shag, or Ding Sha, are shown in front of the Prayer Wheels. The 2.5-inch-wide metal cymbals are tied together with a 15 inch leather string. “Ting” means “ringing” and “Sha” means “hanging”. The cymbals, many highly decorated, are used in rituals. Some say that as the purpose of tingsha is to summon, they call us to awareness, to remember who we are, and to recognize our priorities. All of these items were donated to White Wind Zen Community by Anzan roshi in the 1980s.



## Article 42: Pagoda

This 20th century mass-produced pagoda was purchased in the floral department of a large grocery store chain and has been sitting on a shelf in the Shuryo near a small ikebana of branches. “Pagoda” is the general term in English for a tiered tower with multiple eaves found in China, Korea, Japan, Vietnam, Nepal, and other parts of Asia. Pagoda evolved from ancient India stupa, structures where relics said to be from the Buddha (realistically there were far too many relics claimed to be from the Buddha than could have ever come from any normal-sized human body) were kept safe and venerated. The word “stupa” in Sanskrit, “thupa” in Pali, has a literal meaning of “heap”. The architecture of stupa has taken on many diverse forms as it spread across Asia and now into Europe and the Americas. The many illustrations of stupa, (there are many images on the web), show a rounded base which may have been influenced by or is representative of half a skull originally used to hold the ashes from a cremated body. A skull “lid” may have been placed on top at some time and the thus-created vessel became the base of a design for stupa upon which were built various architectural features, including but not limited to, inverted alms bowls, diamonds, vanes, umbrellas, crowns, lotus petal designs, turban bands, bells and terraces. A finial seen at the top of the little pagoda in the Shuryo is also found on “real” pagodas. The height of pagodas attracted lightning strikes which may have helped develop the perception that they were spiritually-charged places. Finials, some decorated with lotus blossoms, served as lightning rods which both attract lightning and protect the pagoda from

lightning damage. The word "pagoda" seems to have been first heard in English around 1625-35 C.E. and is said by some sources to have come from the Portuguese word, "pagode" from the Persian "butkada" ("but" idol and "kada" temple) Other sources say it came not from the Portuguese but from the Sanskrit "bhagavati" the feminine of "bhagavat" blessed, good fortune. In any case, this item shows how style, function, and understanding travel over time as well as distance and pick up regional influences. This particular 18-inch-tall pagoda or stupa is Chinese in style and reminds me of the Giant Wild Goose Pagoda, built in 652 C.E. which I saw in Xi'an, China and also of the "Iron Pagoda" in Kaifeng, China in the 1980s.



### **Article 43: Shuryo Densho**

The densho hanging outside the Shuryo is a miniature, only 6.5 inches by 4 inches, of cast bronze bonsu, the traditional big Japanese temple bells one of which, Rengein Tanjyoji Temple's Flying Dragon bell, weighs 82,000 lbs. Densho and bonsu are struck to communicate over distance. Just as the tone of bonsu changes with age, the season, and the state of those who strike them so does the tone of densho. Densho like bonsu have no clapper. Tree branches were made into strikers for the three densho currently in use at Dainen-ji. Larger bonsu, such as the one on Mt. Hiei outside the Ancestor's Hall which I had the opportunity to sound, use a tree trunk suspended on a couple of chains as a striker. The bell ringer pulls and releases the striker.

The densho hanging in Dainen-ji are struck by students requesting entry to the Zendo, the first floor library, the Undo, and the Shuryo, for daisan and practice interviews. After noting the placement of the striker (so it can be put back in exactly the same way) the student brings the hands together in gassho monjin, bows, straightens, picks up the striker with the right hand keeping the left in gassho and strikes once. The striker is replaced exactly as it was found and the student bows to finish. The teacher or practice advisor waiting inside the practice room will have rung the gong in response and the student may now proceed into the Shuryo in the case of the densho in the photograph, for the interview or daisan. The form for ringing the densho, as all forms, provides instruction on how to use

the bodymind in different situations to provide the student the best possible chance to see “how they are” and therefore provides numerous opportunities for practising mindfulness. Over the past 23 years I’ve seen many patterns arise for students over striking the densho. It’s amazing how an individual can be literally weakened in some cases and inhibited by unquestioned assumptions about how they are; don’t know how to strike, afraid to make a loud noise, what will I say or so focused on the idea of problem, that they are not noticing the strength with which the striker must strike the gong to make a sound that can be heard inside the practice room. As with all of practice any moment of noticing anything at all is the moment to practise basic mindfulness.



#### **Article 44: Umpan**

This umpan, literally “cloud gong”, hangs on the wall outside the Kaisando, the Founder’s Hall, on the second floor of the monastery, adjacent to the Hatto or Dharma Hall. It is used every day and has been since it was first acquired by Anzan Hoshin roshi in 1988. Cast of bronze, in Japan, in the mid 20th century, this 14inch by 14-inch umpan first hung at Daijozan, then at Zazen-ji, and now at Dainen-ji. The simple triangular support was designed by the Roshi and crafted by the late Henry Daito Dawe. The umpan is simply decorated with a crest in the form of a lotus blossoming around its pistils. Part of the dark paint on the crest has worn away from years and years of strikes and the bright metal shines through. The umpan is sounded with a small hammer which hangs on the same peg as the umpan. The soft leather which covers the heads of the striker has been worn out and replaced innumerable times.

Various events in the monastery are signalled by different sequences and numbers of strikes. Morning Bells (Shinrei) at 4:55 am and Evening Bells (for Shushin-ge) at 9:10 pm are sequences both started by the large densho in the front hallway which is struck 12 times in the morning and 9 in the evening. In the evening this is followed by three strikes on the kaishaku, hand-held wooden blocks in the Zendo, then two sequences of one long and two short strikes on the umpan, and ending with 3 strikes on the densho. In the morning the 12 densho strike sequence is followed by two sequences of one long and two shorter strikes on the umpan and ends in the Hatto with a number of strikes “rolling down” on

the han. Associate and general sittings begin with a three-part cluster of four strikes on the large densho followed by the two part sequence of one longer and two shorter sharper strikes on the umpan before the entrance of the doshi (the celebrant monastic who will perform the jokoh-e or incense offering).

At formal sittings, the Abbot and Teachers entry to the Hatto is announced by: the three-part cluster of four strikes on the densho; the striking of the umpan by the Abbot in a sequence started by the two part cluster of one longer and then two shorter strikes followed by a longer two part or "roll-down" sequence of up to 40 strikes of increasing intensity ending with a definitive strike; which is a cue to a monk in the Hatto for the striking of the "heart beat" rhythm on the drum held by the shinsu which evolves into a nami or rolling wave; and ends with three strikes on the han, the wooden block, hanging in the Hatto. During sesshin and O-sesshin the 12 strikes on the densho are an unbroken sequence.

The Roshi performs the same two-part cluster and double roll-down sequence to announce the beginning of dokusan, which is held in the Kaisando. Students called for dokusan with the Roshi request entry into the Kaisando by bowing, picking up the striker, and sounding the umpan once. The Roshi strikes a keisu gong in the Kaisando in response to the student's request and lets them know they may enter.

In other monasteries umpan can be used to signal different events including meals, as at Eihei-ji. An umpan in Myohon-ji in Omachi, Japan used for announcing the hour, was cast in 1337 and has been designated as an Important Cultural Property. The design of umpan has changed little over nearly 800 years and that same or similar shape can be seen portraying clouds in art from China, Korea, and Tibet.



### **Article 45: Han**

This worn wooden block is a han, a version of which is found in most Zen monasteries and practice halls. This han which hangs on the west wall of the Hatto was designed by the Roshi and crafted by the late Henry Daito Dawe, as was the striker made from a hefty tree branch with a strong burl perfect for thousand of contacts with the hard wood of the han. When the woodwork was complete and the sho “Daiji” brushed by the Roshi the han was hung at Zazen-ji on Somerset St. West. In 1996 White Wind Zen Community moved to our current location at 240 Daly Avenue, the han was installed and each strike still resonates in each student bodymind in the Hatto and throughout the monastery as a resounding reminder of the “Daiji”, the Great Matter.

#### **Daiji-no-ge: Verse of the Great Matter**

“The Great Matter is birth and death.  
Life slips past and time is gone.  
Right now, wake up! wake up!  
Do not waste time.”

Various events in the monastery are signalled by different sequences and numbers of strikes on

various instruments. Morning Bells (Shinrei) at 4:55 a.m. start with 12 strikes on the densho followed by two sequences of one long and two shorter strikes on the umpan and ends in the Hatto with a number of strikes “rolling down” on the han.

At formal sittings, the entry of the Abbot and Teachers into the Hatto is announced by: the three-part cluster of four strikes on the densho; the striking of the umpan by the Abbot or Teacher in a sequence started by the two part cluster of one longer and then two shorter strikes followed by a longer two-part or “roll-down” sequence of up to 40 strikes of increasing intensity ending with a definitive strike which in the case of the Abbot as doshi is a cue for the striking of the “heart beat” rhythm on the drum held by the shinsu which evolves into a nami or rolling wave; the entry of the Abbot and the Teachers, or of one or both of the Teachers ends with three strikes on the han, the wooden block, hanging in the Hatto.

I have read of a tradition in some monasteries where, on the day the wood of the han is worn through from years of strikes, a holiday is declared while a new han is hung. Our han even after twenty-some years of thousands of strikes on the wood with the burlled stick is still thick so don't hold your breath waiting for it to break through: Feel the breath, stand or sit up straight and practise this moment, “Do not waste time”!



#### **Article 46: Drum Held by the Shinsu**

The handheld drum used for formal entry into the Hatto was purchased from a modern day trader who, as traders have done since the beginning of trade, travelled, in this case to China, buying objects, bringing them back to home base, in this case to Ottawa, renting a store and having a sale. The drum is Chinese, 19th century, most probably Qing dynasty, 1910-1920. The wooden body was originally painted in tango (a reddish orange shade popular in that era) but was re-painted in black to be in harmony with Anzan roshi's style for the practice rooms. Both of the skins on the two-headed drum are painted with what appear to be a stylized chrysanthemum design in gold, black, and tango. The drum was first incorporated into formal entry at Zazen-ji, the small temple on Somerset St. West occupied by White Wind Zen Community from 1988 to 1996.

At formal sittings, the entry of the Abbot into the Hatto is announced by: the three-part cluster of four strikes on the densho in the front hallway; the striking of the umpan by the Abbot in a sequence started by the two-part cluster of one longer and then two shorter strikes followed by a longer two-part or "roll-down" sequence of up to 40 strikes of increasing intensity ending with a definitive strike; followed by the "heart beat" rhythm on the drum held by the shinsu which evolves into a "nami" or rolling wave; the entry of the Abbot ends with three strikes on the han, the wooden block hanging on the west wall of the Hatto. The "nami" or "rolling wave" on the drum represents and broadcasts the Abbot's cycles of breath and movement.

