

# Myōju

Soto Zen Buddhism in Australia



December 2018, Issue 74



*Lineage: returning to source. Contributions from Ekai Korematsu  
Osho, Soto-Shu, Shudo Sensei, Esho Shugetsu Sensei, Jim Holden,  
John Bolton, Harry Laing, Helen O'Shea, and Karen Threlfall*

*Calligraphy by Jinesh Wilmot*

MYOJU IS A PUBLICATION OF JIKISHOAN ZEN BUDDHIST COMMUNITY INC

## Editorial

Welcome to the summer issue of Myoju, with the theme: ‘Lineage: returning to source’, our final in the series.

Ekai Osho is a bearer of the Soto Zen Buddhist lineage to Australia, a gift that as a community we are blessed to receive. Central to Ekai Osho’s unique vision is the adaptation of monastic practice into the lay context. Our work as a community is to actualize the forms, teachings and spirit of the lineage; both formally and informally and in our daily lives.

In his dharma talk in this issue, Ekai Osho uses a beautiful metaphor of weaving to describe our way, as a dynamic interplay between monastic and lay practice. As the weft, we weave our lives around the verticality and strength of the lineage – the warp – in a dynamic and endless return to source. The cloth that we make is the community of Jikishoan, one that we hope is both ‘pretty and useful’, to us and all those we serve.

This is the final issue of the year, a big thank you and gassho to all the contributors and to Ekai Osho, for providing the endlessly challenging and rewarding practice that is Myoju.

**Jessica Zuiho Cummins**

On behalf of Ekai Korematsu Osho—Editor  
and the Jikishoan Publications Committee

## Apology

In the previous issue of Myoju, the names Kesshu Kanoaka and Murakami Tokuson were incorrectly spelt. The editor, Ekai Korematsu Osho, extends his sincere apologies.

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## Myoju

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The views expressed in Myoju are not necessarily those of the Jikishoan Zen Buddhist Community or its Abbott, Ekai Korematsu Osho.

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## Next issue

The next issue of Myoju will be posted around the autumn equinox in March 2019.

Contributions that support our practice are most welcome, including articles, reviews of books or online materials, interviews, personal reflections, artwork and photographs.

The content deadline is **20 January 2019** and the theme is **Impermanence: first intimations**.

If you would like to contribute or advertise in the next issue of Myoju, email publications @ jikishoan.org.au.

## Abbot's News

In October Ekai Osho travelled to Bodh Gaya in India to teach Zen for the Global Education program of Carleton International University. The director of the program, Professor Arthur McKeown, is also Director of our IBS India Program. Ekai Osho has made this pilgrimage 22 times and on this occasion Jikishoan students Shuzan Katherine Yeo, Helena Dronovsek Zorko and Nicky Coles accompanied him. Ekai Osho flourishes in the Indian countryside in the Bihar state, where Shakyamuni Buddha lived and was enlightened. He very much enjoyed the connection with the 28 youthful American students and his students from Australia.

Community practice continues within the IBS program with the Main Course A classes, Main Course B with Sunday Sanzenkai in Brunswick and Main Course C at the recent November retreat. Ekai Osho continues to teach some of the Main Course A classes. He attends Sunday Sanzenkai and encourages talks by senior students. As Abbot and Teacher of Jikishoan he led Retreat #59, teaching on the topic of *Tenzo Kyokun (Instructions to the Cook)* by Zen Master Dogen. He also encourages and supports the development of activities at Shogoin in Footscray and Un Ryu-An in the Bend of Islands.

Ekai Osho's vision for Jikishoan continues to be inspired by the vision of offering 'Transformative Buddhist Learning, Experience and Cultivation' for everyone. Ekai Osho wishes to expand community-based practice to

include daily zazen practice at Tokozaan home temple. He is exploring a basic schedule of four periods of zazen at Tokozaan with ordained members and the *jisha ryo*. Isshin Taylor and Shuzan Katherine are in training as *jikido* so that they may train others for the Practice Period in 2019. He has continued working on the surrounds and buildings around the home temple, aided by Michael Colton and Marisha Rothman. Lunches have been provided by Isshin Taylor, Annie Bolitho and Katherine Yeo.

In the year 2019 we will celebrate Jikishoan's 20th anniversary. In early December Ekai Osho received two visitors from Soto Shu, Reverend Shundo Kushida and Reverend Taiga Ito, who prepared the Anniversary events. On Foundation Day we will celebrate the Mountain Seat Ceremony (Installation of the Abbot), dedication of the temple, and the start of the formal three month Practice Period. *Shuso* (Head Student) will be Isshin Kyoko Taylor.

2018 was a stimulating year with much overseas travel for the Abbot as well as many Jikishoan members. Nine Jikishoan students have spent time studying at Toshoji Monastery this year. For the Jikishoan Zen Buddhist Community as a whole, 2019 will be an exciting year receiving overseas visitors at the 20th Anniversary celebrations.

Ekai Osho offers his best wishes for an auspicious transition to the New Year and much happiness to all.



In Bodh Gaya, India, from left to right: Katherine Yeo, Ginger Johnston, program director Arthur McKeown, Helena Dronovsek Zorko, Ekai Osho and Nicky Coles

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## Committee News

In August 2018 the committee voted unanimously to appoint Shudo Hannah Forsyth as an honorary member of Jikishoan in acknowledgement of her many years of devoted practice and generosity towards the Jikishoan community. This will take effect as of July 2019 for a period of five years.

The 20<sup>th</sup> Committee of Management (COM) is coming to the end of its first quarter of activity, after a three month period of orientation for new members.

We have three new Ordinary members, Nicky Coles, Michael Colton and Tan Nguyen. Shudo Hannah has stepped down from her position as Ordinary Member and is now an Assistant Committee Member. Other Assistant Committee Members are Julie Martindale, Naomi Richards and Iris Dillow. Thank you to all for their practice and support for the current committee.

There will be a Practice Period in 2019 and as many of you know, this will be a big year for Jikishoan, being the 20<sup>th</sup> Anniversary year.

The *shuso* for the Practice Period will be Isshin Taylor, monk and student of Suzuki Roshi, Toshoji. Several monks will travel from Japan to assist with the ceremonies. There will be other visitors here from overseas as well at that

time, so the committee welcomes any support you might be able to offer to make our visitors feel welcome and to lend some practical help.

There will be a week of dedicated practice before the anniversary and then three days of celebration – Jikishoan’s Mountain Seat Ceremony – the formal installation of Ekai Osho as Abbot, *Hossenshiki* (Head Student Ceremony) and Foundation Day celebrations.

It is hoped that many Jikishoan members will be able to take an active part in this important event, not only for Jikishoan but also for the sake of the lineage and the people of Australia.

The Committee wishes you a very happy New Year holiday season and best wishes for 2019.

Ekai Korematsu Osho and the 20<sup>th</sup> Committee of Management would also like to welcome Ian Langford, as the newest member of Jikishoan Zen Buddhist Community.

Gassho,

Shona Innes  
President, 20<sup>th</sup> Committee of Management



Committee members on Retreat #58, L to R: Naomi Richards, Christine Maingard and Secretary Irwin Rothman. Photos: Dan Carter

## Welcome to Jikishoan

Jikishoan Zen Buddhist Community is a growing community of people learning and practising Zen meditation under the guidance of Ekai Korematsu Osho. Ekai Osho has practised and taught Zen Buddhism in Japan, the United States and India for over 30 years.

