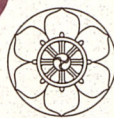


FIFTH TRIENNIAL
WHOLE WORLD
IS A SINGLE FLOWER
CONFERENCE

CHONG AN SUNIM
RECEIVES INKA

Primary Point



Winter/Spring 2000 • Volume 18 • Number 1 • \$4.00



IN THIS ISSUE

Chong An Sunim Receives Inka..... 10

Special report on the Fifth Triennial Whole World is a Single Flower Conference

Already Appeared

Zen Master Seung Sahn 3

Who's the Bee?

Zen Master Dae Kwang..... 4

This Single Flower World Blossoms

Zen Master Dae Gak..... 5

Whole World is a Single Flower poem

Zen Master Wu Kwang 6

San Do Kai

Jakusho Kwong Roshi 8

Number Five

Father Kevin Hunt, OCSO 9

Death, Dying and Kong-ans

*Workshop with Zen Master Soeng Hyang
and Kwang Myong Sunim JDPS*..... 12

Our School's Teaching: How It Helps Hong Kong

Workshop with Hyang Um Sunim JDPS..... 14

Traveling Zen

Workshop with Grazyna Perl JDPSN..... 18

The Birth of Zen

Workshop with Gye Mun Sunim JDPS 20

Psychotherapy and Zen

Workshop with Jeff Kitzes JDPSN..... 21

Book Reviews

*The Essential Basho translated by Sam Hamill
reviewed by George Hartley* 23

Books in Our Tradition 16, 17

Subscription/Change of Address 24

Membership in the Kwan Um School of Zen 30

Kwan Um School of Zen Centers..... 30, 31

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The Kwan Um School of Zen supports the worldwide teaching schedule of the Zen Masters and Ji Do Poep Sa Nims, assists the member Zen centers and groups in their growth, issues publications on contemporary Zen practice, and supports dialogue among religions. If you would like to become a member of the School and receive PRIMARY POINT free of charge, see page 30. To subscribe to PRIMARY POINT without becoming a member, see page 24. The circulation is 4000 copies.

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already
appeared

*Talk by Zen Master Seung Sahn
at the Whole World is a Single Flower
Conference at Providence Zen Center
on October 9, 1999*

Thank you very much everyone for coming to this “Whole World Is A Single Flower” conference. Already five times!

How do we get world peace? If one mind appears, then the whole world appears.

A long time ago, Buddha picked up a flower... only Mahakasyapa smiled. One thousand two hundred other people didn't understand. That is Buddha's teaching.

After the second world war Zen Master Man Gong wrote, “The whole world is a single flower.”

So Buddha's teaching, Zen Master Man Gong's teaching, and us having the “Whole World Is A Single Flower” conference five times—are they the same or are they different? If you are thinking, you have already gone to hell. If you are not thinking, you have a problem. What can you do?

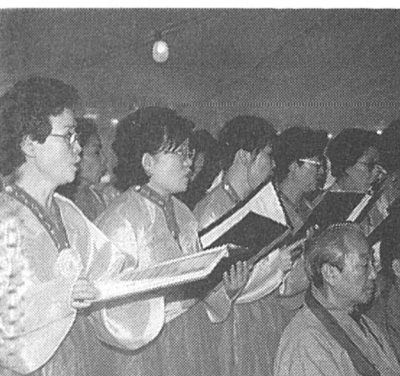
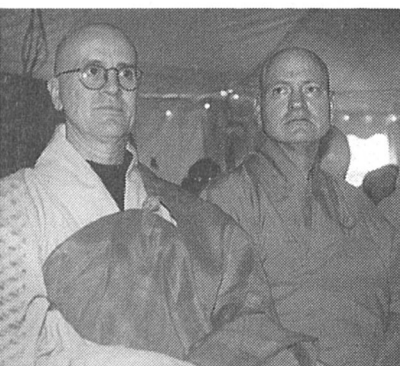
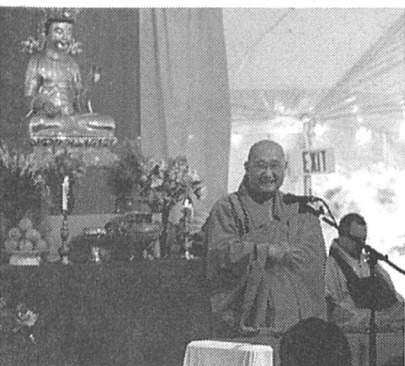
All of you have been practicing for a long time; is there any less suffering in the world? So, we'll try chanting the mantra of the world's original sublimity together three times.

Om nam

Om nam

Om nam

Thank you very much. Already “the whole world is a single flower” appears.



who's the bee?

Zen Master Dae Kwang, Providence Zen Center

I'd like to welcome all of our sangha members from throughout the world to our Whole World is a Single Flower conference and to the Providence Zen Center. It's an honor for us to host our international Kwan Um School of Zen sangha. First, I'd like to thank Zen Master Seung Sahn, who makes all this possible through his tireless efforts in spreading the dharma throughout the world. I also thank all of you for your commitment to your local Zen Centers and your hard practice.

Already this weekend I've heard many interesting tales of Zen center life around the world. In Korea, I learned they have a saying: If you scratch an Asian Christian, underneath you will find a Buddhist; if you scratch a western Buddhist you will find a Christian. That's funny—it's a reflection of our world situation—but it's very important to find what lies deeper, what we are before Christian, Buddhist, Asian, Western even appears.

My mother was born an identical twin. That means that she and my aunt were genetically identical. However, even though they were the same they were also very different. My mother had one husband and two children, while my aunt had several husbands and no children. My mother spent most of her life taking care of our home while my aunt was a professional woman and was an early espouser of feminist sentiment. When my mother died, I asked Zen Master Seung Sahn why it was that even though they both started out the same, they were so different. His answer was very simple—"thinking!"

Nations are also like that: they start out the same but then they become quite different. Sometimes they become very attached to these differences and start fighting. But our school's "don't know" teaching has none of that. The clarity and genius of Zen Master Seung Sahn is that he never teaches opinions, religion or culture, so our "don't know" can travel anywhere in the world and help all people realize their original compassionate nature. If we keep don't know mind, we are all identical twins even though we are different!

Fifty years ago Zen Master Ko Bong gave transmission to Zen Master Seung Sahn, saying "You are the flower and I am the bee." But, if the whole world is a single flower, then who is the bee?

this single flower world blossoms

Zen Master Dae Gak, Furnace Mountain

[Raises Zen stick over head, then hits table with stick.]

This whole single flower world is turning, turning, turning.

[Raises Zen stick over head, then hits table with stick.]

Before this single flower world appeared, complete stillness.

[Raises Zen stick over head, then hits table with stick.]

After this single flower world disappears, complete stillness.

One mind appears, all suffering appears.
One mind disappears, all suffering disappears.

If you have mind, I hit you with this stick thirty times.
If you have no mind, I will also hit you with this stick thirty times.

How do you avoid this stick and save this world from suffering?

KATZ!

Someone comes who is hungry—give them food.
Someone comes who is thirsty—give them drink.

This is the teaching of our school. This is the bone of all spiritual paths with heart:
How can I help you?

We call this Bodhisattva Action, compassion or saving all beings.

I think each of us comes to spiritual practice hoping for some relief from suffering.
Encountering the wall of self is demanding and seemingly relentless. It takes everything we have.

We come to practice hoping for the end of suffering, and realize that suffering is endless.
We come to practice hoping to find the purity of all things, and realize that nothing is pure in itself.
We come to practice hoping for continuity and stability, and we realize everything changes.
We come to spiritual practice for personal salvation, and we realize that everything is interdependent.

In the spirit of this search for personal salvation, a monk came to Joju and said,
“How do I escape the pains and sufferings of the world?” And Joju said, “Welcome.”

This single flower world blossoms.

At the end of World War II, Zen Master Man Gong picked up a flower, dipped it in ink,
and wrote the calligraphy, “The whole world is a single flower.”
But this realization of oneness is not enough. One more step is necessary.

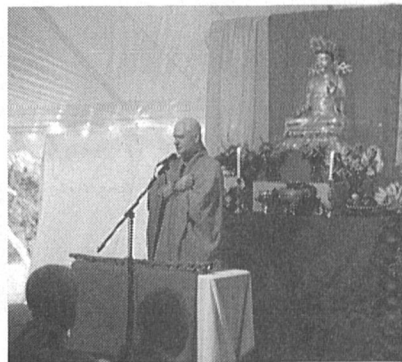
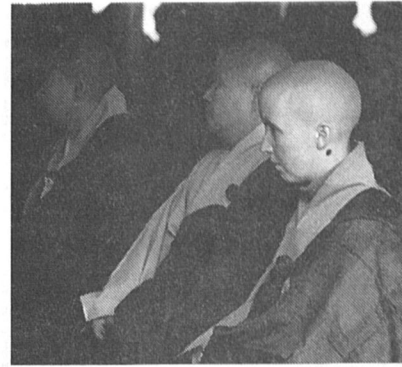
What is the correct situation, correct relationship and correct function of this one mind?

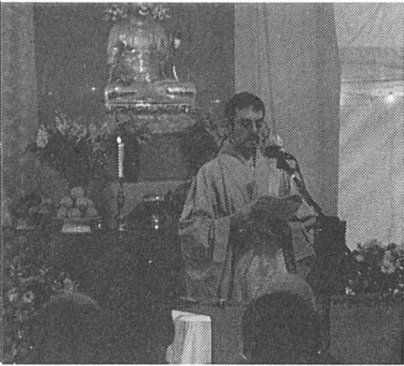
How do we use this “Whole World Is A Single Flower” to help all beings?

[Hits table with Zen stick three times.]

If you try to help, you will only make confusion and chaos.
If you don't try to help, you evade your human job.
How, then, can you save this world from suffering?