In the case of formal sittings when the Abbot is absent and one of the Teachers is the doshi, the celebrant offering incense, the sequence of 12 strikes on the densho followed by the strikes and roll-down on the umpan ends with three strikes on the drum.



### **Article 47: Keisu Gong**

At 11 inches by 10 inches the keisu gong rung by the Roshi at the Hoza, the Abbot's seat, in the Hatto, is the largest gong at Dainen-ji. This Japanese style, Chinese made keisu replaces a series of other gongs that have cracked over the years. Here is its story written by Ven. Mishin Roelofs tando who escorted it from China to Ottawa.

"I purchased the gong in about 2000 in the city of Kunming, Yunnan province, in the southwest of China. I was there for several weeks for meetings related to a maternal and child health project; my colleagues knew that I was a Zen monk so took me for a tour at a nearby temple. Across the street was a Buddhist instrument supply store, a 'one-stop shop' packed with everything from instruments and talisman to ready-made polyester monks' robes. I was keen to look for a new gong for the Hoza, the Roshi's seat in the Hatto, since the one in use was sounding, as the Roshi had said, like striking a garbage can. The shop had a range of sizes from a tiny one-inch gong up to a large gong almost four feet in diameter. The staff were quite surprised to see an almost-bald western woman come in looking for gongs, and were even more amused to have me try out some of them. Each one had a unique tone, some sounded terrible to the ear and some produced a lovely resonance. I purchased the largest I could afford that had a chance of making it as carry-on luggage for my return flight. This was before 9/11 and the customs agents were more lenient than now, though the officials did hesitate as to whether a gong striker matched anything on the carefully displayed list of prohibited objects. I was

just able to squeeze the keisu into the overhead compartment on the plane, and the only dicey moment came during some turbulence when I could see the gong banging against the overhead door and threatening to fall onto the person ahead of me. Fortunately it stayed put and eventually found its place at the Hoza.”



### **Article 48: Mokugyo**

The mokugyo or “fish” drum seen at the doan's seat in the front left hand side of the Hatto is 16 inches long, by 12 inches wide and 10 inches deep. The wooden, rubber headed striker is 17 inches long. Mishin tando writes:

I found the mokugyo that we now use in the Hatto for keeping time during chanting of the Mahaprajnaparamita Hridaya Sutra, in the same Buddhist instrument store where I had previously purchased the keisu gong. I had returned on a work trip to Kunming, Yunnan province, China a year or so later, around 2002. In the middle of the tiny shop, there was a beautifully made and well used large makugyo standing there about three feet high, such that two hands would have been required to hold the striker. All of the other instruments in the shop were new; this must have once been in use at a monastery large enough to need such a big sound during chanting. After buying a makugyo and several small gongs for Dainen-ji, I was able to get the help of a colleague to find a local tailor to re-cover the cushions that came with the instruments in plain black cotton, though he found it perplexing that we wouldn't want to keep them in the traditional brightly coloured red, gold, and orange polyester. As I went through security at the Vancouver airport to make my connection to Ottawa, my heart dropped on seeing that passengers were only being allowed to continue with hand luggage small enough to fit through a rectangular opening made of rigid plexiglass. Sure enough, the mokugyo knocked up against the plastic, and being wood of course could not be bent to fit. The security officer opened the bag, and looked rather dubious as I explained that the round piece of stylistically carved wood was an instrument for a Zen monastery. Something must have

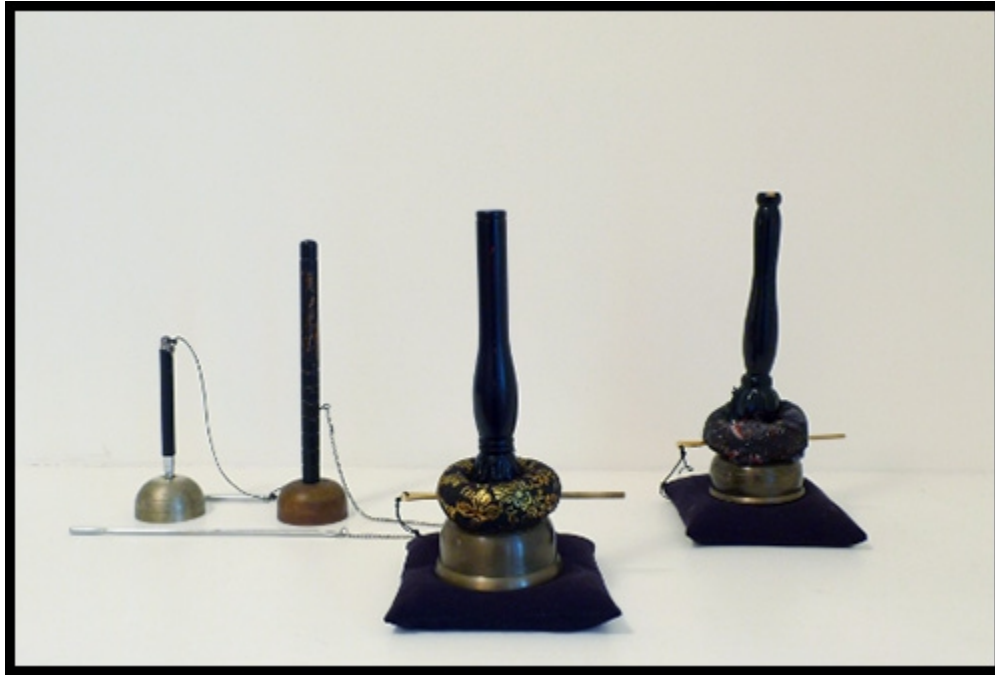
convinced him that this could not be used as a weapon on an airplane, and I was fortunate to go through, mokugyo in hand, continuing on its way to the Hatto.

The name mokugyo (Japanese), muyu (Chinese, pinyin), mok tak (Korean) means wooden fish. The carving of fish on the traditional instrument used by monks in the Mahayana tradition for marking time in the recitation of sutra and mantra is to remind the monks to pay attention to their chanting. Two fish with scales meet on the handle to hold a pearl, perhaps to symbolize the jewel of the Dharma or unity. It is said that the fish in Buddhist art represents wakefulness as there was a belief that fish never sleep. We know that even without eyelids fish do sleep and that the sharp cracking sound of makugyo does wake up students to their chanting.



#### **Article 49: Gante**

This antique Japanese kongo-rei (or ghante in Sanskrit), “leadership” bell which sits at the Hoza, the Abbot’s seat in the Hatto, was a gift to the Roshi from the Reverend Mori Chiso Tzelnic, anagarika. The ghante is used to mark certain passages during sadhana. The pealing of the bell traditionally represents the prajna (e) or direct insight into sunyata (ku) or emptiness.



### **Article 50: Inkin**

Inkin are small handheld gongs used to punctuate chanting practices in Japan. At Dainen-ji inkin are struck to signal during bowing as well as for punctuation in certain sutras. Inkin are found in a variety of styles; as illustrated by the two inkin to the right some of the bowl-shaped bells have a cushion between the bell and the stick by which the inkin is held. A metal striker is attached to the handle by a cord. Some inkin such as the two shown to the left in the back have no cushion. The tone of inkin is high pitched and penetrating. The inkin on the extreme left which is now used in the dining hall has an extendable handle. The perfect travel-size inkin it has gone with me and rung out in workshops from coast to coast in Canada, the U.S.A. and Europe.



### **Article 51: Hansaku**

The “hansaku,” or Teacher’s stick shown is the same which the Roshi now uses to strike the floor three times to begin and end the presentation of teisho during sesshin and O-sesshin. Previously he had used his nyoï staff bestowed upon him by Joshu Dainen roshi. This hansaku was a gift made for him by Seishu-san, a monk and artisan at the Zen Center of Los Angeles in California, nearly twenty-five years ago. This hansaku rests on the Butsudan in the Hatto behind the incense burner. It is 17.75 inches long, 1.75 inches wide and at its deepest, 0.75 inches. It was carved from the wood of a sequoia tree which had fallen during a forest fire. The hansaku is extremely well designed and has neither cracked nor splintered during thousands of substantial and resounding strikes which have left imprints on the oak of the floorboards. The hansaku is a scaled-down version of what is called in the Rinzaï tradition a “keisaku” or “warning stick”, and in Soto Zen a “kyosaku” or “encouragement stick”. In the Soto school this longer flat flexible wooden stick has been used to deliver quick, yet (usually) harmless strikes to muscles between the shoulder blades and the spine which may have become tense and tired during sesshin or O-sesshin when there are many rounds of zazen. A kyosaku is thin and flexible and skillful strikes with it cause a momentary and non-injurious sting. The kyosaku was used extensively at Hakukaze-ji not only by Joshu roshi and Anzan sensei (as he was at the time) but also by the Ino and jikido. For some years the Roshi still used the hansaku at the request of monastics and formal students during sesshin, indicated by their coming to gassho while he did jundo (circulating throughout the hall). He primarily used it to simply adjust postures by sliding it along the back. However, Anzan roshi

decided a long time ago not to use kyosaku or hansaku as it can be more of a distraction than anything else. The deep and sharp sound of the hansaku striking the floor three times certainly wakes the monks and formal students in the Hatto for the teisho and the three strikes to close the presentation of the Teachings may startle awake any who might have dozed off (it has happened). They can be heard on the recordings.



## Article 52: Butsudan

“Butsudan” is translated as “Buddha altar”. In “Painted Cakes: A Zen Dictionary” from June 1994, Anzan Hoshin roshi uses only the word “altar” and goes on to say “the Butsudan is representing the Transmission of the Lineage through creating an environment of clarity.” The use of the language of practice changes to suit current needs and understandings: To undercut confusion which may arise with the use of “altar” as used to describe “ritual furniture” the actually more literal phrase “Platform of Awakening” is used. The Buddha rupa which sits on the top platform is alert and dignified to remind students of what they are doing in the Hatto: practising mindfulness of body, breath, speech, and mind during zazen and kinhin and other forms such as kata.