The name of the community encapsulates its spirit: 'Jiki' means straightforward or direct; 'sho' means proof or satori; and 'an' means hut. The practice is the proof—there is no proof separate from that. The proof, satori or awakening does not come after you've finished—it is direct, here and now.

Jikishoan runs a range of programmes throughout the year, which are conducted in the spirit of Bendoho—the original way of practice prescribed by Dogen Zenji in the 13th century.

More information about courses, one-day workshops, retreats and weekly meditation sessions can be found in the teaching schedule of this magazine and on the website at [jikishoan.org.au](http://jikishoan.org.au). We warmly welcome anyone who would like to know more about Zen Buddhism to attend any of these activities.

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## Bright Pearl

A note on the title of this magazine.



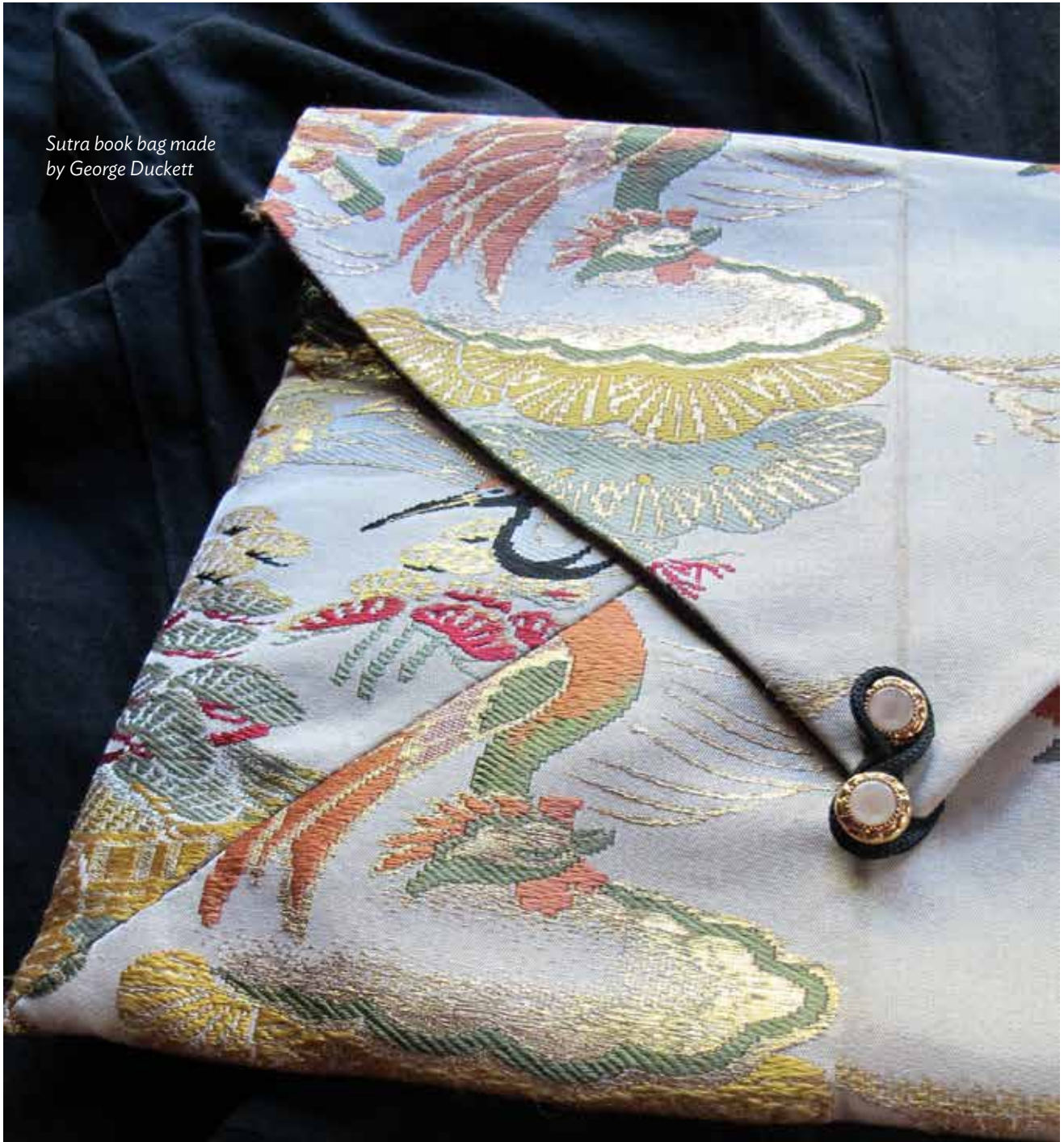
Master Gensa Shibi said as an expression of the truth, 'The whole universe in the ten directions is one bright pearl.' One day a monk asked Master Gensa, 'I have heard your words that the whole universe in the ten directions is one bright pearl. How should we understand this?' The Master answered, 'The whole universe in the ten directions is one bright pearl. What use is understanding?'

Later the Master asked the monk, 'How do you understand this?' The monk replied, 'The whole universe in the ten directions is one bright pearl. What use is understanding?' The Master said, 'I see that you are struggling to get inside a demon's cave in a black mountain ... even surmising and worry is not different from the bright pearl. No action nor any thought has ever been caused by anything other than the bright pearl. Therefore, forward and backward steps in a demon's black-mountain cave are just the one bright pearl itself.'

Excerpted from 'Ikka-no-Myoju' in Dogen Zenji's *Shobogenzo*.

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*Sutra book bag made  
by George Duckett*



# The Whole Cloth: Monastic Practice in the Lay Context

Dharma talk

*Ekai Korematsu Osho*

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**B**eautiful morning – cold, very nice. This time of year – particularly August retreat – I enjoy. It can be very cold but there are signs of the light, signs of growth, nature is waiting. This is the 58<sup>th</sup> retreat. We have practised this way many times, so many people have experience coming to retreat – that makes a difference too. Qualities of the practice are more grounded, focused. So what we are seeing is refinement starting to take place. Refinement... refining, refining forever.

People who come here for the first time – with no experience – have no idea of how to put certain forms of the practice in place. But people who come here many times, who go through this process again and again, it's almost becoming second nature. Something needs to be reminded of from time to time – that's all, the rest is refinement; the way you pick up chop sticks, the way you use the *oryoki*, the way that you walk, stand up, sit down, everything becomes refined. And in a way it becomes useful, beneficial for others. It's not refined just so you look nice, it's useful. Useful means your refinement is integrated beyond yourself. Like the simple acts of serving and receiving, it's forever, it's every area. You come as an individual with a willingness to practise and refine, and ultimately your practice is beneficial for others and for yourself.

Particularly for one who is engaged in the Mahayana practice – together, not isolated – in other words, integration. The purpose of practice, the goal, has to be very clear. Your practice ultimately becomes useful for everyone, beneficial – that gives it meaning. Refinement is forever, but for the individual it has to start from somewhere. Refining how you stand up, how you eat, general practice as an individual, you're nurtured by it. Then you go beyond general individualistic practice to be beneficial – taking a host role, becoming a server. *Ino ryo* is serving to be beneficial; things like hitting the bell at the right time and chanting at the right time. It's not your own – so only you feel good – it's beneficial, integrated into the community.

We have done this 58 times and I think for the people who have come many times – their quality becomes good and useful. Useful means beneficial and helpful. I hope so. We can ask the people who are new; are

they beneficial, helpful? That is the criteria actually, you need to ask the new people to verify your practice.