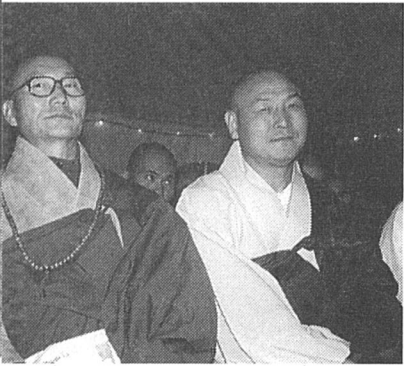
Welcome to the Whole World Is A Single Flower conference, October 9, 1999.





whole world is a single flower poem

In a realm before time and space,
Shakyamuni Buddha held up a flower.
Mahakasyapa smiled, men and gods were astonished,
but the twelve hundred didn't understand.
(How sad, How sad.)



Time and space, inside and outside,
I and not I all appeared.
Who makes that?

Zen Master Man Gong held up the world
and proclaimed: "One Flower!"
All opposites were shattered and lay
flat under the road.
("Nothing is better than a good thing.")
Most still did not understand.



Mine and yours, self and other, love and
hate again appeared.
North and South Korea, Vietnam,
Rwanda and East Timor appeared.
Albania, Serbia, Croatia, Bosnia, much killing
many dead appeared.

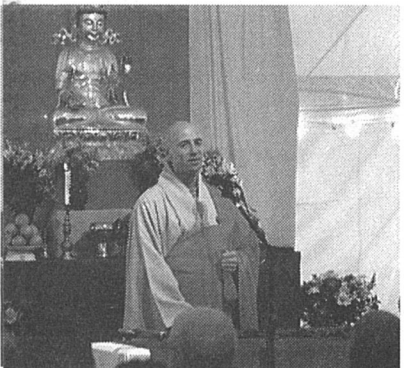
Complete stillness is original nature,
Where did all this come from?
Men and Gods, Buddhas and Bodhisattvas
are all crying.

Big question, troubling question,
How to find the courage to try again?
Return to Man Gong's black ink, white
paper and single flower of many colors.
What then?

KATZ!

Listen! Outside the door a puppy is whimpering.
Treat it with utmost kindness.

*Zen Master Wu Kwang
October 9, 1999*



**On October 9 and 10, 1999
over three hundred students
from fifteen countries
gathered at Providence Zen Center
for the Fifth Triennial
Whole World is a Single Flower
Conference.**





san do kai

Jakusho Kwong Roshi, Sonoma Mountain Zen Center

Before I begin, I would like to say a little bit about Maha Ghosananda. He is an absent guest, but still very present. I was fortunate enough to be his attendant one time. He is a very small man—very gentle, soft. Yellows, reds, orange socks. As I was taking him to the airport, he was always ahead of me. That really impressed me: he knew exactly where he was going. After he met the Pope, I asked him what it was like meeting the Pope. He said, “The Pope is very heavy!” At the Vatican stairs, with maybe a few thousand people watching, the Pope embraced Maha Ghosananda—and almost knocked his glasses off! After that, Maha Ghosananda proceeded to pick the Pope up. This surprised everyone, but in Cambodia they venerate things by picking them up. So that was the reason why Maha Ghosananda said the Pope was heavy.

I feel most honored to come here. It feels like coming home for me, because I haven't been here for a long time. My indebtedness to this sangha and to Zen Master Seung Sahn are beyond measure. It helped shape my fragile character to become a little bit more experienced in life. “The whole world is a single flower” is just another way of saying *san do kai*. It is written by Sekito Kisen, a Chinese ancestor. San means “many.” “Do” means “same” or “together,” as one. When I was doing the transmission ceremony with Suzuki Roshi, he said, “Let's write the character “do” together. We're the same, you know; we're the same!” I failed to understand what he meant. I was stuck there. Kai is a word that means “intimacy.” Kai is also translated as the “Identity of the Relative and Absolute.” There is an intimacy that is beyond measure, between the one and the many. This is the big theme in Zen of course. “The whole world is a single flower” is the same conclusion: it is one.

But how do you get to one? We must remember that the river within us longs to return to the ocean. And not just once, but many hundreds, thousands, even millions of times. When you arrive there, the whole world is a single flower. San do kai. Thank you very much.

number five

Father Kevin Hunt OCSO, Saint Joseph's Abbey

I can't tell you how grateful I am simply to be here. I always feel very much at home whenever I come down from Saint Joseph's Abbey to your monastery. I think there are several significant things about this Whole World is a Single Flower ceremony.

First, there is the number five. This is the fifth one. For us human beings, five is important. We've got five fingers on each hand. Five shows us a sense of progress and growth. We are on our way. This is no longer the beginning—we're on the way. For us in the west it is very significant that the fifth ceremony is taking place before what we call our second millennium. I find that quite significant in the sense of how your tradition is no longer simply limited to one small country; it has gone throughout the whole world. It is significant that we have people from so many nations here today. It is especially important for the coming millennium and our need to reach out to all people.

I come from a tradition that is not as old as Buddhism. My monastic tradition is only nine hundred years old. But I know that tradition has a way of carrying us, of bringing us to where we should be. At this ceremony, I think we are opening a new path. A path where the tradition of meditation, of single-mindedness, of don't-know, is going to not just simply "spread" but is going to make that whole world is a single flower a full reality for all humankind. Thank you.



D H A R M A C O M B A T

Question: Your name is Chong An. That means, "Clear Eye." Can you see your clear eye?

Chong An Sunim JDPS: You already understand.

Q: I'm asking you.

CASN: The floor is yellow. The mat is green.

Q: This morning, it was my job to take pictures. I would like to take a picture of a real Buddha. Where can I find one?

CASN: You already understand.

Q: Please tell me.

CASN: What are you doing right now?

Q: Holding a camera.

CASN: The true Buddha has already appeared.

Q: Every morning and evening, we recite the Four Great Vows. One of these vows we make is to cut through all delusions. How many delusions have you cut?

CASN: You already understand.

Q: No, I don't.

CASN: What color is the Buddha up there?

Q: Yellow.

CASN: Delusion has already disappeared.

Q: August 15th is Korean Liberation Day. On this day, Korea celebrates its liberation from Japan. July 4th is American Independence Day, marking America's liberation from Great Britain. Today is your Inka Day. What did you get liberation from?

CASN: You already understand.

Q: I'm asking you.

CASN: How may I help you?

Q: You've been caught by the bodhisattva mind!

CASN: Not enough?

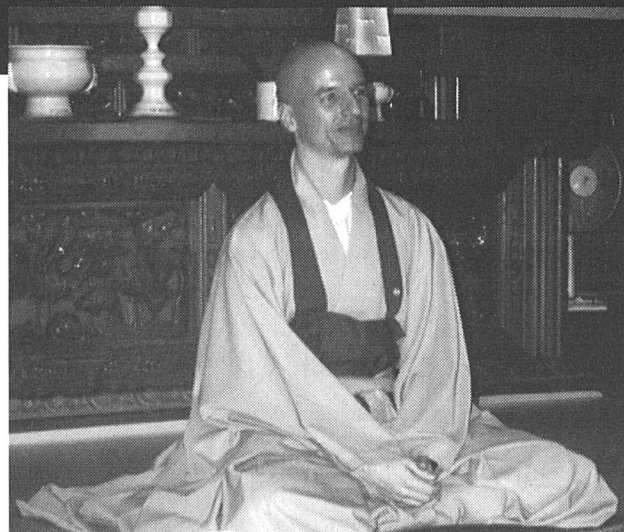
Q: Not enough!

Q: Everybody has come up here and asked you questions, and you always answer, "You already understand." But I don't understand "already understand."

CASN: You already understand.

Q: Understanding cannot help you.

CASN: Then why do you ask questions?



D H A R M A S P E E C H

[Raises Zen stick over head, then hits table with stick.]

Sound is silence. Silence is sound.

[Raises Zen stick over head, then hits table with stick.]

No sound, no silence.

[Raises Zen stick over head, then hits table with stick.]

Sound is sound. Silence is silence.

What is original sound?

KATZ!

Hear the mokat hitting and the women chanting in the ceremony hall.

This story is about sounds, music and voices I have heard in my life. My good old friend Zoli and I loved drumming. We got congas when we were eighteen and drove the neighbors through the roof with our rhythm. We were completely crazy about it, and had great parties where instead of some commercial tape a group of youth drummed, danced and loved each other very much.

One day Zoli brought great news: He was hired by an avant-garde theater to give percussion to their music. The play was an old Greek drama, full of passion, suffering and tragedy. He invited me to the performance, promising that we would have the greatest drumming experience. We did. I got enthralled by the energy of the place, the radiation of the group, the intensity of their acting.

A few weeks later I saw a poster announcing the start of a new studio class in the theater. Without thinking, I made up my mind and gave it a try. I was accepted, and twice a week ten of us trained together to become actors. It was action theater with simple instructions and no theories—you had to bring everything out of yourself.

At the end of the season, we took an exam. Eight people finished the course and were invited to a remote house in the countryside for a weekend workshop. This turned out to be a shamanistic trip led by the director, super-drumming for a long time, dancing around the fire, raising tremendous amounts of energy and sending our minds to places we had never gone before.

Afterwards, I felt extremely strong, with sharp, clear perception and the strength to carry out anything I wanted. It was Spring 1990. I was 24. I had been looking for a spiritual way for a long time, but in the summer I began to feel doubt that what I had found was going in the correct direction. I met the director in his apartment and asked him several questions: "What is the purpose of this practice? What kind of karma do we make by doing it?" He said, "You will not find the answer in religion, psychology or philosophy." His energy changed from supportive to repressive. I felt a tremendous push as if somebody wanted to crush me; then tension, anxiety, and helplessness. These feelings did not leave me for many weeks.