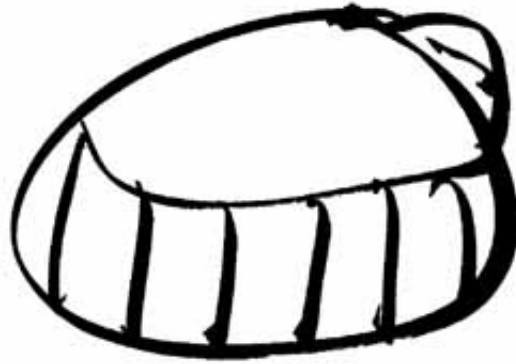
The Butsudan is placed between the large portraits of Bodhidharma and Dogen zenji in the centre of the front of the Hatto at a distance from the Hoza, the Abbot’s Seat. This area is called the “haiseki” and traditionally would have a zagu or bowing mat, perhaps raised on a tatami mat. This space is for great bows by the doshi leading the formal bowing round, for the Abbot to announce dokusan, and for formal students to make announcements before the assembly of having received the Precepts or matters of that nature. This is why no one passes through that area to merely get to another place. The three-part structure and its proportions was designed by the Roshi and finely crafted by the Roshi’s late deshi Henry Daito Dawe, in 1987. The lines of the Butsudan are lean and crisp, the black lacquer glows and there is no hardware visible to distract the eye. As mentioned last week the Roshi’s

hansaku rests behind a plain black incense bowl, two small iron cups are filled each day with a water offering, the two glass candle holders rest on top of black wrought iron open work with acrylic rods in the centre designed and assembled by Shikai sensei.



### **Article 53: Buddha Rupa**

The Buddha rupa sitting on top of the Butsudan in the Hatto demonstrates an awake and elegant posture; the back is straight, the chin is tucked in aligned over the sternum and the neck is straight and open. This contemporary rupa is cast in a heavy ceramic and is Nepalese in style. It was acquired by Anzan roshi in 1982 from a vendor in Toronto. While the hands are in hokkai-join or Dharmadhatu mudra, the thumbs are not quite touching. The Roshi has said he would like us to think of it then as representing the Buddha just beginning a round of zazen or just ending a round before he rises for kinhin or to present a teisho.



### **Article 54: Zafu**

Zazen, sitting zen, calls for a zafu, a round sitting cushion, and a zabuton, a rectangular or square sitting mat usually filled with cotton or kapok. The zafu, a round cushion stuffed with kapok, cotton, or even buckwheat (very noisy) lifts the tailbone up and allows the hips to open and thus facilitates the contact of both knees with the zabuton. The knees must make contact with the zabuton regardless if one is sitting in Burmese, quarter lotus, half lotus or full lotus posture. If both knees are not making contact the posture is unstable. When sitting in seiza both knees contact the zabuton from a different angle. The zabuton provides some cushioning between the knees and the floor. See <http://www.wwzc.org/book/posture-zazen> for more details on postures. We do not ourselves sell a line of zafu or zabuton but they can easily be found on the web. Zafu and zabuton are the essential tools for zazen. It is said that the Buddha and others practising as long ago as 2,600 years would use kusa or kusha grass (Sanskrit) “to cover the place of meditation”. Practitioners of the past sat under waterfalls, in abandoned temples, on logs and even rocks. The next time thoughts start mumbling about how too soft or too hard the zafu may be (it’s not as hard as a rock really)...feel the breath, sit up straight, and feel everything lighten as that burden of stories drop. Then do it again and again and again...



### **Article 55: Dharma Hall**

The calligraphy on the transom of the doorway leading into the Hatto from the hall outside the Kaisando, Founder's Hall, says "Dharma Hall". The Hatto is the practice hall where all teisho and Dharma talks are presented to sangha. The Abbot of Dainen-ji and the Northern Mountain Order of Monastics, Anzan Hoshin roshi, executed the calligraphy in 1996, shortly after the move to Dainen-ji from Zazen-ji and upon completion of the renovations to the Hatto, the Kaisando, and the Hojo, the Abbot's Offices. Monasteries traditionally have plaques indicating the name of the various rooms and quarters and the transoms over the Hatto door and the entrance to the Hojo seemed quite suitable for that.



### Article 56: Hakusan Scroll

Hanging in the hallway on the wall between the Hatto and the Kaisando, the Founder's Hall, where the Roshi holds dokusan, this contemporary scroll shows Hakusan, a Dharma protector, wrapped around a flaming sword. In the lower right-hand on his Teacher's chair sits Eihei Dogen zenji and to the left is a personification of Hakusan as an old Confucian or Daoist man. Hakusan comes from a rich background of mythology, originating in India and traveling through China, Korea, and Japan, of snakes (nagas) and dragons with many legends of their magical mystical powers to harm and protect, to wound and to heal, to stop or start rain, to bring good or bad luck. The images of dragons are prevalent in Chinese and Japanese religious art and are said by scholars to have played a role in bridging the gap between the familiar regional religions, such as Shintoism in Japan, and the newly introduced Buddhism. Hakusan, the dragon Lord of White Mountain, evolved as a protector of this Lineage and the Teachers. This scroll was found and donated some six years ago by Mori Chiso Tzelnic anagarika, a laymonk living in Concord, Massachusetts.



### **Article 57: Nyo Staff**

This nyo of red lacquered iron, currently a predominant feature of the object arrangement by the Roshi in the Hatto, is somewhere around 250 to 300 years old and getting older every second. Nyo, sometime referred to as sceptres, are Teachers' sticks or as described elsewhere, "a small "stick" carried by a Zen Master as a symbol of authority." In another article nyo were described as "a short wooden staff symbolizing the nyo jewel which is capable of removing all suffering. A symbol for the Three Treasures (Three Jewels)". Both of these last descriptions could lead one to assume that nyo are only or mostly of wood. However, as well as the cast iron example we have in the Hatto, it is said that in the Palace Museum of Beijing there is a collection of over 3000 nyo of gold, silver, iron, bamboo, wood, ivory, coral, rhinoceros horn, coral, lacquer, crystal, jade, and precious stones. The shape of the object is what makes nyo distinctive and different from other Teachers' sticks. The handle of a nyo has an "s" shape, a visual and tactile reminder of the human spine, and at the top there is the head or skull (in some other texts variously described as a fist, a cloud, or a lingzhi mushroom.) In wood the head may be formed from a natural burl or knot, in the case of some other materials the stick and head may be carved, and in some metal nyo, cast. This particular iron nyo has a leaf as the head which could be a paulownia leaf, the crest of this lineage. The Roshi has used this nyo during Shuso Hossen, when after training as a postulant, a novice, and in the post of Shuso, it is acknowledged in front of the Sangha that an individual is a full monk.



### **Article 58: Kaisando**

This view into the Kaisando, the Founder's Hall, shows Anzan Hoshin roshi's seat, the blue zafu and zabuton, from which he gives dokusan to monks and formal students. They exit the Hatto from the door to the left, strike once on the umpan (cloud gong) which hangs to the right of the entrance door to the Kaisando. When the Roshi strikes the gong once, the student opens the door and this is what they see. The student bows in the open doorway, enters, closes the door, and practises a standing bow if they are a deshi, a single Great Bow if they are a laymonk, or three Great Bows if they are a monastic, and takes their seat. Students are given a seiza bench for their comfort and ease because dokusan might last five minutes or an hour and a half depending upon what is being considered.



### **Article 59: Scroll of Joshu Dainen Hakukaze roshi**

This scroll of Joshu Dainen Hakukaze roshi in the Kaisando, the Founder's Hall, was brushed by Anzan roshi at Zazen-ji in 1994. The Kaisanden, or Founder's Altar or Platform, is dedicated to Joshu daiosho and to the Lineage of Awakened Ancestors. Details are difficult to make out in this image but arranged on it are: a contemporary wooden carving of Acalanatha Vidyaraja or Fudo Myo-o, representing the immovable nature of luminosity and the dedication of Teachers to the liberation of all beings; an offering cup containing water, sake, or tea; incense; an arrangement of three white stones representing the Three Jewels. An incense urn sits before it containing decades worth of incense ash from Hakukaze-ji, the River Road Zendo, Daijozan, Zazen-ji, and Dainen-ji. The offering table is black lacquered wood with brass fittings and is from the 1880s. It contains a zagu or traditional bowing mat, o-kesa, and an old rakusu made for Anzan roshi by Joshu roshi, and other such items. The tall candle stand was found by myself in the early 1990s. The alcove between the doorway and walls makes a natural tokonama space. The oak flooring, recovered by our renovations in the mid-1990s from under layers of carpeting and tiles, dates back to the 1870s as does the flooring throughout the Kaisando, Hatto, Zendo and Hojo.



### **Article 60: Nyo Staff**

This antique Japanese staff is called a nyo. While they are often carved or even, as we have seen, made from metal, this one is formed from a natural root. Anzan roshi holds this as students enter the Kaisando for dokusan and carefully places it before the edge of his zabuton to indicate the initiation of a bow between himself and the student. Other items that can be seen are the keisu gong which rings students in or out of the room, a water glass, a case of index cards and pen for notes written for students, and a cloth case containing liturgical material with a single-pointed vajra threaded through the wrapping cords.



### **Article 61: Hojo: Abbot's Offices sign**

This sho over the doorway to the Hojo was executed by Anzan Hoshin roshi, the Abbot and founder of Dainen-ji, the Northern Mountain Order, and White Wind Zen Community, in 1996. The characters in "Hojo" ?? or in Chinese "fangzhang", literally meaning "ten foot square room", from the legend of Vimalakirti's hut, referring both to the office (room) and the person, are translated as "Abbot's Offices". The Hojo door is to the right of the Kaisando and across from the entrance to the Hatto. The Abbot's Offices are where the Roshi works, researches, does brush work and calligraphy, develops recipes for the residence menu, and sees monks for chasen. Once a month the Hojo becomes a hermitage where the Roshi removes himself from the daily activity of the Monastery and engages in intensive solitary zazen. As mentioned in a previous article the location of signage over areas and rooms indicating their use is traditional.



### **Article 62: Ho Sho**

This cursive sho of the character “Ho” or “Dharma” is the first thing one sees upon entering the Hojo, the Abbot’s Offices. Executed in gold gouache on black by Anzan Hoshin roshi in 1996, the sho also bears two red cinnabar paste imprints (“in”) of carved seals (“inkan”) of his name and also his signature in gold in the lower right-hand corner.



### **Article 63: Buddha Mahavairocana (Dainichi Nyorai)**

This antique cast bronze rupa of the primordial Buddha Mahavairocana (Dainichi Nyorai) in the kongoin or vajra mudra symbolizes the interpenetration and pervasion of all points of experience (dharmas) throughout the Total Field of All Possibilities (Dharmadhatu) as the radiant activity of luminosity. It is positioned on a black wooden column fashioned from a re-purposed railway tie just underneath the sho of “Ho” (“Dharma”), described in the last article, inside the entrance to the Hojo (the Abbot’s Offices).



#### **Article 64: Fukanzazengi**

On the wall above a set of low bookshelves in the main room of the Hojo (Abbot's Offices) is a framed reproduction of the conclusion of the "Fukanzazengi" ("How Everyone Can Sit") by Eihei Dogen zenji written in his own hand. This document was foundational in the establishment of Dogen's Zen in Japan. Excerpts from it are chanted during sesshin and at other times. We practice it wordlessly with the whole bodymind in zazen.

The large character in the top centre is Dogen's personal hanko, a stylized signature or mark used in place of a signature.