First three days – orientation period, we make a point of becoming useful, beneficial, all integrated into the various levels. But if you forget that, it's meaningless, it's all selfish practice. Selfish practice means the practice of discrimination – you're better than others, or you're inferior to others. Discrimination – practice discrimination – not useful.

Is there anything? Does anyone have a question which is beneficial to the community?

*Student:* Ekai Osho, when we do prostrations, do we look towards the Buddha or do we look straight ahead to the front?

*Ekai Osho:* Do I have to make a manual? How have you been doing it?

*Student:* A bit of both.

*Ekai Osho:* A bit of both! That's not very good. Consistency is good. When practice is refined, quality appears. If you have two ways – no – just one way. How about other people? Are you doing something sometimes this way and sometimes that way? If people are consistent – very good, there's a chance to refine or improve if it's consistent. Even bowing in the opposite direction – if it's consistent (laughs). But if you go this way, that way, then there is no improvement, no refinement. In monastic practice you prostrate in the direction of north, symbolically north is where Shakyamuni Buddha resides. Some reference point – the North Star doesn't change. So, consistent and graceful – make your movement pretty... and useful (laughs).

Consistency is the essence of practice. Refined, graceful and useful – three qualities you can bring to the practice anywhere, to anything you do. Become consistent in the way you relate with one another, with people. If you are very consistent, very stable and graceful – and useful, "May I help you?" You can't go wrong.

But for consistency – one has to practise, one needs discipline. If you change around, here and there, switching like a butterfly or flies... people who are not settled into one way or another in the practice, are called *tsobai* in Japa-

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## ‘Consistency is the essence of practice. Refined, graceful and useful - three qualities you can bring to the practice anywhere, to anything you do’.

nese – shit flies. You know flies go everywhere: ‘I want to try a little bit of this, little bit of that’ like a butterfly. Settle a little bit, be consistent. Or another is *koshikake* - *koshikake* means like a chair – you just sit down and stand up, there’s no anchor.

Culturally that is the case – individual culture in the west: “I have done this one, I have done that one”. And when you write a resume you explain: “I’ve done this and I’ve done that, I am this professional”... aghh! Like a monster! Right? Celebrating varieties. Our way is different, consistent, one thing, penetrating into one thing opens up the entire world.

You notice that in routine, like when we eat. In the morning it’s always rice porridge and it tastes so good, you become very subtle about it. Or *gomasio* - how it’s roasted; this morning was quite good, first morning a little over-roasted - a subtle thing. The way you dress too, I think everyone has refined the dress: robes with *juban*. They used to be all over the place, quite bad ones (laughs). Refined looks good. That’s consistency, refinement, how you present yourself. Respect for the expression of form becomes very, very important, without that there’s no refinement. Consistency or sticking to the one form, being clear about it and coming back, that brings refinement.

Actually, if you’re not so refined but your practice is put into a framework, a form – suddenly you manifest in that way. If you receive the instruction for seated meditation – basic points: back straight, hands in the mudra, eyes open, simply breathe. Just observing that form, framing it, you are no different from the experienced ones actually – in terms of the effect it produces. That form – the contents of the form may be crap but framed, it looks good – that has the effect of usefulness.

Anyway – consistency, a certain form. Form is related to actualisation; actualising the form itself has a certain power. Ongoing refinement – having that structure, being consistent and refined manifests full potential forever, to the point that it’s nothing but your day-to-day activities.

Monastic training is like that – it’s not special *and it is* very special – subtle. For people who go to monk’s training it’s like that – consistent – it’s a vertical line. It’s not something to entertain. Monk’s training develops the aspect of lineage as much as possible, a vertical thing. To be beneficial is horizontal, of benefit to the community, it’s the lay context. But if that vertical line is not established, if you don’t have that lineage core it doesn’t benefit. It may have entertainment value, entertain and stimulate, like fireworks – wonderful! Beautiful!

So Jikishoan’s practice is very interesting – bringing the monastic element into lay context.

That was the vision, the dream to start with and it has actually started working. Everyone is wearing monastic practice robes – you must be confused! But it doesn’t seem you are confused. And this time a real monk is over there, a fresh one. That’s really good isn’t it? Actualising and adapting monastic forms into the lay context. The idea is okay but an actual monk is there! It’s actualising.

So the blending of the vertical aspect, the lineage aspect into lay life is another way to express the monastic context, otherwise we are too obsessed with what the world demands. Merging – the meeting of vertical and horizontal. It’s like weaving, weaving a vertical line forever. Beginnings are endless but that alone doesn’t do the work, it has to be beneficial, meet with the line, then you create your own... the two have to meet. It is very auspicious when the two meet.

You can use an image; time and space. Time is this moment, just always this moment. Space is... auspicious. This moment is not separate from time, this moment in this zendo for us right now, this moment is timeless, beginning-less. It’s not relative – its absolute, even in the kitchen. It’s this moment.

*Excerpted from a talk given during chosan, on the second day of Bendoho Retreat #58, August 2018. Transcribed and edited by Margaret Kokyo Lynch.*



# The Meaning of Temple

*Esho Shugetsu Sensei*

To walk through the large, ornate, antique wooden doors of a traditional monastery or temple like my home temple, Toshoji, is to enter into an entirely different realm. This may not surprise us, but what may, is that on entry we first encounter not the zendo or the buddha hall, but empty space – the *keidai* or temple courtyard.

I once asked my teacher what it meant to be a monk, ‘Your whole body becomes a dharma gate’, he said. I have never exhausted the depth and subtlety of this statement. It expresses the point of traditional zen training; the actual embodied experience of opening oneself and others through very particular forms and objects, into what is at heart, space. (It was only much later I learnt that the *garan* – the buildings and grounds of the temple – are actually based on the layout of a human body).

Our relationship to practice and training and the spaces in which they occur is constantly changing. But this particular function of the person of practice, and the place of practice does not change, and it is this that is of such enormous benefit. The signs and symbols of the practice tradition we inhabit – the temple, the seated posture, the bowls, the robes – perform one and the same function, to turn the attention back toward the deepest aspect of human life, the ground of our being. In the words of the contemporary Tibetan teacher Chogyam Trungpa Rinpoche, they ‘touch space’, which is why he adopted so many Soto zen forms and *butsugi* (objects) into his own teachings and practice centres in the West.

Anything in a temple will turn us back toward our deepest aspect, if we observe or enter it deeply.

This is true also of the lineage itself. One doesn’t have to write the *kechimyaku* – the lineage chart of *jukai*, (precepts ceremony) in one’s own blood to feel the power inherent in mapping the red lines that trace this flow back 2,000 years from Shakyamuni Buddha’s name, down through Dogen Zenji’s, our teachers’, and finally to our own. Likewise, when reciting the lineage in *choka* (morning service) daily, we have a choice – we can chant habitually by rote the names of the ancestors, or we can bear in mind their lived bodies and experiences, feel their aliveness and

presence. Both are possible, both are open to us. In one we are merely deepening the dream of practice, in the other we are using the names to wake us up.

There is much to experience in the formal world of a Soto temple or monastery that can be difficult to enter into in this spirit. Long, elaborate ceremonies, chanting in Japanese, forms and customs that can seem alien and archaic. But there is also the sack of rice that will arrive in the mail from Eiheiji, or the box of new season tea leaves from a temple in Shizuoka, the chocolates from a zendo in Switzerland. Not only do the forms and objects, even the design itself of a temple *visiblise* the principles to which we have dedicated our lives, but we can actually see our connection to a large, sprawling network of other places and people of practice that exists all across Japan and the world. This mutually supportive network is one of the greatest reminders of our place in a large, ongoing process, a continual occurring and unfolding of the teachings.