Summer wore on. I talked to several friends about my doubts and depression. One of them suggested that I should go and see a Zen group, that there I might find the answer to my questions. It was the Hungarian sangha of the Kwan Um School of Zen. I went there, and what I got was not answers. It was our practice form, the very tool that enables us to find any answers we want, independent of anything or anybody.

Later, in September, the theater season began again and I was still worried and anxious about what I was doing, where my life was going. As the first rehearsal began, I saw a moktak among the drums. I never told anyone in the theater about Zen. How could it get there? Did somebody perceive my mind so deeply? I felt I was in trouble, without any defense. I decided to leave.

The director took my notice with a plain face and told me, "People can do this only three times in their lives." Next day I was back, moving and acting at the sound of the drum. That day, while going home, I heard one voice in my consciousness: "Do you want to be free? Or a slave?" I gathered my strength again and never went back to the theater any more.

That fall, I was exhausted all the time. My nights were horrible. Voices were screaming in my head. My body, speech and mind were separating. While I was thinking about something, my mouth said another, and my body did something else. I felt my life was disintegrating, my self going down into the deepest hell.

I had a choice: either I went to a mental hospital or tried to get out of this myself. From before, I knew the teaching that our mind creates the whole world, but I had no experience how it works. One thing I knew: I must do it myself. I had seen enough psychiatric wards not to want to go in there. So, I kept going to the weekly meetings of my sangha, bowing every morning at home and sitting with splitting headaches. I did a lot of sports. In spite of my efforts, I felt I was going into a dark, murky winter with no spring coming.

In December 1990, Do Am Sunim JDPS came to Budapest and held a Yong Maeng Jong Jin. He was strong and clear. That weekend swept away the thick clouds for a short while and the light at the end of the tunnel appeared for a moment. Then I knew: I was on the right track, I just had to keep going, digest my karma and become completely clear.

Early the next year Zen Master Seung Sahn visited Budapest. I had the fortune to meet him, ask him questions, and get beaten in dharma combat. This strengthened my resolve to keep on the path and practice more.

Three years passed. I graduated, got a job, had a girlfriend, and was attending my first 90-day retreat at Diamond Hill Zen Monastery in 1994. That Kyol Che brought up what I had gone through, the deepest shock in my life. I vowed to use that experience to help those who are controlled by some spiritual strongman, hear voices in their heads, or have mind and body going to different places. Having gone through ten more 90-day retreats in the last five years makes me say: There is no one to do your job, only yourself. You can do it, you can do anything—but only you, nobody else.

So, welcome to this world—our world. Hear it. Perceive it. I ask you: Is this world sound or silence?

KATZ!

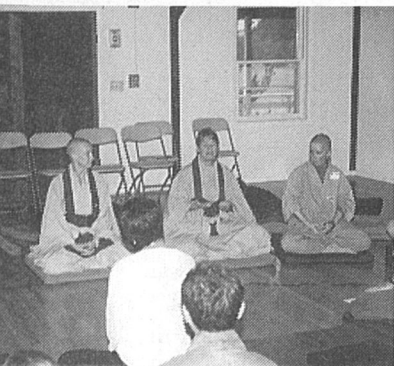
When you hear the big drum tonight, get ready for chanting.

Thank you for your attention.

death, dying, and kong-ans

Zen Master Soeng Hyang, Providence Zen Center
and Kwang Myong Sunim JDPS, Queensland Zen Center

excerpted from a workshop at the Whole World is a Single Flower Conference



Kwang Myong Sunim JDPS: This workshop is entitled “Death, Dying, and Kong-ans.” Maybe we could start with a kong-an: what is death? *[Pause]* What a huge kong-an! Perhaps the biggest kong-an faced by humankind. What is death? *[Pause]* How many people have been with someone who was dying? What kind of experience was it for you? Frightening, sad, positive?

Student: Last year my father died. That was very difficult.

Zen Master Soeng Hyang: I want to ask you, did you chant or use this practice at all after his death?

Student: Yes, I did. I chanted Ji Jang Bosal...

ZMSH: Did you find that helpful?

Student: I think that was the beginning of dealing with my grief; Ji Jang Bosal was all that I could think of to do.

ZMSH: The fact that you said, “That was all I could do, was Ji Jang Bosal,” at least it was something! We can say, “At least it’s something,” but it’s really something when we really do it! If we have that person in our consciousness and do this repetition, there can be an incredible increase in intuition about the whole relationship. This is someone you knew, cared about, and had a lot of questions about. Death of a loved one is not cut and dried. Many questions appear: “Is he peaceful? Is he not peaceful? Was I a good son? Was he a good father? Could we have done more?” But this is really beyond life and death. Chanting Ji Jang Bosal after someone passes away helps open your heart so that the line of demarcation between life and death fades, and what’s left is intuition and intimacy. Then it’s not just about you and your father.

KMSN: This question of how to practice the bodhisattva path with the sick and dying is an important question. If you are holding anything about life and death, then it is very hard to meet the other and help them. If you can be present with wherever they are, in their anger, in their fear, in their courage, in their dying, and go with them, then a just-like-this experience appears and correct function becomes possible. So how do we meet this person who is suffering and in need? Perhaps first by confronting who we think we are, what we think death is, what we think life is, what we think about the whole process. What is death and who is it that dies? It is only in sitting with these kong-ans and bringing one’s realization forth that one can be truly present for another. The specific function of that realization in a given moment may mean holding hands, breathing in and out together, or perhaps facilitating verbal expressions of regret, sadness, or gratitude.

ZMSH: I had a patient only a few weeks ago who had a prison background. There was absolutely nothing I could do. Inside, I just did a mantra the whole time. I sat with him, his wife, the young children who were there. But I couldn’t fix anything. I just did my mantra and tried to breathe slowly. There was no way I could get him to connect with my breath or with his own breath. There was no communication and there hadn’t been, not enough for him to relax and say, “I’m sorry” or “God, I need to talk about this.” We all have to live with suffering constantly, don’t we? Can we get right in the middle and say, “Come on, guys, let’s breathe!” It has nothing to do with whether they are physically dying or not. If each of us tries to be in that place where it’s not death or life but intimacy, then maybe we can help teach that to other people and encourage people to practice. Also, things cannot paralyze us when they aren’t comfortable or not exactly the way we’d like them to be. We can keep our hearts and minds open, and look for the possibilities. And then that awareness, whether it’s out of humor or profound, exquisite communication, is something that can evolve and develop as we practice.

KMSN: An ongoing practice for me is trying to sit with a patient who is vomiting—I still find it hard to keep my center when a patient is vomiting blood or fecal matter! There is initially a reflexive response to protect oneself—to grab a towel and duck out of the way. But if I can stay in the room and at the bedside, the purely physical revulsion and disgust passes and only then can I be of some service to that person; perhaps wiping their forehead and mouth with a slightly damp, cool cloth. In the midst of the entire stink and mess, a deeply profound meeting



transpires! It is one thing having romantic notions about helping the terminally ill, or having blissful ideas about meditation practice. However, the reality is something quite different and can be profoundly confronting if there is an “I” who wants to help or if this “I” wants to attain enlightenment.

Student: What can we do to help someone heal who is terminally ill?

ZMSH: My answer to that comes right from our Zen practice. Say you have cancer: when you have any kind of personal kong-an, if you enter the kong-an even when it’s uncomfortable or you have no resolution to it or feel it might kill you—even if the kong-an is cancer—then you enter it and ask, “What is this?” What is my relationship to this? How are you? What is this all about? That’s the healing. Whether it actually dissipates and leaves your body—and there are documented cases of that—or the person takes it on into another realm, there is the intimacy of entering that and not hiding. If you have the opposition of “I’m against this and I’m against this,” this means only more pain and more suffering. Just melt into it. Melt into “What are you?” That’s what I tell people. But even with a kong-an, it can be very frightening to do that. Some people who have tumors visualize a little Pac-Man eating their cancer tumors. To me, that seems oppositional: that’s more fighting!

Ji Hyang Sunim: Recently, I’ve been getting calls from hospitals and hospices in the area about people who are dying and are interested in having a Buddhist nun visit. These are people who haven’t been practicing so I mostly just talk to them. I worry, though, that there is something more direct or closely related to practice that I could be doing, only I’m not sure how to bring that home for them. Do you have any ideas?

KMSN: Go for some training. What I do is Clinical Pastoral Education, an accredited program for ministers, ordained, and lay people who want to learn how to care for the spiritual needs of others. In addition to using your experience as a dharma practitioner and as a human being, professional training will give you the skills you need to facilitate clear communication with the sick or dying.

ZMSH: I would say that a good 80% of the people that I’ve witnessed dying, that had no practice, died as they lived. There was no increased potential to focus in for that last two weeks or one week or 24 hours or five hours. I’ve seen televisions on, radios on; I’ve seen anger, like “Why didn’t you give me that when I asked for it?” It’s very sad. It’s like when someone drops into the middle of a Yong Maeng Jong Jin with no training: they probably are not going to have a good time. Zen Master Seung Sahn always says, “Hurry up! Hurry up! We have no time!” It’s true, and it’s so much harder to practice when you’re sick and in pain.

KMSN: There is a danger in getting caught up in the forms of religion or particular meditation techniques, or having some idea about Zen practice or Christian practice. It isn’t the practice itself that is significant; it’s how the practice manifests through us as human beings. Attachment to form bogs down natural human process. Death and/or being present with someone who is dying is not a Zen Buddhist process, nor a Tibetan Buddhist process, it’s a sentient being process. But, as human beings, can we recognize and meet the dying in the totality of being, then respond appropriately? Again, in a given moment, that may simply mean bringing a bowl for a patient to vomit in. It may mean ten thousand things. But there is a danger in getting distracted by form when fundamentally, death, dying and kong-ans are just human beings expressing humanness.