The form of the hanko is echoed by this stone and wood arrangement by Anzan Hoshin roshi which is placed beneath the calligraphy (and has occasionally appeared on the ikebana shelf in the Hatto or Dharma Hall).



### Article 65: Fudo Myo-o Scroll

This is one of several old Japanese scrolls that are sometimes displayed in the Hojo (Abbot's Offices) in the main room where the Roshi meets with monastics informally for tea or coffee (chasen). This, as with others, is of Fudo Myo-o or Acala Vidyaraja.



### **Article 66: Kongo-rin**

This is a 15th century kongo-rin, ghante, or vajra bell, crudely cast, likely from a rural Japanese Shingon or Tendai temple. It is one of the practice materials on the tokonoma Butsudan in the Hojo, the Abbot's Offices. Its sound represents the prajnaparamita insight into emptiness: the peal presences and in its fading displays impermanence.



**Article 67: Acala Vidyaraja Rupa**

This is a cast resin rupa of Acala Vidyaraja (Fudo Myo-o) that stands in the tokonoma Butsudan in the Hojo. A jizu is entwined over it to represent the mantra.



### **Article 68: Woodblock Print**

This is a framed antique Japanese woodblock print of the life of Eihei Dogen zenji. It hangs by the desk in the Hojo (Abbot's Offices). This style of print is called "mekuri" and is from the Meiji era. It is basically a one-page comic book with a grid of panels presenting scenes from Dogen's life.



**Article 69: Un Sho**

This framed cursive sho, “Un” or “Cloud”, hanging in the tokonoma space at the front of the Undo was brushed by Anzan Hoshin roshi.



### Article 70: Shitsu-u Bussho Sho

This sho, "Shitsu-u Bussho", "whole being Awake Awareness", by Ven. Anzan Hoshin roshi hangs in the practice interview and guest room in the basement level of the monastery. It was brushed in the late 1990s.



### **Article 71: Shissui Office Butsudan**

This sho, an enso brushed by Ven. Anzan Hoshin roshi, hangs in the recently renovated shissui office in the basement level of the monastery. The simple Butsudan or altar over which it hangs would also be suitable for students home use.



**Article 72: Landscape**

This landscape was brushed by Ven. Anzan Hoshin roshi in 1984, and is the first thing seen upon entering through the doorway to the third floor.



**Article 73: Bodhidharma Zenga**

This zenga of Bodhidharma was brushed by Ven. Anzan Hoshin roshi in the late 1980s. The characters are “tada shi”, “just this”.



#### **Article 74: Pages from the Astasahasrika Prajnaparamita Sutra**

This work was created by Ven. Anzan Hoshin roshi and Ven. Jinmyo Renge osho at Zazen-ji in the early 1990s. Pages from the Astasahasrika Prajnaparamita sutra (the 8,000 Line, one of the earliest of such texts) are mounted and one torn away to reveal prajna: radical insight into the nature of experiences and experiencing (traditionally represented by the sun or the colour gold) and karuna: compassionate activity grounded in emptiness (traditionally represented by the moon or the colour silver) underneath. It now hangs in a hallway of the residential area of the third floor of Dainen-ji.



### **Article 75: Scroll**

This scroll was brushed by Ven. Anzan Hoshin roshi at Zazen-ji in the early 1990s. It now hangs in a hallway of the residential area of the third floor of Dainen-ji.



**Article 76: Shoji sho**

This sho of “Shoji” or “Birth and Death” was brushed by Ven. Anzan Hoshin roshi on hospital crepe paper in the early 1980s. It now hangs in a hallway of the residential area of the third floor of Dainen-ji.



### **Article 77: In Sho**

This sho of “In” or “Mudra” was brushed by Ven. Anzan Hoshin roshi in the mid 1990s in gold gouache on black board mounted on a shikishi now hangs in a hallway of the residential area of the third floor of Dainen-ji.



**Article 78: Mu Sho**

This sho of “U/Mu” or “Being/Non-being” was brushed by Ven. Anzan Hoshin roshi for Fushin in gold gouache.



### Article 79: "Fire Exit"

This quick sho was brushed by Ven. Anzan Hoshin roshi as a bit of a joke. It fulfills the need to have a sign above a room that has access to the fire escape and so says, "Fire Exit".



**Article 80: Korean Mask**

This Korean “old man” mask hanging in the third floor reminds residents to put away their own masks, they are not needed.



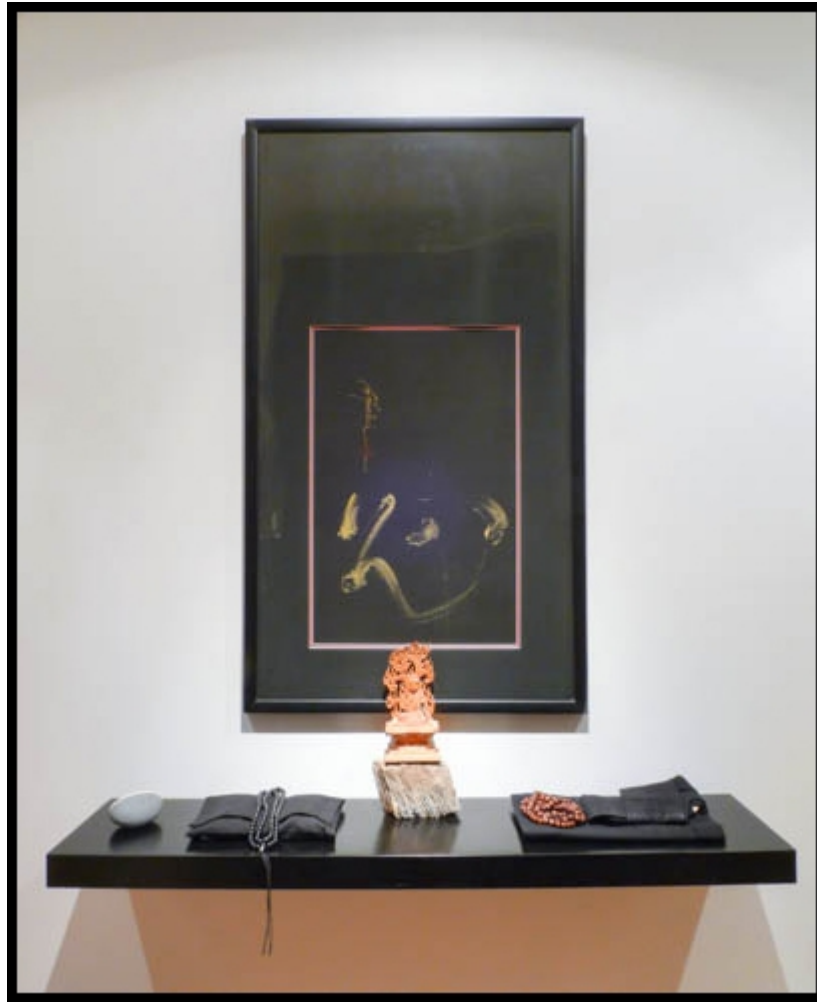
**Article 81: Monju**

This Japanese Monju or Manjusri holds a nyoi and a rides upon a lion in the Common Room on the third floor of Dainen-ji.



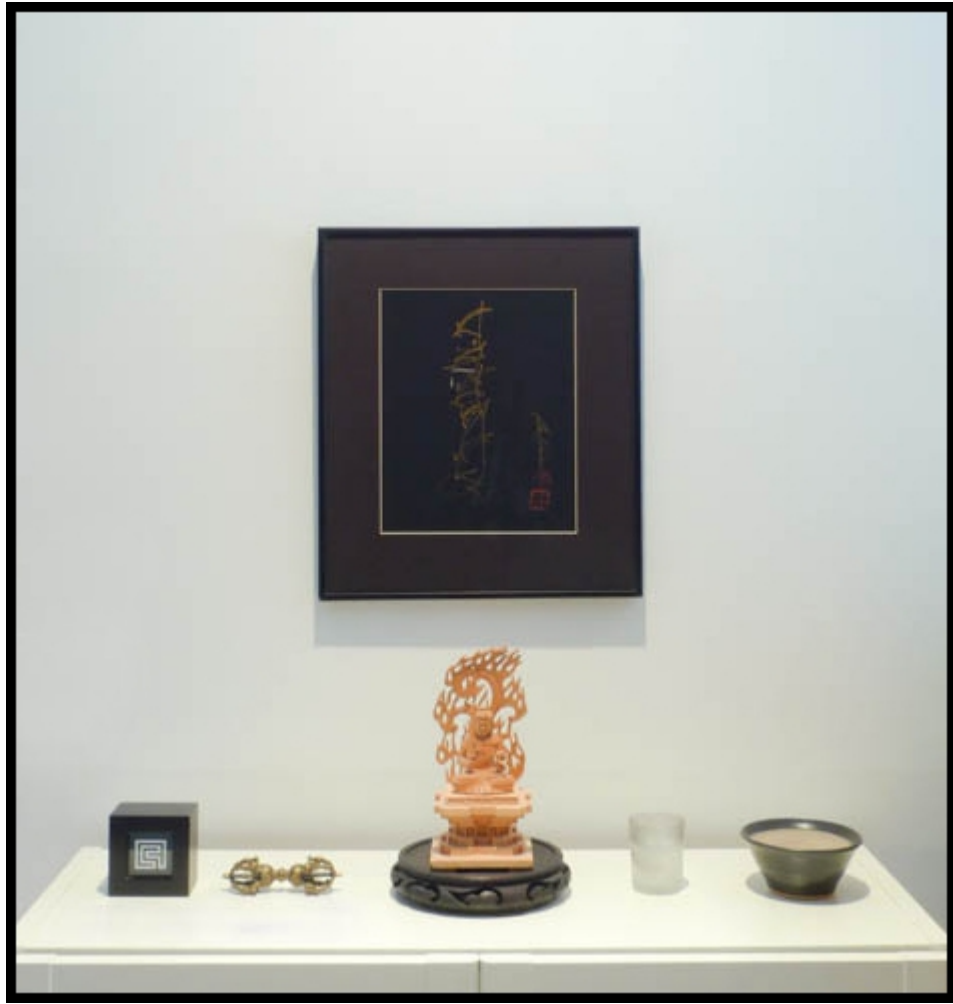
**Article 82: Mu Sho**

This cursive sho of Mu was brushed many years ago by Ven. Anzan Hoshin roshi and hangs in the Fusezo (treasurer's office) in the refinished attic of Dainen-ji.