To be a formal part of this web also connects and invites the exchange between the old world ways of traditional practice and the new world which has given these practices new life. This only happens through the actual bodies of practitioners encountering one another in lived space, and this is greatly encouraged if one is literally on the map of the Soto zen school, connected to the international organization it is in the process of becoming.

But most importantly, to open a place of practice, to place it within a practice lineage, is to evoke the experience of entering deeply into a timeless and spacious body of practice, a continuity and flow of the dharma that relies upon our bodies – both physical and institutional – to continue. Whether that body is an individual, an object, a place of practice, a sect – the function is the same – it is a part of this enormous mandala that has existed since before the time of the Buddha and will go far beyond our span of life – this mandala that expresses and is itself a manifestation of awakened mind. Thus the opening and affiliation of a temple to its tradition can be an empty formality, or it can provide us the opportunity to fulfil the Buddha’s dying wish; for us to be a light unto ourselves – and thus to light up space.

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# Soto-Shu Vision for Jikishoan & Australia

*Extract from  
Soto-Shu Report,  
September 2018*

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Most people, when they hear of Australia, probably have images of abundant tourist resources, such as kangaroos, koalas, the Opera House in Sydney or Uluru. In recent years, it has become known as a destination for overseas study or working holidays. Yet the fact that Buddhism – teachings of Buddha and both Patriarchs – has taken root is not known widely.

On 1 May 2018 Jikishoan was granted the authorization of ‘Overseas Special Temple’ as “Tokozan Jikishoan”. Jikishoan has been engaging in Buddhist education activities in Melbourne.

Jikishoan is located in the north-east suburb of West Heidelberg, 15 km from the city centre. Melbourne, with a population of 5 million, is the second biggest city in Australia.

In the spring of 1998, Reverend Ekai Korematsu singlehandedly made a zendo in his garage and named it Jikishoan. In September of the same year, the first Zazen-kai course started. Since then, various activities have begun.

In 1999, Jikishoan was registered as a non-profit organization and in 2001 Reverend Korematsu was appointed as an International Missionary. Even though the building is small, he had a strong faith, ‘the members and their activities are the temple’. Since then every Sunday Sanzenkai has been held with around 30 people and three times a year Bendoho retreats have been held. These activities have been continuing from the beginning till now. Formal members are 90 and non-formal members are around 60 people who join activities depending on the event.

Recently Reverend Korematsu built a new Zendo on his family property and it was approved by Soto Shumucho Headquarters as an ‘Overseas Special Temple’. Now Jikishoan is equipped with everything for a temple including the building, and their preparations toward the ceremony of 20<sup>th</sup> anniversary of its foundation next year are progressing steadily.

On 11 May 2018, early in the morning, Rev. Kenzen Yamamoto, Director of Education and Dissemination Division of Administrative Headquarters of Soto Zen Buddhism, arrived in Australia, changed to a domestic flight and flew to Melbourne. The first visit of his official trip was to Jikishoan. The Director visited this brand-new Zendo in which new tatamis were laid only a couple of days prior and made formal prostrations. Then he presented to Reverend Korematsu a letter and a plaque with the temple's name written by Reverend Ryubun Kamata, president of Administrative Headquarters. Reverend Korematsu received them and explained about them to the Jikishoan Committee members. There was a lot of joy and much celebration.

At the meeting with Committee members afterwards, there were lively exchange of opinions regarding Jikishoan's activities and prospects. Jikishoan's first Zendo, Shogoin, in the Western suburbs, was also inspected. It is confirmed that Jikishoan's activities are credible.

On the following day, 12 May, Reverend Yamamoto flew to Sydney and visited the biggest Buddhist temple in Sydney, Ming Yue Lay Buddhist Temple. The aim of the visit was to ascertain the spread of local Buddhism and possibilities of missionary work by the Soto school.

The Ming Yue Lay Buddhist Temple was established in 1982 and is one of the large-scale Buddhist temples in Australia, supporting the faith of Asian immigrants of more than 55 thousand. As shown in the name of 'Lay' this temple is managed by lay people. Monks from Taiwan, Malaysia, Singapore and Vietnam perform memorial services and ceremonies. The Temple's building is large and is similar to the temples in South East Asia, which shows the wide spread of Buddhism and also the depth of their faith.

As for the development of missionary activities based on Zazen, we visited The Zen Centre in Sydney and met Ms Jane Ananda.

Mr Robert Aitken who at that time was actively based in Hawaii established Sydney Zen Centre in 1979. This Centre has been active for many years.

Ms Ananda showed us around and explained in detail what activities they do and the number of members. Even though our religious sect is different, the teaching of Zen is alive and lively activities are being held.

Lastly we visited the Sydney Opera House. The Sydney Opera House is World Heritage listed and is known as a typical modern architecture. Inside there are several halls, which can be hired by the public. We thought there would be some possibility of holding an event such as 'Gathering for listening to Zen.' Overall, there is big prospect of missionary development in Australia. This was the end of the inspection trip in Australia.

According to the statistics of the Foreign Ministry in 2018, there are over 97,000 Japanese people living in Australia, placed third after USA and China. This number is expected to increase.

From the view of the Soto School, there is only one Overseas Special Temple (Jikishoan) and there is no International Regional office, and we must say that this situation is not satisfactory. From next year onward, we are planning to hold "Zazen-kai" or some lecture targeting Japanese people in Australia. Ongoing, we consider planning for a wider operation such as establishing an International Regional office in Australia.

It was significant to visit Australia and to have found actual facts about local Buddhism and the spread of Zen. This is the first step for development of teaching activities in the Pacific region.

PHOTOS FROM RETREAT #58



The community's sangha dana offerings.



Shu ryo tea time.



Tenzo ryo tea time.



Shona Innes served in the jisha ryo on retreat.



The attendees of Retreat #58. Photos by Dan Carter.

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EKAI OSHO'S 70<sup>TH</sup> BIRTHDAY PARTY



Deniz presents a delicious birthday cake.



You better eat all that, Ekai Osho!



Friends and Jikishoan members sing Happy Birthday.



Isshin-san and Helen O'Shea. Photos by Nicky Coles.

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# Following the Shadow of Daigen Ikko Narasaki Roshi

*Shudo Hannah Forsyth Sensei*

**A**s part of my Assistant Teacher training I travelled to Japan in 2018 from 15 May to 5 June. I spent part of the time as a student at Toshoji Monastery and also travelled with Ekai Osho to visit three monasteries of significance, where the ashes of his teacher Daigen Ikko Narasaki are buried.

## ZUIOJI MONASTERY

On the 22<sup>nd</sup> May, Seido Suzuki Roshi and I met Ekai Osho and his wife Deniz at Okayama Railway Station. Ekai Osho, Deniz and I then travelled to Zuioji Monastery to pay our respects. There we visited Tsugen Narasaki Roshi, Abbot of Zuioji, Tokuson Murakami (Vice Abbot and Docho Roshi), Kanji Roshi – Keshu Kanaoka (disciple of Tsugen Roshi), and Fusu Roshi Genyu Mori (Ekai Osho's younger dharma brother). We were served matcha tea and sweets while Ekai Osho spoke about Tokozan, Jikishoan's new home temple, and issued invitations to the 20<sup>th</sup> Anniversary events in 2019. Osho Sama also asked Tsugen Roshi if he would paint some calligraphy for the new zendo. Roshi then invited us to his personal quarters. We ascended in the lift with Roshi – who is a very old man with a youthful mind – his walker and attendant monk. Tsugen Roshi gave Ekai Osho a photograph of himself as a younger man, and calligraphies to Deniz and me. I received a beautiful calligraphy of a woman and a small dog entitled Zenzai (Joy of Zen) – which is now framed and hanging on the wall at Shogoin. Ekai Osho, Deniz and I climbed the hill to the ancient graveyard and offered incense to Daigen Ikko Daiosho.