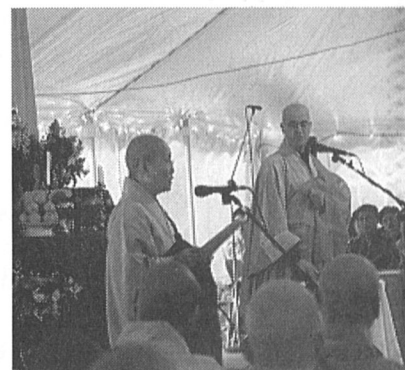
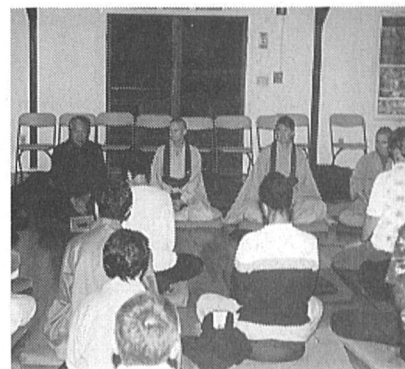
ZMSH: You know, form is emptiness, emptiness is form. It’s not time or no-time, not before or after. When you really just take it to your center and sense, “What was that?” or “Who was that?” That intimacy and love are still there. You don’t worry about the time that has gone by, or practicing and not-practicing. It’s intimacy, letting that come into your heart and your consciousness. I love that story in *Dropping Ashes on the Buddha*, about the grandmother who was crying for her dead granddaughter and somebody checked her because she was a Zen Master. “You’re a great Zen Master, why are you crying?” And she said, “My tears send her to heaven.” I love that. That’s what that means: love is just flowing, and you send it to them.

Student: Do you believe in life after death?

KMSN: What do you believe?

Student: I don’t know.

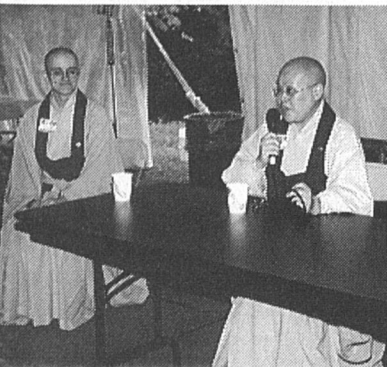
KMSN: That’s where it begins, not knowing. Thank you for listening.



our school's teaching: how it helps hong kong

Hyang Um Sunim JDPS, Su Bong Zen Monastery

excerpted from a workshop at the Whole World is a Single Flower Conference



Myong Hae Sunim: I will introduce Hyang Um Sunim. Hyang Um Sunim was born in a Muslim family and she studied in a Catholic school. So she understands different religions. After she graduated from school, she went to Thailand and started practicing in Thailand. She was interested in Buddhism and after two years of staying in the forest monastery, she went to the real forest—actually a jungle—and stayed in a cave there for two years. You can imagine the jungle, many trees, big mountain with a very small opening on the side. When you go inside the opening there is a big space inside. It's really nice, I had the pleasure to visit it. I hope I can go again. It's very interesting. You can imagine when you stay in the forest without any electricity, without any running water, no bathroom. Hyang Um Sunim stayed in that cave for two years and afterwards she stayed in the forest and helped her teacher for ten years.

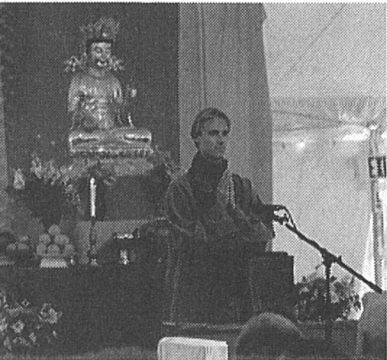


Hyang Um Sunim JDPS: My past is not important, but because originally I'm not from the Kwan Um School and I would like to share something with you about how I met Zen Master Seung Sahn and how his teaching is helping Hong Kong and Asia. This is very interesting... being born in a Muslim family and also from the Hinayana school. I studied sutras for four years. I spent ten years in Thailand, mostly in the forest. Where I practiced was a jungle, very far from the city, living in nature. Because of this background I think it was easier to understand Zen Master Seung Sahn's teaching. Maybe for a Westerner its no problem, but for Chinese people to understand our teaching is very difficult.

When our school first went to Hong Kong we had lots of problems. Not because our school has a problem, but because people's minds have a problem. Many people said, "What are you practicing? Why do you wear this style robe?"

I said, "We practice Zen."

Then they'd say, "Oh Zen, Zen is not correct Buddhism. So, why don't you wear the traditional Chinese robes? Why do you follow a Korean master? We already have many great Zen masters in China." A lot of checking. You have to understand, our school is very westernized. Chinese people are oriental. Although they are educated in western society, their mind is very oriental. So they are always checking us. In the beginning when we started the Zen center we only had a few members, maybe five or ten to begin with. These people came to check us, not really to practice. Many people were just arguing. Zen Master Seung Sahn's teaching is better or Su Bong Sunim's teaching is better... which one? Many people were concerned about these very trivial things in the beginning. The first few years were very difficult.



Most people in Asia really don't understand our teaching, especially when we teach HIT [*hits floor*]. You know what they say about our school? "That school doesn't teach anything. Anything you ask [*hits floor*]. BOOM! That's what they teach." Then in 1994 a very sad thing happened; Zen Master Su Bong died. After his death half of the students left. Those who remained were very good and were very supportive.

Around that time Zen Master Seung Sahn came to Hong Kong and gave us some very good teaching. He asked me one question, "Is the Zen center OK?" I said "Bad news." He said, "Bad news is good news." I said, "Well, sir, maybe you don't really understand what is going on." He said "So, tell me what is going on." I said, "Yesterday I had a meeting with the owner of the apartment." We were very lucky. We were given an apartment to stay in. That was not our apartment, but somebody just let us stay there without paying any rent. We had been there for three years. I continued, "But people are so engaged in checking that they don't come for the dharma." At that, Zen Master Seung Sahn said, "Don't worry about people coming or not coming to practice. Your practice is very important." So Zen Master Seung Sahn told us to do

1,000 bows every day and a kido every day. “Don’t worry about people, whether they like you or don’t like you, don’t worry about it. You just do it every day, every day then something will happen.” So I did that every day and finally it happened. The owner said, “You have to move!”

But I never questioned my teacher. I told him the bad news, “We have to leave the apartment and maybe we won’t have a Zen center any more.” Then Zen Master Seung Sahn said, “No problem, you make money.” “But I’m a nun.” In the West, I think it’s a little bit different. Here I think monks can go out to work, but in Asia they cannot. So I said, “Sir, how do I make money?” “Seven days, seven nights kido—Hwa Om Soeng Jung. Seven days, seven nights, non-stop, 24 hours a day.”

At that time only one student was there but we did the kido anyway. And guess what? Many people came to our kido! Some of them came just to do the kido, they didn’t even know us. They just came. Zen Master Seung Sahn said “If you do this kido, some miracle will appear.” I never believed in miracles, but I believe in practice. So I only practiced. Miracle? I didn’t even want to think about it.

When we began those seven days, we had nothing. Our bank account was less than 100,000 Hong Kong dollars. If you wanted to buy an apartment, it cost more than three million dollars. We did the kido and it was very interesting—many people gave us donations! Many people helped us. Also one woman who is a lawyer in Hong Kong came and said, “How can I help?” She gave her time and her energy. Also her family really supported us. On the fifth day we were able to find an apartment. On the seventh day we were able to borrow the money from the bank, and also we were able to get the money to buy the apartment.

What I’m trying to share is how our teaching connects with our everyday life, especially when you are really facing something.... especially when you have nowhere to go, you have no choice. After we moved, that’s when we began our practice, spreading Zen Master Seung Sahn’s teaching in Hong Kong. After that many people came to practice, many people.

How we use Zen Master Seung Sahn’s teaching is very important. It’s not just mimicking him, oh, the sky is blue, the tree is green. At the beginning our students make this mistake. They come to our Zen center, they learn about Zen and they learn about HIT. So when they go out, they are asked, “What did you learn from the Zen Master? What did the Su Bong Zen Monastery teach you?” They always say “Sky is blue, tree is green, who are you?” Then they HIT. People don’t know how this teaching applies to their everyday life.

Zen Master Seung Sahn not only teaches that, he teaches how we apply this teaching in our everyday life.

Actually teaching sutra is very easy. Teaching Hinayana school is very easy. You talk about the Four Noble Truths, Eightfold Path. But how does this HIT and our teaching function in our everyday life? Practice is very important. Do you understand the twelve dependent originations? Zen Master Seung Sahn always says, mind appears, thinking appears. So how do you cut off this thinking? Practice.

But, practice takes time. Every day we have practicing together, chanting together, but still people have difficulty taking away their suffering. So what we did in Hong Kong is have a *Compass of Zen* teaching class. First teaching Theravadin Buddhism, then Mahayana, and then Zen. If we started with Zen, it would be very difficult.

Some of my students have problems, like cancer, or they are very worried because their husband is divorcing them and some of them are very sad and they don’t know what to do; they lose their direction. They come to practice and hear about the dharma. How to put it all down? For example, we might teach them simple breathing exercises. In the beginning, breathing cannot allow you to put it all down. But slowly, slowly, when you do this exercise you get stronger. Every time you have this thinking mind appear or some trouble or some suffering appears, then you try slow breathing from the tantien, then slowly, slowly your energy will come down, come down to your tantien. Because of this, people start to realize later on that they can use this and in doing so they attain don’t know mind. In doing that they already attain HIT mind. Then they already are living in the present.

So this is how we teach the Hong Kong people. Our school has many good tools, helping us to teach people. Most important, you must teach yourself first. How to use this practice to help your family, to deal with your everyday life question.