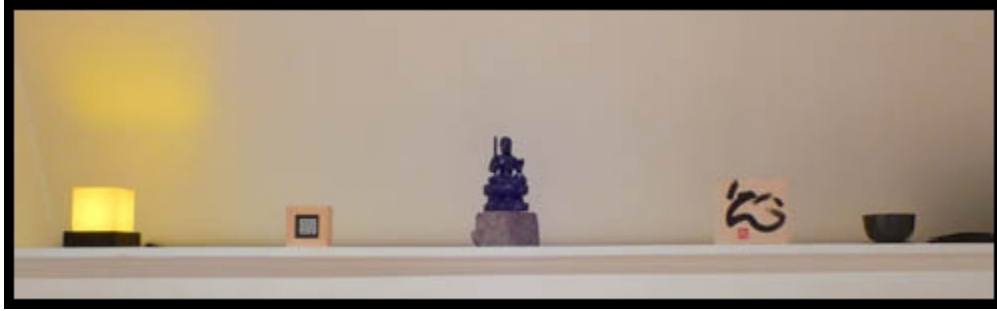
**Article 83: Shin sho**

This cursive sho of Shin (Mind/Heart/Awareness/Essential) was brushed by Ven. Anzan Hoshin roshi for Ven. Saigyō Cross chiden.



**Article 84: Gohon Shingon Sho**

This sho of the Gohon Shingon was brushed by Ven. Anzan Hoshin roshi for Ven. Mishin Roelofs tando.



### **Article 85: Chunen ino's Butsudan**

This Butsudan in Chunen ino's room features a wooden block brushed with the kaji "Shin" or "Mind/Awareness/Essence" by Ven. Anzan Hoshin roshi.



**Article 86: Mu Sho**

This cursive sho of Mu was brushed by Ven. Anzan Hoshin roshi in 1984. It hangs in the stairwell between the second and third floors.



**Article 87: Komyo Scroll**

In 1989 Ven. Anzan Hoshin roshi brushed this scroll with “Komyo”, radiance or luminosity, as a gift to me. The scroll has hung in my quarters in Zazen-ji and is now in the Sensei-ryo of Dainen-ji.



**Article 88: Enso**

This gold gouache enso was brushed by Ven. Anzan Hoshin roshi in 1987. The gorgeous rich flowing enso originally hung in my apartment, then in my room at Zazen-ji and is now in the Sensei-ryo of Dainen-ji.



**Article 89: “Shikai Zuiko”**

Anzan Hoshin roshi brushed these graceful characters, “Shikai Zuiko” , in 2001.



### **Article 90: Kukai Scroll**

A scroll depicting Kukai, Kobo daishi, surrounded by Mahavairocana and major bodhisattvas from the collection of Anzan Hoshin roshi in the Sensei-ryo.



**Article 91: Gwan Yin Scroll**

A scroll depicting Gwan Yin from the collection of Anzan Hoshin roshi in the Sensei-ryo.



**Article 92: Fu Sho**

A cursive sho of "Fu" or "Not" brushed by Ven. Anzan Hoshin roshi in 1986 in the Sensei-ryo.



**Article 93: Mizu Sho**

A 29-inch by 19-inch sho of “mizu”; “water” which I brushed on a wall in the bathroom of the Sensei-ryo.



#### **Article 94: Acala Vidyaraja Painting by Ven. Shikai Zuiko o-sensei**

In 2002 I started this 72-inch by 24-inch acrylic painting of Acala Vidyaraja, also called Acalanatha Vidyaraja or Fudo myo-o, on the east wall of the Sensei-ryo. In 1991 on a visit to Mt. Hiei outside Kyoto I'd been in the cabins used by monks to make fire offerings to Acala. The small ethanol fire and the rough red pine shelf in front of the painting are evocative of the rough unfinished quality of those firepits. As Anzan Hoshin roshi has said, "Each moment flickers, comes and goes like flames". The flames are also reminders of the burning fire of passion, aggression, and stupidity. Acala Vidyaraja or Fudo myo-o is traditionally the symbol of the mind of our Lineage of transmission. Acala reminds us that, as the Roshi has written, "each thing is always workable, no matter how loathsome, no matter how full of longing, no matter how desperate, no matter how distracted, no matter how anxious, no matter how asinine, no matter how cowardly, or how arrogant we might be, all of these states are workable." In this painting Acala Vidyaraja is seated but other representations show him or her standing and in either posture chained by vows made to liberate all beings. In the right hand is the sword of prajna or insight to sever that which is bound by states so that all can be seen clearly. In the left hand is a cord which can be said to "bind each thing to its own nature." Some traditions have called it a lariat but we identify it as "the cord of the precepts, with which confusion is bound to clarity". The sword of wisdom and insight and the cord of the precepts remind us that we must practice completely in each moment.



### **Article 95: Aiwan-shu, Ningbo, China**

I took this picture of Aiwan-shu, Ningbo, China, in 1990 and it has been hanging ever since in my room in Zazen-ji and now in the Sensei-ryo at Dainen-ji. The image reminds me of the travels that Eihei Dogen Kigen zenji undertook to find a true Teacher. In "Cooking Zen: Zen Master Dogen's Instructions to the Kitchen Master and On How to Use Your Bowls" published in 1995 Ven. Anzan Hoshin sensei writes that when the ship Dogen Kigen was on stopped at Qungyan or Ningbo he was speaking to the captain when a 60-year-old monk, tenzo at Ayuwang-si came on board to buy mushrooms as "something from the ten directions" for the monks for whom he was making a noodle soup the next day. When Dogen pressed the old monk to stay, have a meal, and talk he refused saying in response to some of Dogen's statements, "... my foreign friend, it seems you don't really understand practice or the words of the ancients". Some time later when he was retiring as tenzo of Ayuwang Temple the old monk came to see Dogen at Tiantong-shan to see how he was doing. They picked up on their previous conversation and Dogen credits the tenzo's kind help for starting him on his way to an understanding of words and practice. Ayuwang-si or Eyuwan or Ayuwang Temple was originally built in 232 C.E., earlier than Tiantong-shan where Dogen zenji found his teacher Rujing and is the only existing temple in China named after Ashoka the Great. On the drive to Aywang temple in 1990 our guide Ming told me that there was a rumour of a relic, "...a painted bone of Shakyamuni Buddha...", but it had disappeared, along with many other artifacts during the cultural revolution. In the Buddha Hall there was a huge carved reclining Buddha covered in several large cotton quilts lying on a huge carved

mahogany bed. There were many brightly coloured banners and highly decorated statues. Behind a very large seated Buddha there was a rupa of Kwan Yin standing on Po Tai Island presiding over all kinds of brightly carved little people doing devotional bows and kneeling on cushions. One hall had a statue of Jiangzhen (618-907 C.E.), the monk who founded the Ritsu school, and who carried Buddhism to Japan during six trips between 743 and 754. A few old monks and old lady lay practitioners were sitting at the doorways letting me know the temple was still in use and that, unfortunately, it was “not possible to take pictures indoors”.



### **Article 96: Tiantong-ssu**

This Monks' Hall (Sodo) at Tiantong-ssu is where Eihei Dogen zenji sat zazen and woke up, dropping through the bodymind, when studying with his Teacher Rujing. I took the photograph after sitting in this Monks' Hall when visiting in 1991 and a framed image has been in my room ever since. In 1223 after several years in China studying koan and apparently finding that not quite enough, Dogen zenji finally found his way to Tiantong Rujing daiosho who was the Abbot and Teacher at Tiantong-si or shan in the mountains some 25 km from Ningbo. To reach Tiantong Temple we drove with our facilitator Ming Ming on a dusty road past a reservoir and terraced tea bushes with a pagoda wrapped in bamboo supports. The temple, a complex of some 20 buildings of 999 rooms originally, was built around 300 C.E. on a mountain in a thick wood with tall trees and bamboo. In the Monks' Hall the densho, the instruments, and the wooden han with calligraphy of "the Great Matter" were very familiar. The slate stone floor was worn in a groove where monks had been doing kinhin for hundreds of years. In the centre of the room a golden Manjusri rupa sits inside a large glass case. The Abbot, also the Abbot of the Jade Buddha Temple in Shanghai, came to talk for a few minutes but he was busy and had to go to another temple. The few monks there, some old, some young, the young being mostly farmers' sons, sat from 6:30 pm until 11:00 pm. Their day started at 3:00 am and was spent working and studying with two "services" and the evening sitting. At the time of our visit there were old monks and young monks wearing black, brown, grey or orange robes hunched over texts reciting sutras in a monotone each at their own pace. The Abbot told Ming that the Soto-shu from Japan make

pilgrimages here. They would like to be able to come and practice at Tiantong-si but they wanted better accommodation and rooms for couples. The Abbot was not pleased.



### **Article 97: Eihei-ji Roofs**

This photograph of the tiled roofs of Eihei-ji which I shot on a visit to Japan in 1995 is framed and has hung in the Sensei-ryo alongside the photographs of Ayuwan-si and Tiantong-si. Eihei Dogen zenji returned to Japan from China in 1227 and in 1244 established Eihei-ji in the mountains of Fukui prefecture. The manuscript of the Fukanzazengi is said to be held at Eihei-ji and Dogen's ashes are in the Joyoden or Founder's Hall.



### **Article 98: Bamboo Pickle Fork**

I bought this bamboo pickle fork at Eihei-ji in 1995. Pickles have played an important role in the lives of monks at Eihei-ji. Preserved vegetables were and are the food held by the third bowl in oryoki. In 1244 when Eihei-ji was built pickling or salting was the only way of preserving foods for the long winter. A person entering the gates of practice and especially those receiving monks' vows have been likened to a little cucumber dropped in a barrel of brine in that there is no way it can stop becoming a pickle.



### **Article 99: Guan Yin Rupa**

This mid-19th century Korean rupa of Kwan-eum was a gift from the Roshi in 1989. Carved from very heavy dense wood lacquered gold on black the rupa stands nine inches tall, is three inches wide and 2.5 inches deep. Called Guan Yin in Chinese, Kannon or Kanzeon in Japanese, this very nicely detailed depiction of what is considered to be an embodiment of loving kindness is sitting in padma asana or kekka fuza, or full lotus posture on a lotus seat with another lotus in front of a topknot of hair which supports a draped veil. A bindu, or raised protuberance on the forehead is said to be a symbol of an Awakened One or represents the all-seeing eye, the recognition that whatever is known arises within Knowing. A globe, the pearl of illumination surmounted by the flames of experiencing rests on hands held in the dharmadhatu mudra. Kwan-eum or Guan Yin is often thought of and referred to as being female although the origin seems to be a Chinese translation of Avalokitesvara who was depicted as a youth, sometimes with a moustache. This rupa with a bare flat chest, upon which rests a necklace and breast plate is gracefully androgynous.