## SHOGOJI MONASTERY

Shogoji Monastery was founded in the 14<sup>th</sup> century by Daichi Sokei Zenji, who was a sixth generation descendant of Eihei Dogen Zenji. It was restored under the direction of Daigen Ikko Roshi to be an International training monastery. Ekai Osho managed the rebuilding. Two Jikishoan members, Koun Tom and Kanzan Andrew had both attended ango there. The monastery, no longer used

for training purposes, is in a very beautiful and remote setting on Mount Hogi (Stately Phoenix) and surrounded by forest. On arrival we were met by Shuho Hayashi Roshi, a priest from another temple and the kansu for Shogoji. He opened up the building for us and we had tea with him and two board members.

While we were there we visited Daigen Ikko Daiosho's grave, offered flowers to him and to Toshiko Sato, a woman who lived there for 30 years from 1949-78, and who devoted herself to caring for the temple and monks. Inside the temple we visited three places: the Buddha hall, the Founders Hall and the Abbot's quarters, and formally offered incense and prostrations.

## KIPPOJI AND EIHEIJI MONASTERIES

Kippoji Monastery was built by Dogen Zenji to house the community during the construction of Eiheiji Monastery. Currently unoccupied, it is maintained by monks from Eiheiji Monastery. After a long climb up through cedar forest, over twisted tree roots and rocks, we reached the beautiful monastery where we found three monks from Eiheiji cleaning the grounds. The senior monk stopped, talked with Ekai Osho, and made us tea. We paid our respects and drank tea with the monk. I was astounded by the long climb up the hill and wondered how the monks got all the building materials up there – they must have been very strong and committed indeed.

We drove on to Eiheiji and arrived in the late afternoon. We stayed in a small guesthouse run by a very hospitable hostess, Michako san, who prepared marvellous food for us. Michako san often had teachers staying at her guesthouse and she remembered well the presence of Daigen Ikko Daiosho. We walked up the hill to Eiheiji and were met by Reverend Taiken Yokoyama Roshi, head of the international department and he invited us to join the chanting service the next morning. In the evening we walked up to the cemetery and found Daigen Ikko Daiosho's place of rest, offered incense and bowed. Ekai Osho bowed and spoke to him, as he had done at the other

Osho Sama with  
Shuho Hayashi  
Roshi at Shogoji,  
Japan.

Photo: Shudo  
Hannah



monasteries. It seemed as if everywhere we went, the large shadow of Daigen Ikko Daiocho was present.

The next morning we attended the chanting service. The movements and chanting of 150 monks was impressive. Afterwards Yokoyama Roshi took us on a tour around the monastery. We saw the Founders Hall, Joyoden, where Eihei Dogen's bones are interred under the foundations; the Hatto, built in the Chinese style; the kitchen (*kuin*) area, and the temple lions guarding the entrance. We walked along endless corridors and up and down staircases. He pointed out the large cedars (*zugi*), which were planted in the 5th Century by Giun Zenji. One of the trees had suddenly collapsed during a storm and crushed the great bell a monk had been ringing only moments prior. Now all the trees are checked regularly. The large temple lions caught my eye. Yokoyama Roshi pointed out that the lion on the right had its mouth open, while that on the left had its mouth closed. He explained that this is symbolic of Zen practice – the lion on the right represents the necessity of studying with the mind and learning to speak, and the lion on the left represents the value of studying with the body. We then enjoyed tea and sweets in his office. Ekai Osho extended an invitation to our 20th Anniversary commemorations to the Roshi.

## TENRYU-JI TEMPLE, MATSUOKA

In this ancient temple there is a small statue of Matsuo Basho, who had stayed there during a long journey in 1689. He wrote *Oku-no Hosomichi* (*The Narrow Road to the Deep North*) during this trip and wrote a poem at Tenryu-ji. The monk living there was most hospitable. In the small reception room where we drank our tea there was a life sized photograph of Sawaki Kodo Roshi staring down at us. Through their writings and poems these masters have left a trace we can follow back through the centuries.

Farewell my old fan  
Having scribbled on it

What could I do but tear it up  
At the end of summer?

– Matsuo Basho

## KYOTO – NISHIKI MARKET

I spent two nights in Kyoto on my way back to Toshoji and visited Nishiki market – a wonderful food market which I had remembered from a previous visit.

At the very end of the market there is a small temple. I checked the lions at the entrance and indeed, the lion on the right had its mouth open and that on the left had its mouth closed.

## LEARNING HOW TO EXPRESS ONESELF WITH BODY AND WORDS

I was last in Japan in 2010 and am now 70 years old. I found that my strength and flexibility was not so good this time. But I realised that zazen is not just about sitting. It is also about meeting – meeting the tradition, meeting the ancestors and meeting one's mortality. This trip was like a dream in which we followed in the footsteps of Daigen Ikko Roshi. To visit these places was to experience the richness of history and the ancestors who walked then. In Tenryu Monastery in Matsuoka was a small statue of the poet Basho who had stayed and written a poem there. I was struck by the life-sized photograph of Sawaki Kodo Roshi on the wall, the kindness of the resident monk at Tenryu Monastery; the visit to Zuioji and meeting Tsugen Narasaki Roshi. At Kikuchi we also met a couple who ran a small café making wonderful udon noodles. Ekai Osho was in the habit of taking Narasaki Roshi there, the last time being in 1992. The husband and wife are still there, celebrating 30 years of making noodles. They remembered Ekai Osho and took him out the back to view a calligraphy given to them by Ikko Narasaki Roshi. Everywhere we went – there was the teacher and amazing generosity. Lineage alive.

明珠



*OPEN BASKET:  
SANGHA  
NEWS*

## Four Weeks at Toshoji

BY JOHN DOSHIN BOLTON

**B**etween early June and early July this year, I spent four weeks at Toshoji in the hills behind Kurushiki, Okayama prefecture.

### DAILY PRACTICE

Each morning I was woken by the neighbour's alarm at 3.50 am. It allowed me to practice yoga for 15 minutes before walking to the sodo for two periods of zazen, 55 and 50 minutes long, followed by a 25-35 minute ceremony in the *hatto* – the monks' hall, chanting sutras at great speed. The *Ryōgon Shū* sutra starts with monks reciting as they walk around the *hatto*, but as the chanting gets faster the monks stand still and drop their voices, almost to a whisper. There are only four monks who are able to chant the latter part at the appropriate speed, everyone else stops, starts, catches up and drops behind until Roshi comes to the last lines and everyone joins in. At the end of the ceremony we were called to the kitchen shrine to chant more sutras, then formal breakfast.

During the samu period that followed I did a variety of jobs including cleaning the *hatto*, being responsible for cleaning, scrubbing and filling the monks' big bath and being responsible for collecting, washing, folding and packing away towels and floor cloths.

At chosan we ate biscuits and treats donated by visiting monks, laypeople and Roshi including some sent from Isshin san in Melbourne. There were daily readings from *Shobogenzo Zuimonki* by Dogen Zenji in Japanese, English, French and Spanish.