At the beginning in Hong Kong when we talked about being Zen Master Seung Sahn’s students, people didn’t like that, they didn’t even want to look at us, especially other Buddhist groups and societies. So patience—and continued practice—is very important. Also, one thing that I’m quite proud of about our Hong Kong sangha is our strong sense of together action. I think some of our friends who have been to Hong Kong have seen this. It’s a live example, not just words. When you’re doing something together, “one mind” is very important. Very often in doing things together you can see your karma appear. Every person has a different feeling or a different idea of how things should be done. But in Hong Kong, one thing I quite appreciate, is we did many big projects together. By acting together our teaching becomes an everyday reality.

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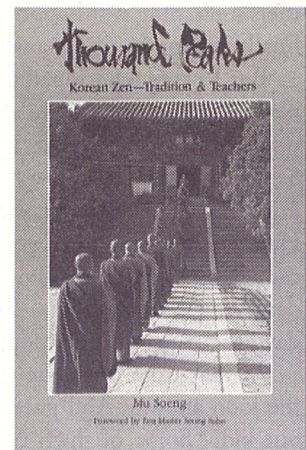


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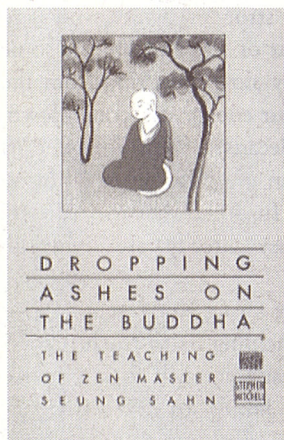
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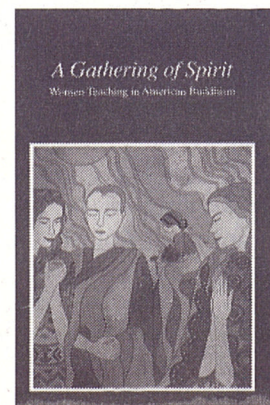
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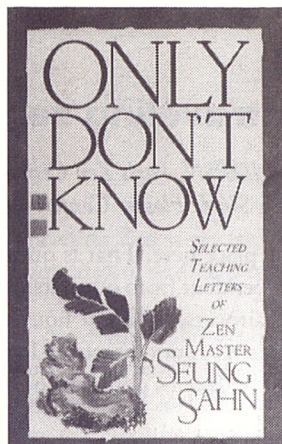
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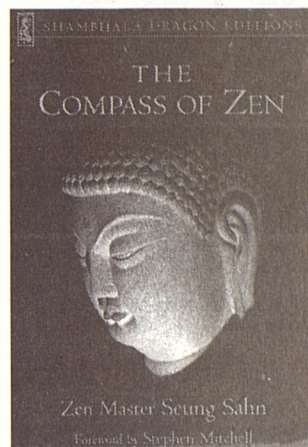
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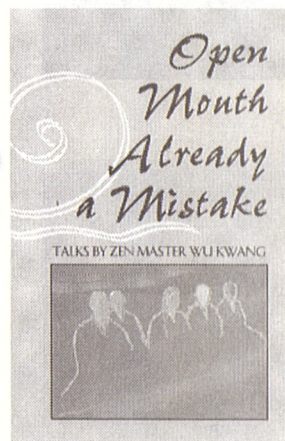
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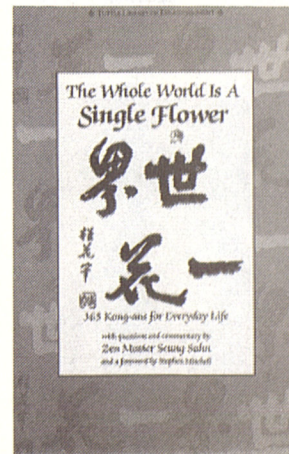


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traveling zen

Grazyna Perl JDPSN, Paris Zen Center

excerpted from a workshop at the Whole World is a Single Flower Conference

Welcome everybody. We have our workshop in a very busy place here. That is quite good, because we are going to talk about our practice being independent from our outside situation. Traveling Zen—that means being in train stations, airports, different houses and strange places, sometimes not very comfortable places. This is very good practice. I've sat Yong Maeng Jong Jins in a preschool, a music school (with the lessons going on next door), somebody's small apartment, and once even in a cafeteria.

I did most of my training here at Providence Zen Center. It is a very beautiful place. From time to time, like this weekend, it gets very busy. Most of the time it is very quiet here, and it has perfect conditions for practice. Since I've been living in Europe, I've missed this Zen Center a lot. However, when you travel, the practice situation is very different.

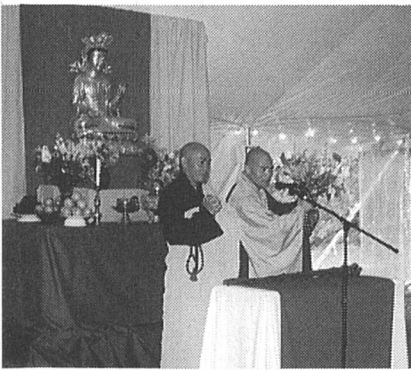
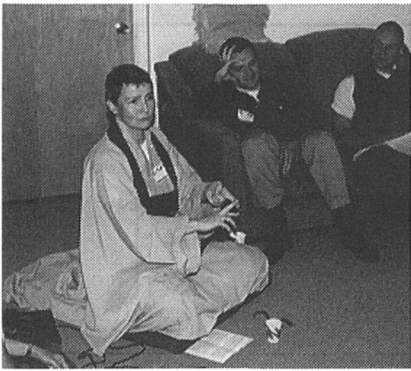
"Traveling around" practice helps us because our everyday life is not quiet and does not have perfect conditions, although we wish it did. Europe is small, but contains many different countries, different cultures, different languages, people with different life experiences, and cities with different architectures. But even so, while traveling, I discover that in the end every sangha is the same!

In my first year of traveling, when I visited the Zen Centers for the first time, I was truly amazed. In Barcelona, I met a girl who looked almost exactly the same, acted almost exactly the same, had the same kind of emotional approach to life as a girl I had met a month earlier in Prague. Then I went to Berlin, and there she was again! This made me think... how does it happen, what does it mean, what is this thing that is the same for everybody? And I'm sure you know it as well as I do.

In the United States there are three main groups: Asians, Africans, and Caucasians. There are differences in skin color, cultural background, education, and the way we were raised in our families. Then when we meet, we connect and understand each other. It can happen only when there is openness. Closed, attached, holding mind can't connect.

An open mind is very beautiful. We call this intuition, acceptance, tolerance, and without thinking, and all of it is truth. This kind of experience is don't know mind, without thinking, and baby-like mind. *[At this point the infant daughter of a Su Bong Zen Monastery student laughed loudly, and everybody laughed.]* As you can see, the baby already understands. This baby has no opinions, is not checking and is not complaining. She has a very simple and open mind.

In the many countries in Europe, not all of the sanghas have a teacher, so the students travel as well. One of the Zen Centers will schedule a Yong Maeng Jong Jin and someone in Austria will say, "Ah! There's a Yong Maeng Jong Jin in Budapest! (or Prague! or Bratislava!) Let's go!" And five people go. Very often, during Yong Maeng Jong Jin in Paris, the entire Brussels sangha comes. The same happens with the Cologne and Amsterdam groups. There is a lot of support between groups, and often you see the same people among the Yong Maeng Jong Jin participants. In January there is a retreat in Brussels, in February there is one in Cologne, and in March we will meet in Paris.



Traveling Zen is not only “teachers” traveling, but the whole sangha traveling, and love, compassion, and help traveling!

Student: I had a problem; in New York the Zen center was five blocks from my house, very convenient. I went to Korea and I couldn't practice as much as I was used to. It was so formal, that I didn't feel as comfortable there as on 14th Street. So my practice became very weak. I talked to the teachers about it, and they said this was making a hindrance. Actually it was just a transition.

Perl PSN: Thank you for saying that. It's an important point, because here sits a Chinese woman living in Wales and you're a Westerner who was living in Asia. Here we have different cultures and perhaps culture shock. It's difficult for everybody; that's why it's necessary to look at things from inside. I'm a European and a Westerner. Originally from Poland, I lived a long time in the United States, and then I went back to Europe and live in France. When I went to Asia, it was again very different. In those transitions I experienced many kinds of cultural shocks. But all of it, all of these differences, are only on the outside. It is important to understand that these different cultural situations are not better or worse, they're just different.

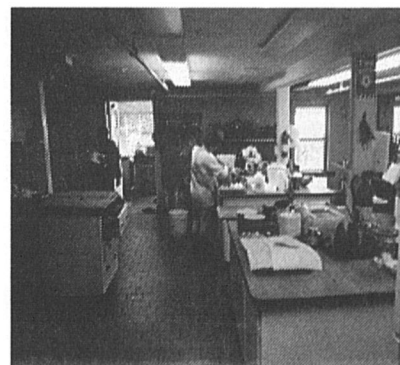
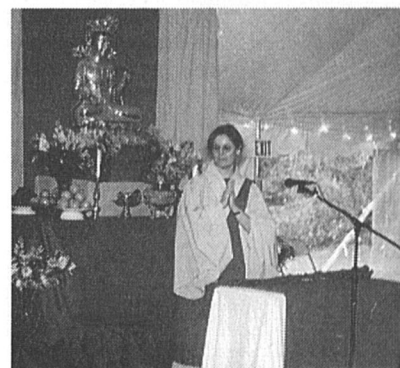
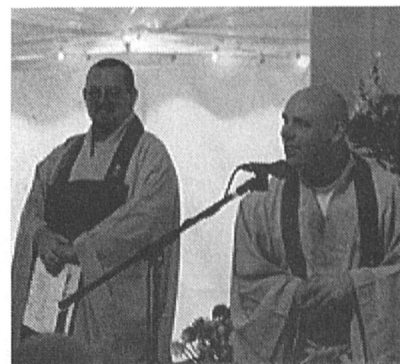
Inside we are all just the same. We all want to be happy, we all want to be loved, our stomach calls for food in the very same way. Even outside we are the same: two legs, two arms and one head—Asian person and Westerner, French and Russian, Polish and American. It doesn't matter.