### **Article 100: Unfolding Triptych**

An unusual presentation of Guan Yin, this carved wood unfolding triptych is revealed when two wooden “doors” at the front of a cylinder are opened. The dark wood may have had red painted details originally. The closed triptych cylinder is a nine-inch-tall, three-and-a-half by three-and-a-half inch octagon with four brass hinges. A dome carved with a bas relief of a lotus including the seed pod is featured at the top and five side panels are carved with flowering stems, vines and leaves. An androgynous Guan Yin sits in kekka-fuza or full lotus holding a bottle, which some say contains tears, in the left hand. The right hand is raised in the akash or space mudra with the thumb and middle finger in a circle. The rupa has a flaming halo around the head and sits on a lotus throne. Inside the right and left hand doors are revealed dharmapalas, Dharma protectors in the Chinese style. The one to the right of Guan Yin is Wei To (Skanda), who is balancing the left hand on a large sword and is wearing an outfit with what appears to be an armoured skirt. The figure on the left hand side of Guan Yin is Guan Yu (Sangharama), holding a battle axe which is taller than the figure itself. This figure has a flowing fabric robe printed with what appear to be clouds draped over a chain mail underskirt. Both figures are wearing Chinese-style warrior boots. Two of the outside panels show Chinese characters which are not clear because of age and wear and there is a carved seal on the bottom, most likely the artisan’s mark.



### **Article 101: Twenty-Four Rupa**

These are 24 rupa which I collected over the last 25 years. The names by which this representation associated with compassion is known are many; in Chinese Guan Yin or Guanshiyin “Observing the Cries of the World”; in Macao, Hong Kong and Guangdong Province the name is pronounced Kwun Yum or Kun Yum in the Cantonese language; in Japanese, Kannon, occasionally Kan'on, or more formally Kanzeon, Kwannon is sometimes seen; in Korea Kwan-eum or Kwans-eum; in Thai, Kuan Im, Phra Mae Kuan Im, or Chao Mae Kuan Im; in Vietnamese Quan Am or Quan The Am; in Hmong, Kabyeeb or Dabpog, often Niam-Txiv which means “Mother-Father”; in Indonesia, Kwan Im or Dewi Kwan Im; in Tibetan Buddhism Tara. In some of these same countries, especially Japan, the variants Kanjizai and Kanzejizai are found in the Heart Sutra. In our chanting text, “Chanting Breath and Sound”, Kanjizai is used in the “Maha Hannya Haramitta Shin gyo: Discourse on the Heart of Vast and Perfect Knowing” or “The Heart Sutra”, the first line of which starts with “KAN JI ZAI BO SATSU...” In English the first line of the “Mahaprajnaparamita Hridaya sutra: Discourse on the Heart of Vast and Perfect Knowing” is “Avalokitesvara Bodhisattva...” This shows quite clearly the relationship and evolution of Kannon or Guan Yin from the Sanskrit, Avalokitesvara.



### **Article 102: Guan Yin Rupa**

I bought this 20th century artisan-made rupa in 1991 from a small workshop in Beijing near the Temple of Heaven. I was told by the seller that it was “jade”. On the bottom is carved 31-43 which could mean it is 31st out of 43 statues carved. This representation of Guan Yin is not common and I haven’t been able to find anything similar in spite of a fairly wide search. Guan Yin is only five inches tall, four-and-a-half inches wide, and one-and-three-quarters inches deep, and has a rough wooden stand which is shaped to fit the footprint of the work. In the right hand “she” is holding aloft a vase with water flowing out of it, the waters of compassion, or, if informed by Taoist thought, immortality. The left hand holds a mala and is resting on the left knee. Beside the left knee there is a small table upon which sits a bowl with two handles. The robes and veil are flowing and there’s a big bow in the front below a double necklace which rests on a bare chest. This rupa has a lovely face with a bindu in the middle of the forehead, eyes with a definite epicanthic fold, and a mysterious smile.



### Article 103: Netsuke

This netsuke carved in amber with polychrome detail is another unusual presentation of Guan Yin or, perhaps more appropriately as netsuke are Japanese, Kannon or Kanzeon. A netsuke is a small carved “toggle” used to secure a sagemon, a bag, woven basket, or carved box used to hold a man’s personal possessions when he’s wearing pocketless robes or hakema. The sagemon is secured to the sash by a cord held in place by a netsuke which has two holes in the back through which is threaded the cord holding the sagemon. The colours on the kimono of the carved figure, now faded, seem to be an orange or “tango” and a turquoise, both popular in the 1920s. Kannon is holding a jar with a representation of flowing water in the right hand. The left hand is resting on the sole of the right foot showing that the figure is sitting in keka fuza or full lotus and on a lotus seat. The figure is one inch tall, one inch wide, and one inch deep. The detail of the kimono which has a repeating pattern of rectangles and triangles highlighted with a large crest at the back, and several arrangements of leaves, and flowers speaks to the skill of the artist.



#### **Article 104: Antique Bone Carving Guan Yin Rupa**

This antique Chinese bone carving was sold to me in Beijing in 1991 as a representation of "Guan Yin". However in researching rupa of the Bodhisattva in bone I have come across carvings of "Chinese court ladies" to which this figure bears a resemblance. Most likely carved at the end of the 19<sup>th</sup> or beginning of the 20<sup>th</sup> century the seven-inch-tall figure has a base approximately two inches by two inches. She is wearing a jubon-like upper garment with long flowing sleeves and a wrapped and sashed two-length lower garment. Her intricate hairdo is in an elaborate, possibly court, style with a double wrapped and folded top knot, five layer swathed sides, a ponytail at the back, and bangs on the forehead, Her coiffure and large lotus flower held in her left hand frame a face carved with epicanthic folds on the eyes, rounded cheeks, a pointy chin and a smile.



#### **Article 105: Bone Carved Kwan Yin Rupa**

Whether a Guan Yin or a Chinese court lady the style of the face of this bone carving shows a definite Art Nouveau influence which would place it at having been made sometime in the early teens of the 20th century. Eight inches tall, mounted on a two-and-a-half by two-and-a-half inch wooden base the statue has a weathered and worn look with several repairs. The subject is resting her head on a lotus flower held in her left hand while the right is behind her back. The artist has carved the figure in accord with the shape of the bone and this has resulted in a head with a rather odd tilt. I found her in Beijing near the Silk Market in 1991.



### **Article 106: Stone Guan Yin Rupa**

Definitely a portrayal of Guan Yin, the bodhisattva who hears the cries of the world, this vintage rupa was carved in a greenish jade. The height of the work, six-and-three-quarter inches, includes a lotus base carved from the same piece of jade. The lotus base is a triangle, one and three quarter by two inches by two inches with the front of feet and a sash carved as if meeting the base. She is wearing a rather elaborate Indian influenced hairstyle topped by a cowl. An urn containing the waters of compassion, or in some stories tears, rests on the left palm and the right hand with the forefinger raised rests palm down on the neck opening of the container. The sleeves are quite long and flow over a two-tiered lower garment. I bought this representation in Beijing in 1995 from an antique dealer.



### **Article 107: Carved in Horn Guan Yin Rupa**

This Guan Yin, found in Beijing in 1995 is most likely a product of the mid-20th century. The statue is carved in horn and stands five inches tall measuring two-and-three-quarters inches by one inch at the base. The clothing and posture of the hands suggest a nun-like quality influencing the depiction of the bodhisattva. During the 1940s and 1950s Catholic nuns including the Grey Nuns of the Immaculate Conception based in Pembroke, Ontario (three of whom were held under house arrest for 18 months when a woman brought to them for treatment died), were active in China offering medical care and education. Their activities were welcomed and appreciated by the people and were obviously seen as the compassionate action of a bodhisattva and inspired artistic work.



### **Article 108: Vintage Faux Ivory Guan Yin Rupa**

This carved vintage faux ivory Guan Yin is only two-and-a-half inches tall on a lotus base measuring one inch by three-quarters of an inch. Purchased in an antique store in Beijing this representation of the bodhisattva who is seen as compassion embodied is tiny enough to be easily carried around on one's person and be handy to call upon to save one not only from those who attack but also from one's own passion, aggression, and stupidity.



### **Article 109: Cast Resin Guan Yin Rupa**

Cast in resin this tiny Guan Yin, goddess of mercy, friend of mankind, shows, thanks to the skill of the mold maker, a lot of detail. Manufactured in China about twenty years ago for the mass market the bodhisattva is one and one half inches tall portrayed sitting on a double lotus throne in kekka-fuza, full lotus. The lotus throne base is five-eighths-inch by one inch and leads the eye up to the details of the folded kunsu, the flow of the sleeves of the upper garment and the hands with palm to palm, not quite touching, which is said to suggest reverence for all beings. The style of the hairdo and the headpiece show an Indian influence. As well as being objects reminding us of the qualities such as mercy, compassion, and wisdom of which we are all capable, rupa show the flow of influence, and the adoption and adaptation of styles from different cultures and artistic backgrounds.



### **Article 110: Cast Metal Guan Yin Rupa**

The bodhisattva Guan Yin this time in cast metal with a nice patina was sold as an antique. Some say the use of metal as a material understandably suggests permanence and solidity. The statues of Guan Yin are as different as the artists who create them and are of course reflective of their feelings or understanding. This three-and-one-half-inch figure stands on waves holding a lotus in the left hand. The waves with little knobs of foam at the front and incised waves at the back remind us that Guan Yin was also a favoured “goddess” of the fishermen of China.



### **Article 111: Cast Metal Guan Yin Rupa**

At one-and-three-quarter inches tall this little cast metal Guan Yin is about half the size of the image above. The figure's tiny toes are lapped by waves, the lower garment, a kunsu, wrapped at the waist just as students and monks wear today, appears to almost touch those waves and the draped upper robe blows in the wind. She is balancing a vase containing tears or the waters of compassion on the palm of the left hand and the right palm is held upright with fingers extended and palm facing the viewer in the Abhaya mudra, the gesture of fearlessness, reassurance, blessing and protection. The hairdo and head covering are Indian in style. In some Chinese traditional stories Kuan Yin had been an ordinary person who had followed the path of service until after many incarnations she reached nirvana. Pausing before entering she heard cries of woe rising from the world, "as if all the rocks, trees, insects, animals, humans, gods, and demons, cried out that so virtuous a one should depart from their midst. Without a second thought this noble-hearted soul turned back, determined to remain until every being without exception should precede her into nirvana." She is revered as a guard to those who have no protection, a guide to the voyager, a ship, a well, a spring, a bridge for the seeker of the Other Shore.