We took a 20 minute break after chosan, a chance to rest before a work meeting for samu, where tasks were assigned for the longer period to follow. During this period I weeded

the formal gardens and the vegetable garden, and used a whipper-snipper to cut young bamboo and other small shrubs in the temple grounds. I worked in the kitchen several times, preparing three meals for the assembly, cleaning and washing up.

Lunch was called at 11.25 am and after dishes we took an hour and a half break for sleeping, reading and relaxing.

At the 1.30 pm work meeting we were assigned new tasks. I wrote two reports during this time, one on my trip to Hiroshima and one on the summer practice period as a whole. There was a sumi-e painting class, a calligraphy class, a *baika* singing and playing class and *teisho* by visiting Roshi, including Seido Roshi, Shunryu Suzuki Roshi's son. Some of us traced our lineage chart from Shakyamuni to Docho Roshi as preparation for *jukai* – a renewal of vows. There were also many rehearsals called at this time including for *hossen shiki* and a special chanting ceremony symbolizing the chanting of all the sutras that the monks performed for visiting lay people from Kanonji temple.

At 4.00 pm there was a *banka fugin* ceremony and at 4.25 pm we were called for dinner. After washing up I wrote in my journal, read some more *Zuimonki* and had a walk to the gates of the temple or up to the many shrines to the dead that surround the buildings. I joined Daigaku san and Tenzan san at the Kuan Yin statue for an intimate ceremony, chanting *Kanzeon* to her. I also conducted several voice classes during this time.

On some evenings there was zazen at 7.20 pm and 8.10 pm. Sometimes rehearsals for ceremonies were held instead of zazen. Those not involved were invited to practise alone in their rooms or take their seat alone in the sodo. Lights out was just after 9 pm.





Tenzan-san, John Doshin Bolton and Daigaku-san. Photo: bald man in black robes

## THE LARGER LIFE OF THE TEMPLE

The teaching of impermanence was intrinsic to every moment in the life of Toshoji. The schedule and time-keeping were sacrosanct, but the schedule was under constant review and frequently changed several times a day.

A three-day sesshin was cancelled the night before it started. One day after arriving at Toshoji I was offered the chance to visit Unsenji to help there for two days. “Dōshin! You’re leaving for Unsenji in five minutes, take a change of underwear!” One morning, having sat two shortened periods of zazen we cleared bamboo for an hour in the relative cool of the morning before a lunch style breakfast and regular morning work. Arrangements, timetables, expectations were in an almost permanent state of flux. Docho Roshi spent much of his time ferrying monks between temples, visiting other temples, taking monks out for rides to spend time with them and to give them a break from the temple. The final number of mouths to feed at lunch and dinner was often unclear until minutes before the meal was due to start. Tenzo’s job was also one of improvisation, working with whatever had been donated, bought or was in season in our garden.

After two weeks I mentioned to Shuso san that I would appreciate a *dokusan* interview, and that night I was called. After a few preliminary words Roshi said that I should study these words: *Dō hon en zu*. Roshi chanted; ‘*dō hon en zu*’, and I chanted it back to him. Shogaku, an English speaking Japanese monk translated it as ‘the universal truth is available everywhere’. Kando, an American monk fluent in Japanese, translated it as: *dō*, the great way of the Buddha Ancestors; *Hon*, the original source; *en zu*, to be round and soft and to exist without obstacles. So a possible translation of the complete phrase could be: *dō hon en zu* - the source of the way of the Buddha ancestors is round and flexible, without obstacles.

I was told at a work meeting a few days before leaving the temple that Docho Roshi had offered me the chance to receive Jukai, a reaffirmation of my vows, and Shuso san said, ‘the answer to that is yes’. Tenzan san and I took the

ceremony together two nights before we both left the temple and I was given a new Dharma name, Daien, which translates as big circle.

Unlike many other temples where two-month practice periods are offered to visiting lay people and temple life is oriented towards that project, at Toshoji the visitor is welcomed into the ordinary life of the temple alongside the resident and visiting monks. This is very intimate, exciting and challenging.

To brush Japanese dirt from under my finger nails; having a rash extending over much of my body from caterpillar droppings left in dead leaves; pulling weeds but leaving the moss; hearing frogs croak at 4.00 am in the dam below the sodō; watching swallows play and yabbies in the stream devouring a frog; to see snakes swimming down gutters and colourful butterflies and dragonflies flapping and hovering; to hear someone scream after finding a poisonous centipede in the arm of her robe, or after being bitten by a snake that lay hidden under his towel, is to be in Toshoji in the summer.

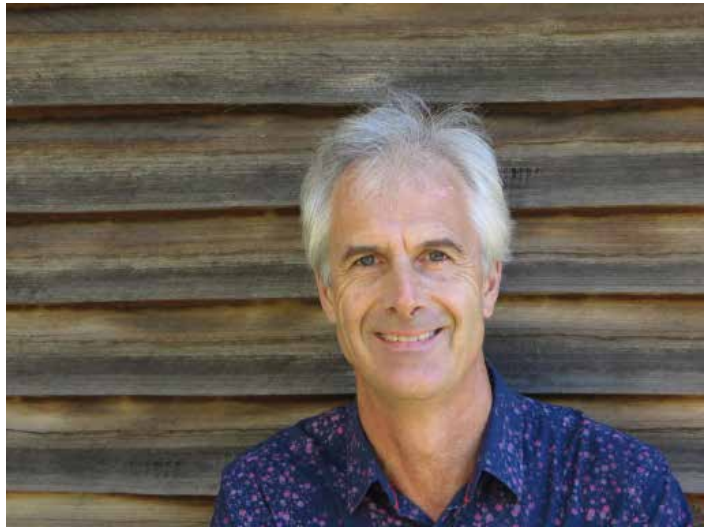
In 1974 a friend told me stories of a Zen temple he’d visited in Japan and gave me *Zen Flesh, Zen Bones*, the book that set me on the path. Many of the monks at Toshoji were French speaking, and all of these monks attributed their life in Zen to Taizen Deshimaru, the teacher who introduced me to the practice of zazen in Paris, 1977. I must have dreamt that I would visit such a place, because there were several times during my stay at Toshoji when it hit me: I’m actually studying Zen in Japan! It is a dream come true, a great circle encompassing all that had allowed me to experience this time, at this place.

I am grateful to all the monks at Toshoji for making me welcome and particularly to Docho Roshi for his care and teaching. I am grateful to the Jikishoan sangha and particularly to Ekai Osho. Without the training we receive at Sunday Sanzenkai and Bendoho retreats, what was a challenging and exciting four weeks could have been a time full of anxiety, pain and confusion. I look forward to more Bendoho retreats at home and the chance to return to Toshoji.

明珠

# Tenzo Lineage

BY HARRY LAING



As a longer term tenzo ryo member, it might be interesting to reflect on the lineage of tenzos and the different styles and flavours of the five different tenzos I've experienced.

It was a big surprise to me to find myself in the tenzo ryo at the Easter Retreat of 2014 (R45). I had always thought tenzo ryo was the last place I'd be. Having previously been Head Server for many retreats I'd had the opportunity to observe tenzo in action and decided it looked far too hard. However as soon as I was a part of the ryo I realised I mostly had it all wrong.

Jeremy Woolhouse was my first tenzo. He brought an attention to detail, was very focused on hygiene and keen to see the vegetables correctly chopped, which he was more than happy to demonstrate. He was a thorough tenzo and a good teacher. My next tenzo, Niall, on Retreat 47, was very different. Niall was clear about tenzo being "just practice, we don't expect people to be superhuman". That was good to hear and he was a great example of not getting flustered, of getting the complicated dish together when others were panicking. You could say he was more hands-off and he wanted you to be able to take full responsibility for your particular job but he was always there when needed. He certainly took some of the panic out of tenzo ryo for me.