Zen Master Seung Sahn came from Korea and he brought many practice tools—Korean tools—and he gave them to us. As with everything that is happening in our life, it's now up to us how we use them.

You all have these tools, you understand them, and you are using them. The traveling of students and teachers is another tool. You meet many people. Some of them you know quite well, some less well. You might not see somebody for one year, or one month, or a few days. In the meantime, a lot can happen and change. In other words, you have to really put it all down to have a relationship. An artist would prefer to talk with another artist, an engineer with another engineer, a woman with another woman, and a man with a man. We all have our interests, likes, passions and hobbies. But in the end, there are only human beings talking to other human beings. When the dualistic ideas are put down, our true nature connects.

When you enter the Zen center, you say hello, you bow... and that's it. You are already among friends, among family. Immediately there is relationship, friendship, jokes, or serious talk. There is connection. We all already have very strong dharma and karma connections. Thanks to this practice, it manifests itself.

I hope you all will have a chance to come to Europe and participate in some of the retreats, and meet all the dharma friends I have been so lucky to meet. Thank you very much.



the birth of zen

*Gye Mun Sunim JDPS, Singapore Zen Center
excerpted from a workshop at the Whole World is a Single Flower Conference*

One day, 2500 years ago, the Buddha sat on the peak of Vulture Mountain with a vast assembly of more than 1200 monks who were waiting for Buddha to give his dharma speech.

A long time passed but the Buddha did not open his mouth to say a single word. He then reached down, picked up a flower and, without a word, held the flower aloft. Nobody in the assembly understood what the Buddha meant by this action. Only Mahakasyapa, sitting at the far back, smiled. The Buddha then said, "I have the eye of the true law, the secret essence of Nirvana, the formless form and the ineffable dharma which is not dependent on speech or words. A special transmission beyond all the other teachings. All this, I pass to Mahakasyapa." Thus, Zen was born.

The picking up of a flower, wordless, smiling, the ineffable dharma and the essence of the great Nirvana formed a beautiful picture. What is the essence of this picture? This is a question which will be asked by those who want to attain liberation from this samsara realm.

All of us have questions about our life. That is the reason why we need to practice. "What is Buddha? What is mind? What is consciousness? What is life and death?" If you want to understand the realms of Buddhas, you must first keep your mind as clear as space. Meaning that you should have a mind which is like a clear mirror... only reflect. When red appears, it only reflects red. White appears, only white. We give this mind a name, "reflect mind." You have to reflect the universe exactly as it is. That is the truth. So, picking up a flower, wordless, smiling... all point to one point. This is very important.

Zen does not explain or analyze anything. It merely points back directly to our mind, so that we can all wake up, see our true self and become Buddha.

Many years ago, someone asked a great Zen master, "Is attaining our true self very difficult?" The Zen master replied, "Yes, very difficult." Later, someone else asked the same Zen master, "Is attaining our true self very easy?" The Zen master said, "Yes, it's very easy." Other people asked him, "Is attaining our true self very easy or very difficult?" The Zen master told them, "It is very easy but also very difficult." Someone asked him again, "What about Zen practice, is it very difficult or very easy?" The Zen master explained, "When you drink water, you yourself will know whether it's hot or cold." This means that everything is made by your mind. If you think that it's difficult, it will be difficult. Likewise, when you think that it's easy, it will be easy. If you think that it is not easy but also not difficult, then it will not be easy or difficult.

Then what is it really like? Go drink water, then you will attain whether it's hot or cold. But don't make it difficult or easy. Just do it. That is Zen.

One day, a monk asked Zen Master Joju, "Does a dog have Buddha nature?" Joju answered, "Mu"(no). The monk was dumb-founded because Buddha said that everything has Buddha nature, but Joju said that a dog has no Buddha nature. Who is correct? What is "Mu"? What is a dog's Buddha nature?

Do you understand why Joju answered "Mu"? If you don't know, just only don't know. You must attain this. This is a very important point. Moment to moment keep this big question. What is "Mu?" One day you will attain it. You can then understand what is your correct job, know your correct situation, correct function and correct relationship. And finally, you will take the same path as the Buddhas, bodhisattvas and patriarchs and use the same mouth to breathe.

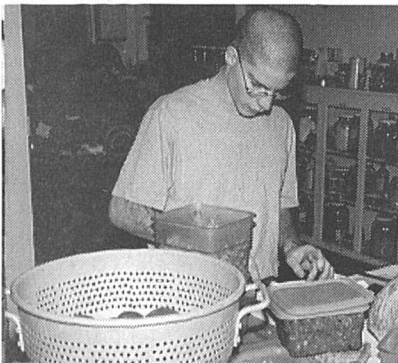
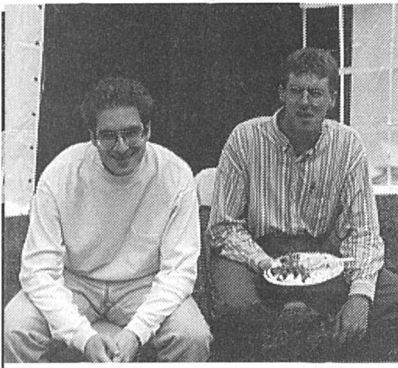
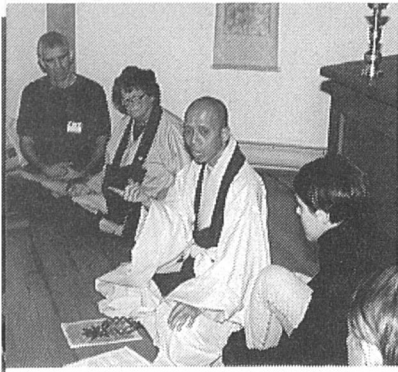
Two thousand five hundred years ago, Buddha picked up a flower. Today, this conference is named "The Whole World is a Single Flower." Are they the same or different?

If you say "same," this stick will hit you thirty times.

If you say "different," this stick will also hit you thirty times.

KATZ!

The whole world is a single flower. The flower still lives today and is emitting its fragrance all the time. It has never left us. Because human beings are all attached and have too much thinking, they cannot attain the original fragrance. You can only attain it through Zen meditation practice, through correct effort and just doing it without stopping. Finally one day, you will realize, "Oh, just like this; it is wonderful. All sentient beings have Buddha nature."



psychotherapy and zen

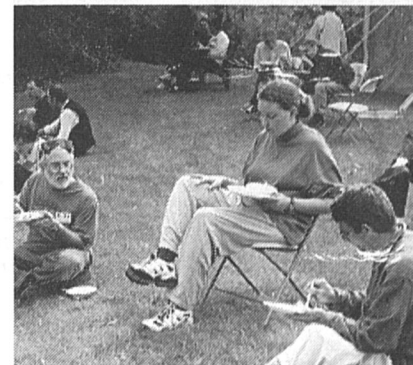
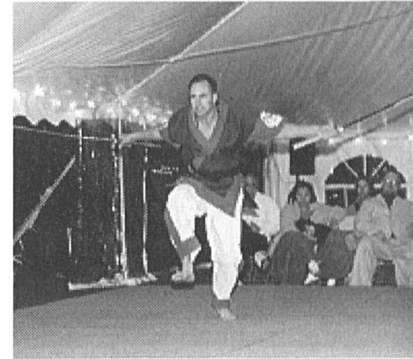
*Jeff Kitzes JDPSN, Empty Gate Zen Center
excerpted from a workshop at the Whole World is a Single Flower Conference*

This is the workshop on Zen and psychotherapy. First of all, be aware that this is about Zen and psychotherapy, it's not about Zen and psychology. There is a difference. I'm not approaching this from a perspective of human psychology. I would like to look at the process of psychotherapy and its relationship to Zen. The question is how Zen impacts the process of looking at and working with your karma. Zen and psychotherapy are both about this process, so in a sense they are not very different. If you are a Zen student, everything you do is Zen. So, we can look at this question from two perspectives: how does a Zen practitioner who is a therapist use their Zen practice in their therapy? And, as a psychotherapy client, how do you use your practice to deepen your psychotherapy?

As a therapist, you have to stay present and in the moment. You need to be able to get out of the way to let the process happen. I think the most important perspective which relates Zen to psychotherapy is to view the person you're working with as the Buddha himself. That implies not sticking someone into some narrow classification, but looking to see who the person really is. You can use diagnosis as a tool, but always be careful not to box the client into some idea of who she or he is. When people ask me what my technique is I say, "what I do best is listen well." I try to listen deeply for who the person truly is.

Everyone who comes into therapy has some problem or some situation that they want to talk about. The first thing you do is to find out what that situation or problem is. The more you explore, the more you find out what got hurt and what needs to heal for a more natural expression of true nature. In a sense, psychotherapy is about untying the knot of karma and finding the more natural self, finding authenticity.

Zen teaches us that attachment to our thinking is the root of our suffering. Much of our lives we are stuck in and act out of rigid and repeating patterns of thoughts and feelings. So, to find simple ways to interrupt these patterns, even for a moment, can be very helpful. Most people aren't even aware of what their minds are doing. I usually start off a session with five minutes of meditation. Sometimes that seems to be the most important thing that happens during the whole hour, especially for someone who doesn't have a regular sitting practice. Just teaching clients a little meditation and giving them a feeling for what goes on in their minds can be an incredible eye-opener for them. I can't tell you how many people say to me, "I love this five minutes of meditation we do here."