### **Article 112: Small Metal Guan Yin Rupa**

This, the smallest statue in the collection is only one and one quarter inches tall and is standing on a rather detailed large fish. The metal has a maker's mark on the bottom of the base, is dated 9.10.88 on the back of the base and on the front incised characters for "Hears All". A lotus lies across the left arm and a bowl held in the left hand is pouring out water. The right hand is holding the vase from whence came the water. An old Chinese story says that a disabled boy from India, Shan Tsai, Sudhana in Sanskrit, was desperate to study the Dharma. Hearing there was a Buddhist teacher on the rocky island of Putuo and despite his severe disability he traveled and found Bodhisattva Guan Yin. To test his resolve to study she created the illusion of three pirates wielding swords running up the hill to attack her. Chased by the visions Guan Yin ran to the cliff edge. Shin Tsai seeing his teacher in danger hobbled up the hill to rescue her and as a reward she removed his disability, made him handsome and taught him the entire Buddhadharm. Years later a son of one of the Naga or Dragon Kings, a ruler god of the sea, was caught by a fisherman while in the form of a fish. Stuck on land he was stuck in the form of a fish. His cries of distress were heard by Guan Yin and giving Shin Tsai all the money she had she sent him to buy the fish from the market. The fish was alive hours after being caught and the people were saying that eating this fish would bestow immortality. A bidding war started and Shin Tsai was outbid. He was begging the crowd to spare the fish when Guan Yin's voice was heard from afar, "A life should definitely belong to the one who tries to save it, not one who tries to take it." The crowd, ashamed of their greed and their actions, dispersed, and Guan Yin returned the fish to the sea where

the fish transformed back to a dragon. A big story for a little rupa and there's more to that story...



### **Article 113: Cast Metal Guan Yin Rupa**

Sitting on a very pointy lotus in full lotus posture this Guan Yin is of cast metal with a hollow base and is a little over one-and-a-half inches tall. The right hand is raised in the vitarka mudra in which the thumb and forefinger touch and form a circle. The other fingers are extended upward and the palm faces outward. In some contexts particularly where there is a depiction of a buddha or buddhas this mudra is known as “The Gesture of Debate” or discussion. In this context it is regarded as a “mystic gesture” of Bodhisattvas and is often used when explaining the Buddha’s teachings. The left hand holds “the water of life” in a vase. Sometimes expressed as “the dew of compassion” or amrita (Sanskrit) “nectar of the goddess or dew of immortality” this water is said to have the quality of removing suffering, purifying defilements of body, speech, and mind and lengthening life. This little rupa, like other representations of Guan Yin, can remind us that our eyes, ears, and hands, the whole bodymind, can help all beings.



#### **Article 114: Late 20<sup>th</sup> Century Resin Guan Yin Rupa**

Three inches tall with a double lotus seat one-and-a-half inches in diameter as a base this poured-resin late 20th century rupa is painted to resemble antique metal with the verdigris of aging well executed. The rupa has a bindu in the middle of the forehead and an elaborate topknot in the Indian style down from which a veil flows over a nicely draped upper garment. The Guan Yin figure is wearing a kunsu, the wrapped cloth lower garment still worn for practice today, and is holding a lotus in the process of blossoming. The figure is seated in full lotus posture, on a fully opened lotus resting on a lotus seed pod. According to some scholars the lotus flower motif seems to have first appeared as a Buddhist symbol around 3 B.C.E. on the stone columns erected by King Ashoka. The lotus blossom is a very popular and long-lived symbol in Buddhist art because its seeds root in mud, the stem pushes up through muddy swamp water and eight or ten inches from the surface of the water the strong and flexible stem supports the bursting forth of a fragrant and gloriously full blossom in white or pink or red with a diameter of eight to twelve inches. The process of this plant is used as a metaphor for the process of a human being, born into samsara, encountering and following the Buddha's teachings faithfully, practising with the mud and murk of experiencing and blossoming into a realized human being, reaching full understanding of reality or "enlightenment".



### **Article 115: Poured Resin Guan Yin Rupa**

Executed in poured resin painted with an “antique” finish this three inch by three inch by three-inch 20<sup>th</sup> century, Guan Yin or Guan Shi Yin Pu Sa, sitting on the back of a large fish floating on stylized waves has a story bigger than the statue. It is said that in the Tang Dynasty, around 817 C.E. A beautiful maiden selling two fish in a basket appeared in the marketplace at Shianxi. The fish, in spite of there being no water in the basket, were still jumping. The maiden said, “I will only sell the fish to people who are going to liberate them.” The general view was that this would be like throwing money in the water so none were sold. The crowd switched its interest from fish to fisher girl and soon about twenty men were clamouring to wed her. She said she would marry the one who could, overnight, memorize the “Guan Yin Pu Sa Universal Door” chapter of the Lotus sutra. The next morning ten had done so. To narrow the selection she asked the successful men to memorize, again overnight, the Vajra sutra. The next morning the field was down to four. The men were given three days to memorize the entire Lotus sutra. One man, Ma-lang, did so, and, as promised, she married him but then promptly died. Her body immediately started to decompose and she was buried. Mr. Ma vowed never to marry and instead studied the sutras and other Teachings of the Buddhadharma and woke up. One day a bhikshu came along and told him that, “The fisher girl was really the Bodhisattva Guan Shi Yin Pu Sa, the one who hears the cries of the world, manifested to Wake you up and if you don't believe me we'll dig her corpse up to prove it.” The grave contained only a golden necklace. Guan Shi Yin Pu Sa had appeared as a young girl and as a bhikshu to teach the Dharma. Some images of the Bodhisattva

Guan Yin show her holding a fish basket. Many others, such as this one, show her sitting or standing on a fish. She holds a vase in her left hand and the right is raised in the protective or peaceful abhaya mudra.



### **Article 116: Poured Resin Guan Yin Rupa**

A stylized double lotus, one lotus flower pointing down, one pointing up, forms the seat for this 20th century poured resin mass-produced Guan Yin. The rupa, four inches tall on a base two inches in diameter, is sitting in the posture of Listening to the Teachings. A vase, containing the nectar of bliss or water of life, is standing on the palm of the left hand and the right hand, resting palm down on the right knee, holds a mala between the thumb and forefinger. A small Buddha sits in full lotus on the topknot of the hair and from it a veil drapes over the shoulders and frames a flat chest. This androgynous representation reminds us that Guan Yin developed from the male Indian deity Avalokitesvara. The lotus, here a throne or seat, is an ubiquitous symbol in dharmic and 'spiritual' art. The plant grows in muddy waters and surfaces unblemished, free from pollution. It's understandable that the plant has become a symbol for the Buddha, born in the world, grown up in the world, yet remaining unsoiled by the world. A world renowned biologist, W. Bartholott, studied the self-cleaning properties of *nelumbo nucifera*, the lotus. Observing that substances could not stick to lotus leaves he found that each leaf is covered with a dense layer of pointy little moguls with tips so microscopic that even a droplet of water-soluble liquid glue would not stick. Even when manipulated the glue simply re-formed into a drop and rolled off. He called this the "lotus effect" and in 1996 obtained copyright for the term. Does the science behind the "purity" of the lotus, the proven self-cleaning capacity, diminish the "magic" of the lotus as a symbol? Quite the contrary, it is a great example of the "magic of reality".





### **Article 117: Crystal Guan Yin Rupa**

Standing on a double lotus pedestal and only two inches tall this little rupa is somewhat roughly executed in crystal. The robes flow, a necklace has been engraved on the flat chest, and there is lotus leaf shaped backdrop to the head. As was mentioned last week the lotus, a plant that growing in mud self-cleans, has for thousands of years been seen in Egyptian as well as Asian sacred art representing purity. In the 20th century the “lotus effect” was identified by scientists and today is the inspiration for research to design 21st century self-cleaning textiles for use in space. This video explains more and shows the marvellously complex leaves of the plant <http://www.youtube.com/watch?v=XqY2rv7KkEU>



### **Article 118: Cast Bronze Korean Guan Yin Rupa**

Six inches tall and sitting on a bench this Guan Yin is Korean cast bronze fabricated in the late 1800s before the Japanese invasion of Korea. The rupa has a lotus on the torso which is framed by the draped upper garment and is wearing a necklace. The androgynous face has hooded eyes, a wide nose and full lips which bear a striking resemblance to those found on a 16th or 17th century Chinese-influenced sculpture carved from black stone. The right hand is resting palm down on an arm of the sitting bench and the blade of the left hand is resting on the left knee with the thumb bent towards the palm. The legs are crossed at the ankles with the left foot behind the draped and wrapped lower garment and the right toes peeking out.



### **Article 119: Resin Chinese Guan Yin Rupa**

Cast in bronze coloured resin this Chinese style Guan Yin rupa is seated on a stylized lotus in full lotus posture with the hands in the dharmadhatu mudra. The rupa is eight inches tall with a three-and-a-half by four-inch base and wears a lotus necklace from which hang three strings. A “peach of immortality” is suspended from the middle string. The style of the face suggests this representation is most likely early-20th century but yet, like most, contains clues to older legends. The “Peach of Immortality”, mythology says, was given by the Buddha to Miao Shan a rebellious daughter who was murdered by her father for refusing to marry the rich old man he had picked. She went to hell even though she was the victim. The Buddha appeared, gave her a peach and led her to the island of Pu-to where she started to save sailors from shipwreck. The “Peach of Immortality” came from an even earlier legend. One of the oldest Chinese deities, Hsi Wang Mu was said to live in the Kunlun mountains growing her peaches of immortality in a garden hidden by high clouds on the Tree which was the axis between heaven and earth. The peaches ripened once every 3,000 years. The oldest reference to this “divine mother” was on an oracle bone inscription from the Shang dynasty approximately 1600 B.C.E. A Sichuan crest from the later Han period, 206 B.C.E. to 220 C.E. shows Xi Wangmu with “spirit trees” and the Buddha meditating below her. Paintings in the Dunhuang caves, started around 366 C.E., show her flying through the air to worship the Buddha. She was often depicted wearing “the crown of the grand realized with hanging beaded strings of daybreak”. In the olden days she was thought to have controlled the cosmic forces of time and space, birth and death.

Later she was known as the protector of females outside the patriarchal family system; singers, prostitutes, dancers, nuns, hermits and sages. Over time “Wang Mu” came to have the much safer meaning of grandmother or female ancestor. Many of the qualities, the stories, and the symbols of these older representations woven into the legends and meaning of Guan Yin.



### **Article 120: Rescued Chinese Guan Yin Rupa**

Gracefully curved, carved in wood with the left eye having lost its inlay and both feet broken showing raw wooden stumps this six-inch-tall 20th century Chinese Guan Yin was rescued from the trash. I sculpted feet from clay, glued them on, and painted them to match the colour of the finished wood. The rupa is hand carved and is modelled on a pre-1922 style. Here's another Guan Yin story from about the same period. Guan Yin is born to a king: "The king became enraged when he heard of her devotion to helping others and forced her to slave away at menial tasks. Her mother, the queen and her two sisters admonished her to no avail. In desperation the king decided to let her pursue her religious calling at a monastery but ordered the nuns to treat her so badly she would change her mind. She was forced to collect wood and water and tend the kitchen garden. They thought this would be impossible since the land around the monastery was barren. To everyone's amazement the garden flourished, even in winter, and a spring welled up out of nowhere next to the kitchen."