Next was Michael Ewing, on Retreat 48, and I was fukuten-in-training along with Lee-Anne (R48). Again Michael's style was very different to the previous two. His calm presence but with a hint of steel made for a highly effective tenzo. He wasn't interested in entertainment but that made for a smooth-running operation. (Having just re-read his report I see he was worried, pre-retreat, that

everything would go wrong! Nothing did.)

The next tenzo I worked with was Lee-Anne Armitage. Lee-Anne's style was warm and inclusive. She was concerned about tenzo ryo members' welfare and dedicated to doing a good job. (She had to be told to go and have a long rest after a couple of days.) This was Retreat 50 which was ten days long rather than the usual seven; things had changed over time with a much larger ryo group than previously and with Jisha members now training to make *okayu* (rice porridge). This took some pressure off the tenzo and made rostering easier. I certainly learned from Lee-Anne about training people skilfully, and from the warmth of her style.

Retreat 51 was my debut as tenzo. Suffice to say many things came together. What had seemed so impossible from my first time in the ryo now had to be done. The bigger picture, patchy before, was becoming clear. However worried beforehand, as soon as I arrived at Adekate and started unpacking mountains of vegetables, I was in amongst it, part of the lineage and kept afloat. I thoroughly enjoyed myself and I think the other members did too. I can't say what I brought to the role in particular other than a certain entertainment factor.

In recent retreats I've worked with Tom Vincent. Tom has a style all his own. I note he's now been Tenzo for more retreats than anyone since Kiyoko Taylor and I feel he's learned a lot in the role. He's always keen to improve the flavour of dishes and try new things. He has a unique ability to rescue a dish heading for disaster. He takes real care with rostering. I don't know what my future in tenzo ryo will be and I don't need to know. I'm happy to take a role and do any training I'm asked to do. And I find it hard to imagine not being in tenzo ryo!

明珠

# Book Review: Don't Be A Jerk

BY JIM SHOSHIN HOLDEN

'... the Buddhist precepts have one very simple message, don't be a jerk. That's pretty much all there is to it.'

This is how Brad Warner begins his chapter on *Shoaku Makusa (Not Doing Wrong)* in this the first of two books he's written specifically on the *Shobogenzo*. The quote gives you a good idea of his approach to paraphrasing and commentating on Master Dogen's challenging work.

Brad Warner is an American Zen monk, punk bassist, former Japanese monster movie marketer, filmmaker and popular blogger. He lived in Japan for 11 years and is a dharma heir of the Japanese Zen teacher Gudo Nishijima (1919 – 2014) who, with his student Chodo Cross, published an English translation in four volumes of *Shobogenzo* as well as a twelve volume version in Japanese. Nishijima Roshi devoted his life to studying the *Shobogenzo*. Brad himself studied the *Shobogenzo* for 20 years with Nishijima Roshi and 10 years before that with his first teacher, Tim McCarthy, who was ordained by Kobun Chino Otagawa Roshi.

In this book Brad paraphrases the first 21 fascicles of *Shobogenzo* starting from *Bendowa (The Wholehearted Way)* through to *Kankin (Reading a Sutra)*. He also includes *Fukanzazengi* which, although not actually written as part of *Shobogenzo*, is integral to it.

In each chapter, he gives an introduction, then a paraphrased translation followed by his commentary on it. In the commentary, he goes into detail on some of the most difficult parts of Dogen's writing using all three currently

available English translations (Nishijima/Cross, Shasta Abbey and San Francisco Zen Centre) plus commentaries by other Dogen scholars such as Shohaku Okumura Roshi and Carl Biefeldt. Does this all sound a bit nerdy? Don't worry it's far from it.

He writes with great humour but also with total respect for Master Dogen using the language of today. As he says in the introduction, 'I hope this book will make Dogen accessible to people who aren't Zen nerds or scholars of ancient Buddhist philosophy ... Dogen was writing for ordinary people like us. The monks and laypeople who attended his talks weren't a bunch of brainiac intellectuals'. Much like most of us who attend teisho with Ekai Osho!

His approach to Dogen is based on over 30 years of practice rather than in just a theoretical or doctrinal way; he began sitting zazen at 18. Dogen's centuries-old Japanese is a struggle for native Japanese speakers and much more so for English speakers. Having someone who can write about *Shobogenzo* in a way that makes it easier to understand is most welcome. For me it has become a wonderful support to my ongoing studies of *Shobogenzo* with Ekai Osho.

If you've been studying *Shobogenzo* for many years and beginning to think that maybe studying brain surgery would be easier than I highly recommend *Don't Be a Jerk*. If you are just starting out, do yourself a favour and read it. You never know, you could end up being hooked on Zen Master Dogen!



Statue of Dogen Zenji at Eihei-ji.  
Photo: Jim Shoshin Holden

# One Swan Swimming

BY HELEN O'SHEA

Elegant in black  
supporting the sky  
she skims still water  
with scarcely  
a wake.

Deep in the engine room  
backwards and forwards  
she runs in  
muddy water,  
now churning through debris  
tangled in broken things,  
now straining ahead  
fearful of snares,  
she longs for  
home.



*Illustration by Sally Wain*

# Shogoin News

BY SHUDO HANNAH FORSYTH SENSEI

On 22 July Ekai Osho held a zendo naming ceremony at Shogoin. After the excitement had died down, the first Shogoin Annual General meeting was held on Thursday, 27 September following Sanzenkai. 11 people attended. Reports were given by myself as *kansu* and Karen Tokuren as *kansu-an*. Everyone present spoke about their participation over the years, expressed their appreciation at having a local zendo in the Western suburbs and appreciation for the rotation of roles on Thursday nights and the opportunities for training this offers.

Ekai Osho has encouraged me to draw up a schedule for the first part of 2019. Some of the highlights include:

**Osoji** – In preparation for 2019 there will be special zendo cleaning practice 4 – 6pm Saturday, 29 December.

**New Years Eve Zazen** – 8:30 pm to midnight.

Celebrate the shift to 2019 with zazen, 108 bells and chanting with informal supper afterwards.

**Morning Zazen practices** – Thursday and Friday mornings 7 – 8 am. Starting 23 January. Zazen, chanting and informal breakfast afterwards.

Apart from the weekly Sanzenkai on Thursday evenings and the A1 classes on Saturday mornings there will be some special events:

**Rakusu sewing workshops** – Saturdays 1 – 3pm. February 9, 16 and March 2.

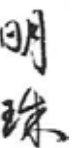
I will be joined by George Duckett and John Chadderton to assist you to cut out, assemble and sew the pieces to make a rakusu, using instructions by Tamoe Katagiri. Please contact me, Shudo Hannah, beforehand to discuss choice, colours and preparation of fabric. Sessions start with 20 minutes zazen and chanting.

**Tea Workshop with Izumi Inadera Sensei.** Saturday 23 February 1 – 3 pm.

In this workshop Izumi Sensei will show how to care for and prepare sencha and genmai teas, care for posture and tea etiquette. \$20 per person. Numbers limited.

**Chanoyu with Sosen Inadera** – Saturday 23 March 1 – 3 pm

Sosen will introduce the art of chado (tea) – in a formal tea ceremony. \$20 per person. Numbers limited.