As a client, you have to find a way to express yourself and to get to know yourself better. If you're a Zen student and you're a client in psychotherapy, an important tool you have to find out about yourself is practice. Mindfulness and breath are wonderful tools for calming the mind and working with a problem. I often suggest to people I'm working with to watch their breath as a way of returning to the present. I'll suggest that they do walking meditation when they go from their desk at work to the bathroom or the water cooler. We all have our breath to return to when we get overwhelmed; just breathe in, just breathe out, just feel your body for ten breaths. Breath can help contain feelings which seem out of control. If we can return to the breath, we may not need to react so fast; there's some space. That's also part of what we're learning when we're sitting in the dharma room. Thoughts and feelings come up but we don't have to do anything about them—we can contain them with the breath. The breath can cut the chain of thinking.

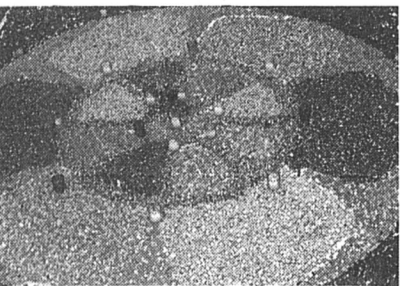
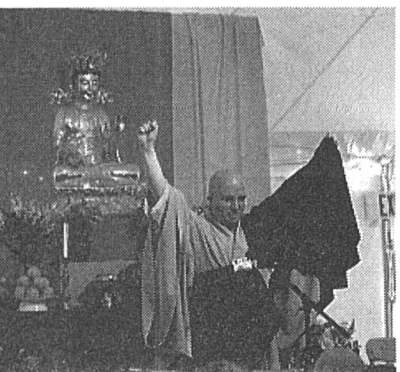
Student: I find that the stronger my psychotherapy or analysis got, the weaker my Zen practice became. The one replaced the other... like it wasn't necessary because the therapeutic process was so strong.

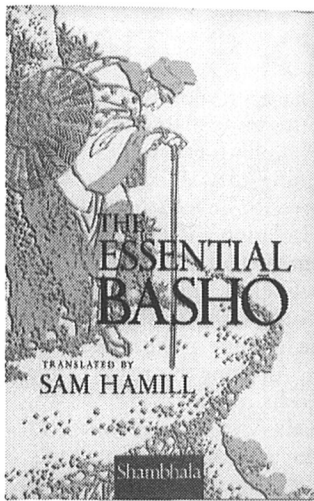
Kitzes PSN: OK, I can't argue with your experience. It seems to me, though, the more you stay with your practice while in psychotherapy the deeper the psychotherapy becomes. Practice can give you access to so much more than just thinking. If you just stay in a "psychotherapeutic mind set," you may get attached to your ideas. The process of breathing and witnessing allows you to see your attachments. This will increase what you can do within a therapeutic framework. Remember, in Zen meditation we're not really trying to explore something, we're working with don't know mind and letting everything be. Psychotherapeutically, you're looking to explore something—so, they're two different things.

Student: I'm in a psychology program that emphasizes not knowing as a therapist, but what then differentiates good therapy from bad therapy?

KPSN: Keep a don't know mind and you'll find out! If you have an idea about it, you'll never find out. I remember last week I had a session with somebody that was terrible—I was off... I just didn't feel connected. But, when they came back the next week they raved about what a great session we had had the previous week. You just don't know! There are all sorts of processes going on that I may not be aware of. This is also true for the client. They may realize something important that happened in a session many days later.

I don't think you have to worry too much about whether you're doing good therapy. As a therapist, your job is to be present and authentic and then let the process take care of itself. Give the client that you're working with the space to go where they need to go. You may say, "I think we need to look at this," but once you start looking at it, give them enough room to find out what's true for them. Suzuki Roshi said, and I'm paraphrasing here, "A really good shepherd gives his sheep as big a pasture as possible, and then he watches. If you don't watch, you're a lousy shepherd because you will lose your sheep. But if you pay attention you will let them be and you won't lose them." You don't try to control the situation, you let the situation teach you. Thank you very much for your attention and good questions.





The Essential Basho
Translated by Sam Hamill
Shambhala, 1998

Reviewed by George Hartley

Just before his death in November 1694, Matsuo Basho wrote the following haiku:

All along this road	Kono michi ya
not a single soul—only	yuku hito nashi ni
autumn evening	aki no kure

This “road,” Sam Hamill tells us in his moving Afterword to his important new translation of Basho’s travelogues, is at once the road of poetry, the road of Zen practice, and the road of life itself. All of these are one for Basho. So it was through his lifelong development of the Way of Poetry, his fuga-no-shin. In the autumn of his life, Basho concerned himself with this road without a single soul; not only do we travel this road alone, but even the status of our own self ultimately has no meaning when confronted with the lonely depths of an autumn evening.

The Basho we get in Hamill’s translation is the Zen poet pilgrim. As in Peter Matthiessen’s *The Snow Leopard*, Basho’s works illustrate the unity of the journey and Zen practice. Hamill’s collection emphasizes this insight by centering on Basho’s travelogues: the infamous *Narrow Road to the Interior*, a long meditation on the ecstasy and the sorrow of each moment of awareness; *Travelogue of Weather-Beaten Bones*, a record of Basho’s pilgrimage on the path of his spiritual and poetic master, Saigyō; *The Knapsack Notebook*, an exploration of the fusion of pilgrimage and poetry; and the *Sarashina Travelogue*, an account of his trip to see the harvest moon rise over Mount Obatsute. The travelogues are then followed by an 82-page selection of Basho’s haiku.

This structure of Hamill’s collection provides for an instructive way of viewing Basho’s haiku. In the travelogues, the haiku are interwoven with narrative passages that place each haiku in the context of its inspirational circumstances. For example, in the selection of haiku we read:

Spring passes
and the birds cry out—tears
in the eyes of fishes

As a single poem these lines are beautifully haunting and evocative, more so because of their ambiguity. Why are the birds crying out? Are these cries of joy or of sorrow? Are they celebrating or lamenting the passing of spring? Is spring even directly related to this crying, or is it simply functioning as contextual background? In either case, the idea of fishes’ tears being distinguishable from the water in which they swim is at once amusing and mysterious, engaging that mental twist of kong-an paradox. But consider this haiku in its prosaic context:

Very early on the twenty-seventh morning of the third moon, under a predawn haze, transparent moon barely visible, Mount Fuji just a shadow, I set out under the cherry blossoms of Ueno and Yanaka. When would I see them again? A few friends had gathered in the night and followed along far enough to see me off from the boat. Getting off at Senju, I felt three thousand miles rushing through my heart, the whole world only a dream. I saw it through farewell tears.

Spring passes
and the birds cry out—tears
in the eyes of fishes

Now we see the haiku as a response to Basho’s sorrow at leaving his friends for his pilgrimage. The crying of birds and fish presents a sympathetic fusion of Basho and his world—his sorrow is so great that tears form even in the eyes of fish. This fusion, occurring on many levels, is perhaps the most striking element of Basho’s travelogues.

Haibun is the term for this fusion at the formal level, the level at which haiku and prose are combined. This provides for a formal dialogue between the poem and the narrative in which each inflects and thereby enriches the other. This is one level at which Hamill's collection especially excels, both in the insight we get into Basho's aesthetics through his works and through the explanatory passages of Hamill's own introduction and afterword. Here Hamill explains, for example, that two fundamental principles underlie Basho's poetics: kokoru (the heart/mind aspect of the poem) and makoto (sincerity, directness). The direct sincerity of Basho's writings, seen in his spare yet elegant style, functions as an attempt to go right to the heart of things, to see the relationship between core and surface. But this core of reality is not some distant, abstract essence; it is insight into things as they are (a point also strongly emphasized by Robert Aitken in his book on Basho's haiku, *A Zen Wave*). This insight is summed up by the phrase *mono-no aware*, the perception of the natural poignancy of temporal things. Like the dropping cherry blossoms, we too will wither and die. This insight, crucial to Zen, leads us beyond simple attachment to temporal things, demanding the full experience of the present moment, here and now.

The title of Basho's most famous travelogue, *Narrow Road to the Interior*, plays on his concern for the heart of things. On one level the "interior" refers to the wilderness region called Oku north of Sendai. The narrow road passes through the Shirakawa Barrier, over the mountains. Yet the title also refers to the path of Zen as a practice of experiencing the void of the self at the heart of all experience. Like *Zen and the Art of Motorcycle Maintenance*, Basho's book reveals that the journey itself is the destination. "A lifetime adrift in a boat," Basho writes, "or in old age leading a tired horse into the years, every day is a journey, and the journey itself is home."

If Hamill's translations have a weakness, it is in fact their rare failure to convey this immediate attention to the here and now. While Hamill's translations tend to be more aesthetically pleasing than Aitken Roshi's, they nevertheless at times overlook a recurrent syntactical move of Basho's: the isolation and emphasis of a phrase by the emphatic element *ya*. *Ya* functions as the exclamation point does in English, and consequently the phrase preceding it should stand in stark immediacy. Hamill translates the first line of the haiku with which I open this review as "All along this road" (*Kono michi ya*). But Aitken Roshi, emphasizing the *ya*, writes, "This road!" The road (*Tao* in Chinese, *michi* in Japanese) is central to the experience, not simply background or setting for the experience of emptiness or loneliness. This road is not just a figurative vehicle for expressing the road of poetry or Zen or life; this road, the actual physical road leading into the interior, is poetry, Zen, life. There is no distinction between literal and figurative experience. Hamill's awareness of this key element of Basho's poetics, despite any momentary lapses in translation, is what makes this collection and translation especially poignant and moving. Hamill's strength is exactly this fidelity to the beauty of Basho's work, a beauty which, Hamill tells us, lies in the poet's adherence to the belief that "each poem is the only poem."