### **Article 121: Rosewood Guan Yin Rupa**

Carved in rosewood in the later part of the Ching Dynasty (1644-1912), the first decade of the 20<sup>th</sup> century, this Chinese Guan Yin, standing a hair under eight inches, appears to be tall and strong. This appearance of strength is highlighted by the contrast with the graceful kimono sleeves of a tunic presaging a hint of flapper style in the back and with, most unusually in a rupa, the lower wrapped garment, a kunsu worn over trousers. In the right hand the figure is holding the vase of amrita meaning “immortality”, the water of life or, in some stories, of tears. A two-strand necklace graces the flat chest. The head is slightly bent, the face is calm with a little smile, full cheeks and well-defined epicanthic fold of the eyes. The cloth wrapped topknot is also a marker of the Chinese style. This rupa was a gift from the Roshi.



### **Article 122: Chinese Guan Yin Rupa**

Sitting in full lotus this six-inch-tall white Chinese porcelain Guan Yin was produced in the 1980s. The figure has little ornamentation but the elaborate topknot indicates the Chinese style. Guan Yin, it is said in some tales, "...was born from a ray of white light which shone from the right eye of the Great Buddha Amitabha. His "Discriminating Wisdom" helps overcome the passions of greed, lust, and craving. Guan Yin embodies Amitabha's compassion in a more direct and personal way."



### **Article 123: Wooden Tara Rupa**

This carved wooden statue of “Tara” stands six inches tall on a three-and-a-half by one-and-a-half inch base. The mid-twentieth century Tibetan rupa is sitting in “rajilila”, the “posture of royal ease”, on a double lotus seat. The right foot is resting on a lotus and lotus stems are held in both the left and right hands. The stems grow up the arms to fully blooming lotus flowers resting on the right and left shoulders. Lotuses are not native to Tibet so lotuses as depicted in Chinese or Indian art were copied. Both hands are held in the Buddhi or Varuna Mudra also known as the “seal of mental clarity”. The little finger represents water and communication. The thumb represents fire and divine nature. When the two fingers are placed together, the other fingers straight but relaxed, it is understood by some to symbolize and encourage openness and clear, fluid, effective communication. There are said to be 21 versions of Tara who, among other attributes, is known as the “mother of liberation” representing the virtues of success in work and achievements. Tara, in many ways akin to Guan Yin, is known as the female aspect of Avalokiteshvara or Chenrezig.



#### **Article 124: Portable Tibetan Shrine**

This portable Tibetan shrine is known as a Ga'u, Gau, Ghau, or Gao and would often be worn when travelling. Woven straps threaded through the metal loops on either side of the box could be tied to a belt or hung around the neck coming to rest near the heart. Three-and-a-half inches tall, two-and-a-half inches wide at the widest point, and one and a half inches deep, the shrine box is traditionally made of metal, in this case brass and copper. Some Ga'u are quite richly finished in carved or cast silver. In the window can be seen the main figure of a "tsa tsa", a cast clay medallion which is mounted inside the box. The figure is that of a rather busty Tara with hands held in the vitarka mudra, the thumbs and index fingers of both hands form a circle, the other fingers are straight, the left hand is held at shoulder level and the right is resting on the right leg, both hands are palm out. The vitarka mudra is sometimes referred to as a teaching gesture. The back of the box can be removed and inside, scrolls with mantra or prayers or relics of various types can often be found.



### **Article 125: Metal Tara Plaque**

This cast metal plaque is five inches tall and almost two inches wide. The figure in the middle is a Tara, most likely Green Tara. The costume is similar to those shown on some Indian stone temple bas reliefs, other plaques in other materials such as clay and wood, and in paintings; a short wrapped skirt, bracelets on the upper and lower arms, and a flowing scarf draped around the shoulders falling to the ground. She (obviously female) is standing on a lotus, holding her hands in the abhaya mudra, the gesture of reassurance, blessing, and protection, and is wearing an elaborate lotus crown and a beaded girdle around the waist decorated with a lotus. Two figures standing alongside Tara's shins, one on each side, wear kunsu and also have their hands in the abhaya mudra. Several small faces surround Tara's head and a stylized lion sits over her head. The plaque is crowned with a very small Buddha sitting on a triple lotus throne. The overall theme is one of protection. Traditionally in Tibet such a plaque would have been mounted near an entrance way.



### **Article 126: Guan Yin Rupa**

The last to be profiled in my collection of Guan Yin and the first I acquired; I found this molded plaster rupa in 1987 at a garage sale in the Glebe (before it was the Great Glebe Garage Sale) for 25 cents. A tattered printed paper affixed to the bottom says it is a reproduction of a statue from the Royal Ontario Museum. The R.O.M. did not respond to emails asking for more information. Around the same time I found the rupa I found Zen Master Anzan Hoshin and began to practise.



### **Article 127: Chinese Carved Walnuts**

Examples of a traditional Chinese craft, these unopened walnut shells have been carved with many tiny representations of sitting and standing bald Buddhas and Bodhisattvas. The figures are interwoven with lotus blossoms and leaves, curling vines, and decorative devices. A small temple with curtains perhaps indicating sesshin in progress can be seen on the shell on the right which is an older, finer, and more skillfully carved walnut shell than the shell on the left: The artisan carved the Buddhas and Bodhisattvas with detailed robes and smiling faces in contrast to those on the left which show the figures with rather solemn even dour expressions and rough representations of robes. These walnut shells were carved in the 20th century. Antique shells often showed 108 exquisitely detailed figures and were carried as good luck charms. These shells were a gift from Chiso anagarika.



### **Article 128: Peach Pit Mala**

A gift from Chiso anagarika at least a dozen years ago, this peach pit is carved with a group of sitting and standing figures who are holding what appear to be musical instruments. Carving pits from walnut, olive, apricot, or peach, is a traditional Chinese craft first recorded in the middle of the Sung dynasty, 960-1279 C.E. In China the peach has long been regarded as a symbol of longevity. The carved pit is one-and-a-half inches by three-quarters inch. The tiny figures may represent Guan Yin.



### **Article 129: Carved Pit Lohan Mala**

This mala was bought on one of my trips to China in the 1990s. The eighteen carved pits, perhaps olive or even pits from very large peaches, depict "lohan". Lohan or arhats are said in Mahayana Buddhism to be the original eighteen followers of the Buddha who have followed the Eightfold Path and achieved the Four Stages of Enlightenment; stream enterer, once-returner, non-returner, and arhat. Each face has unique features and exhibits distinctly different expressions. This mala would be contemporary for the time in which it was purchased.



### Article 130: Carved Pit Mala

This carved pit mala was a gift to Anzan Hoshin roshi which I brought back from one of my trips to China in the 1990s. Eighteen fruit pits have been carved with similar “lohan” or “arhat”. Each bead has slight differences in the face, size of ear lobes, hands, and robes. On the back of each bead is carved “Buddha”. Although lacking provenance, this mala was purchased from an antique dealer in Beijing and would likely have been carved in the early years of the 20th century.



### **Article 131: Glass Bead Lohan Mala**

These 18 reverse-painted beads form a mala I purchased in China in 1991 as a gift for the Roshi. The 18 faces depicted are “lohan” or “arhats”. The beads are hand painted on the inside, a meticulous process. Bodhidharma can be identified by his brown hood.



### **Article 132: Daruma Statues**

Eight tiny carved wood statues of Bodhidharma in his Japanese “Daruma” incarnation remind us of the persistence and follow-through required to engage in practice; as the saying goes “seven times down, eight times up”. The carvings exhibit many different faces and characteristics. As the Roshi writes in notes for Bodhidharma’s Eyes: *“Bodhidharma has also been painted lolling about in brothels and even all dolled up as a courtesan, a whore. This is meant to show many things. First of all that women can be Buddhas as well as patriarchal figures can. And that our practice must be able to be continuous in all circumstances, places, and situations. This does not mean that going to the brothels can be considered to be our practice so we can do that instead. It means that our practice can be unwavering. It also shows that Bodhidharma’s dignity is not based upon how he appears to anyone. He is willing to appear to be a fool.”* The carving was a gift from Chiso anagarika.



### Article 133: Daruma Acrobat

A Japanese produced mid-to-late twentieth-century “action figure” toy has a painted wooden doll depicting Bodhidharma in his Japanese “Daruma” incarnation. This charming vintage toy, a gift from Chiso anagarika, is well engineered and carefully constructed. The tiny Daruma is so finely balanced that the distribution of weight in the carved figure transfers it from rung to rung so it “somersaults” down the ladder. To see an animation go to

<https://picasaweb.google.com/112910537241936617134/Article135DarumaAcrobat?authuser=0&feat=directlink>



#### **Article 134: Cast Metal Ink Paste Container**

A container of metal cast in the last century and painted red contains an ink paste to be used with a “chop”, an incised seal made of stone, metal, or ivory used in lieu of a signature on documents or art. The container has a somewhat fearsome yet amusing Daruma on the top. The container is from the Roshi’s collection.



### **Article 135: Tibetan Dung Dkar**

This Tibetan musical instrument and ritual object is, in Tibetan, a “dung dkar”. The words are a literal translation of “white conch” as the instrument is made from *Turbinella Pyrum*, a white conch found in the Indian Ocean. The shells are more or less heavily decorated with precious metal, gem work, and in this case, silver featuring an incised pattern showing clouds and the face of a wind demon. Large conch shells were used as wind instruments blown during Tibetan rituals. They were not used as secular instruments. The smaller shells such as this, six inches long, could be blown and were also used as containers for water offerings. This dung dkar was a gift from the Roshi.



### **Article 136: Tibetan Karti**

A Tibetan “Vajra Chopper” (or “karti”) has a bowl-shaped handle decorated with acanthus leaves, a vajra, which is connected to the dark metal blade through a dragon like decoration in brass. The vajra essentially symbolizes impenetrable, immovable, immutable, indivisible, and indestructible enlightenment or Buddhahood. The vajra chopper represents the sharp edge of wisdom (prajna) which chops up obstructions and patterns such as passion, aggression, and stupidity (the three klesas). The chopper is portrayed in various art works as one of the most prominent weapons used by Tibetan “deities”, both male and female. Brandished or carried, its purpose is to chop up disbelievers. The curved blade is modelled on the Indian “knife of the butcher” used for skinning animal hides. This vajra chopper was a gift from the Roshi.



**Article 137: Metal Hand Bell**

A cast metal hand bell, a gift from the Roshi, with the bell modelled on a “bonsho”, or sacred bell. This bell is five inches tall with a very pleasant tone.



### **Article 138: Paulownia Leaf Crest**

This four-paulownia-leaf crest is the symbol of the White Wind Zen Community. The crest can be seen on the glass of the front doorway, the side doorway, and on our letterhead. The four sets of leaves around an open space represent the Four Daikensho and the Nameless and Signless Wisdom, the two circles represent samsara (or the round of conditioned experience) and nirvana (the cessation of conditioned experiencing).