George Hartley teaches contemporary poetry at Ohio University in Athens, Ohio. Until recently he lived in Lawrence, Kansas, where on occasion he sat at the Kansas Zen Center. He is author of Textual Politics and the Language Poets (Indiana University Press) and Beyond Representation (forthcoming from Duke University.)

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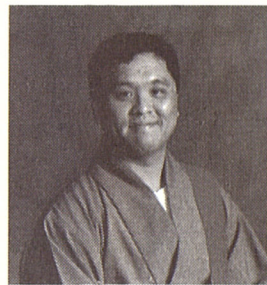
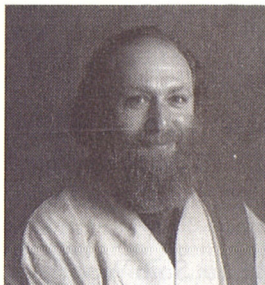
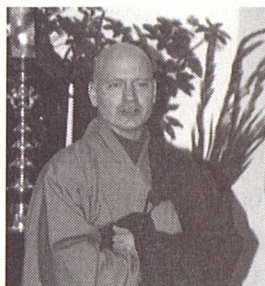
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*"Deep in the mountains,
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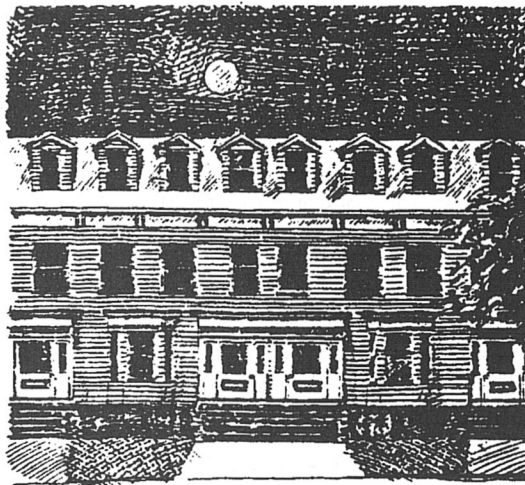
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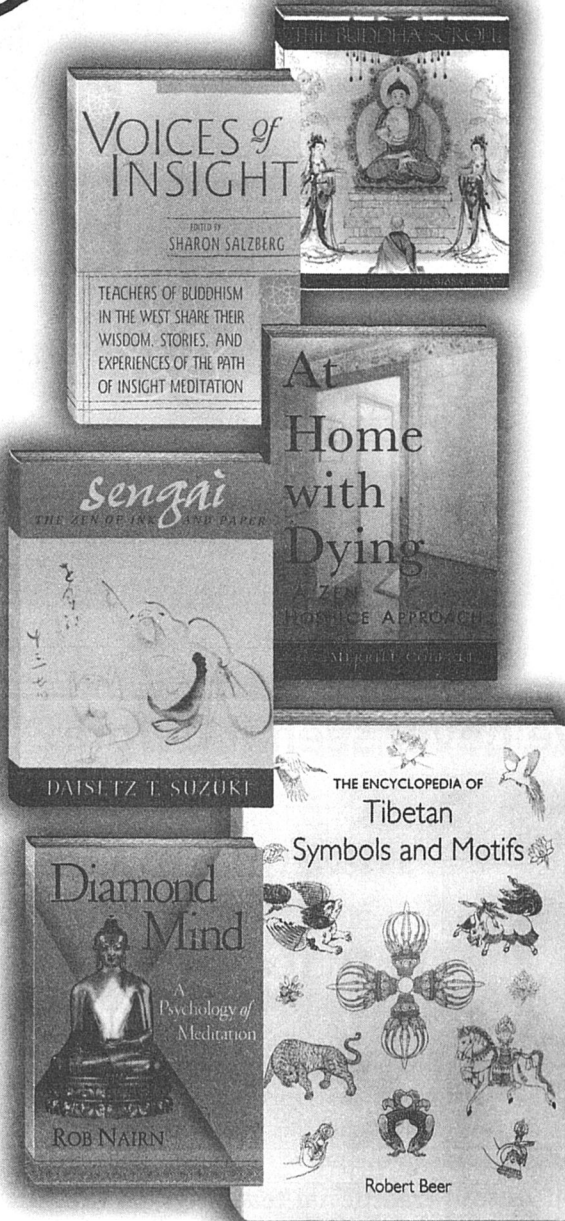
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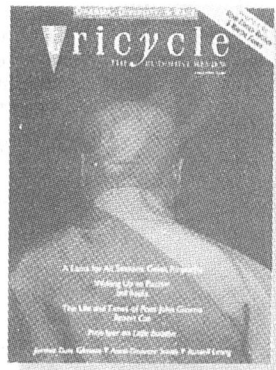
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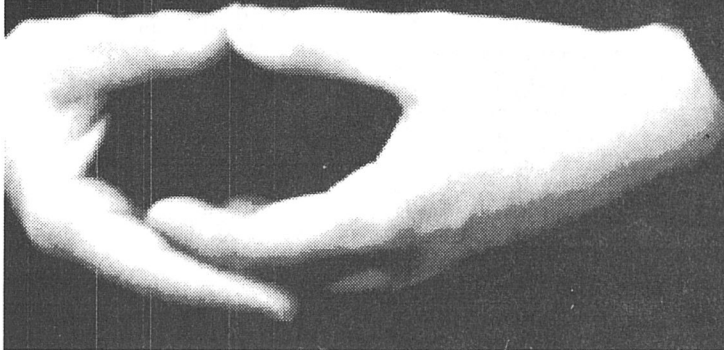
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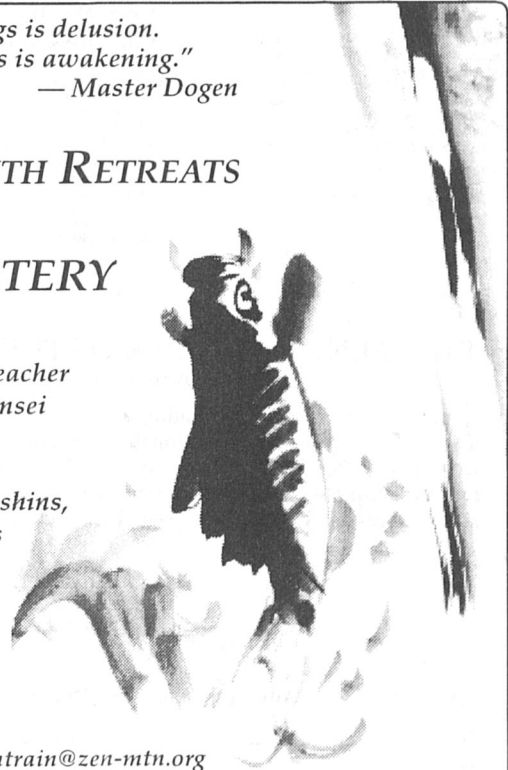


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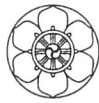
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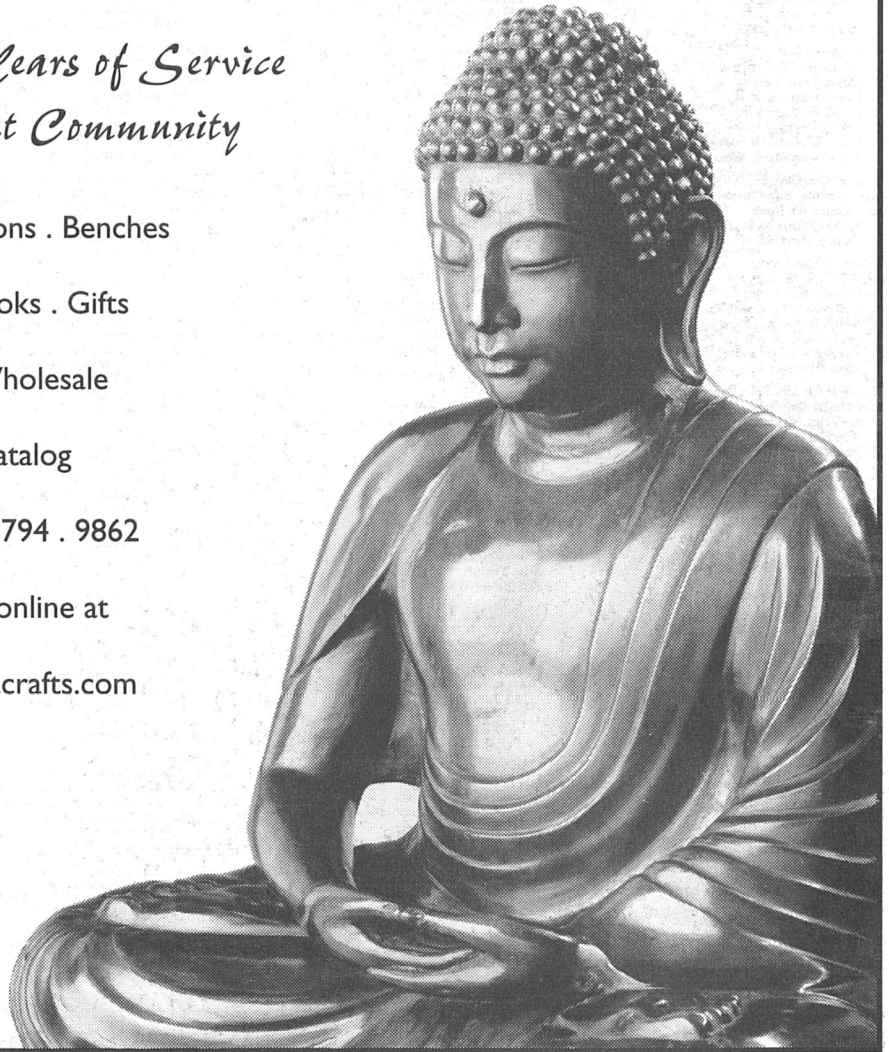
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