# Soto Kitchen

BY KAREN THRELFALL

This salad was provided for the community at Sunday Sanzenkai 29 September 2018. It is a refreshing combination of sweet, pungent, sour and bitter flavours and serves as an accompaniment for a soup or as a meal on its own.

Zen Master Dogen's instruction in the *Tenzo Kyokun (Instructions to the Cook)* says, "As for the attitude while preparing food, the essential point is deeply to arouse genuine mind and respectful mind without making judgements about the ingredients fineness or coarseness."

## KALE, BROCCOLI AND APPLE SALAD WITH BUTTERMILK HONEY DRESSING

Based on a recipe from [taste.com.au](http://taste.com.au)

Ingredients	Quantity
Kale	½ small bunch
Broccoli	½ bunch
Pink Lady apple	1
Spring onion	1
Fresh mint	½ cup
Sunflower seeds	1/3 cup toasted
<i>Dressing</i>	
Buttermilk	½ cup
Honey	2 teaspoons
White wine vinegar	1 teaspoon
Dijon mustard	½ teaspoon

### Method

1. Cut leafy part of kale away from stems and chop into smaller pieces.
2. Cut broccoli into bite-size pieces.
3. Blanch kale and broccoli in boiling water for about a min ute. Drain, put on a clean tea towel and lightly pat dry. Fold tea towel around to make a parcel and put in fridge.
4. Slice spring onion on small diagonals.
5. Toast sunflower seeds until they begin to pop, the shells should be slightly brown. Turn out onto a plate to cool.
6. Gently tear mint leaves into small pieces.
7. Cut the apple into matchstick or square pieces. (The apple pieces can be soaked in lime juice to prevent

browning. However if the apple is prepared just before it is added to the salad, the dressing will also prevent browning).

8. Blend dressing ingredients together and pour into the base of the salad bowl.

9. Remove broccoli and kale from the fridge and together will all other ingredients add to the salad bowl.

10. Gently toss the salad to coat with the dressing and serve.

11. This salad also keeps relatively well for about a day in the fridge.

For those who would prefer a simpler, less acidic dressing, ¼ cup of cold pressed organic flaxseed oil mixed with a tablespoon of honey (you can vary quantities according to taste).



Photo Karen Tokuren Threlfall

# Calendar of Events

January– March 2019

## WEEKLY ACTIVITIES

DAY	DATE	TIME	ACTIVITY	LOCATION	CONTACT
Sunday	Weekly	5:30 – 7:30 pm	Sanzenkai	Brunswick	Annie/Shona
		7:45 – 8:30 pm	Supper		James/Karen
Thursday	Weekly	7 – 9 pm	Sanzenkai	Footscray	Hannah/Karen

## JANUARY

Sunday	6 January	5:30 – 7:30 pm	Sanzenkai resumes	Brunswick	Annie/Shona
Tuesday	15 January	7 – 9:30 pm	Committee Meeting #249	Footscray	Shona/Marisha
Sunday	27 Jan	5:30–7:30 pm	Bansan - Entering	Brunswick	Annie/Shona

## FEBRUARY

Tuesday	12 February	7.30–9.30 pm	Committee Meeting #250	Footscray	Shona
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## MARCH

Sunday	3 March	12 noon – 3 pm	Annual Sangha Picnic	Darebin Parklands Melways Map 31 C9	Shona/Marisha
Sunday	17 March	9 am – 12 pm	Committee Orientation Workshop #22	Footscray	Shona/Marisha
Tuesday	19 March	7 – 9:30 pm	Committee Meeting #251	Footscray	Shona/Marisha

## ADDRESSES

**Brunswick**  
Australian Shiatsu College  
103 Evans St  
Brunswick VIC 3056

**Footscray**  
On application.

**Post**  
JZBC Inc  
PO Box 196  
Heidelberg West Vic 3081

**Online**  
www.jikishoan.org.au  
contact @ jikishoan.org.au

**Publications (Shuppan)**  
publications @ jikishoan.org.au  
webmaster @ jikishoan.org.au

**Myoju**  
Jessica Cummins  
Coordinator  
0422 968 947

## CONTACT

**General Enquiries**  
Hannah Forsyth  
03 8307 0600  
contact @ jikishoan.org.au

**Sunday Sanzenkai**  
**Zendo Coordinators**  
Annie Bolitho, Ino  
0407 648 603

Shona Innes  
IBS MCB Coordinator  
0421 285 338

**Kitchen**  
James Watt – Tenzo  
0425 737 608

Karen Threlfall  
Roster Coordinator  
0418 342 674

**Thursday Sanzenkai**  
Hannah Forsyth  
03 8307 0600

Karen Threlfall  
0418 342 674

## COMMITTEE OF MANAGEMENT 2018–2019

**President (Tsuu)**  
Shona Innes  
0421 285 338

**Vice President (Kan'in)**  
Marisha Rothman  
0400 873 698

**Finance (Fusu)**  
John Hickey  
0435 939 485

**Secretary (Shoji)**  
Irwin Rothman  
03 9557 7738

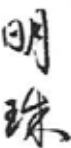
**Membership Secretary**  
Katherine Yeo  
0422 407 870

## Ordinary Committee Members:

Katherine Yeo  
0422 407 870  
Christine Maingard  
0430 599 430  
Nicky Coles  
0451 679 607  
Michael Colton  
0434 664 829  
Tan Nguyen  
0412 574 877

## Assistant Committee Members:

Julie Martindale  
0403 184 153  
Naomi Richards  
0407 839 890  
Iris Dillow  
03 5259 3616  
Hannah Forsyth  
03 8307 0600





**JKISHOAN** 直証庵  
zen buddhist community

## Teaching Schedule, January – March 2019

Teachings are directed by Ekai Korematsu Osho. Brochures providing more information are available. Please check the website or contact one of the IBS coordinators listed at the bottom of this page.

### SANZENKAI

Brunswick (5:30 – 7:30 pm Sundays, from 8 July)

Zazen (sitting meditation), kinhin (walking meditation), tea ceremony, chanting service and Dharma talk (by the teacher or an experienced member). For beginners, members and friends.

Newcomers, please arrive by 5:15 pm. Attendance by donation (according to one's means). Participants are welcome to stay for an informal supper.

Bansan (Entering Ceremony): 27 January.

Shogoin Zendo, Footscray (7 – 9 pm Thursdays, from 12 January)

Zazen, kinhin, tea ceremony, chanting service and reading. Attendance by donation.

Bansan (Entering Ceremony): 31 January.

### INTEGRATED BUDDHIST STUDIES

**Main Course A1** – Shogoin Zendo, Footscray

Ten classes, 9 – 11 am Saturdays  
Term one: 12 January – 30 March

**Main Course A2** – Jikishoan Zendo, Heidelberg West

Ten classes, 5 – 7 pm Saturdays  
Term one: 26 January – 30 March

**Main Course A3** – Australian Shiatsu College, Brunswick

Ten classes, 7 – 9 pm Wednesdays  
Term one: 30 January – 3 April

Cost is \$65 admission fee, \$600 per year (4 terms, 40 classes), \$185 per term (10 classes) or \$100 for 5 classes (for returning students).

Members by donation for casual classes.

**Main Course B1** (5:30 – 8:30 pm Sundays, Brunswick)

Semester 1, 2019: 27 January to 23 June  
Commences with Bansan (Entering Ceremony) on 27 January  
Venue: Australian Shiatsu College, Brunswick

**Main Course B2** (7 – 9 pm Thursdays, Footscray)

Semester 1, 2019: 23 January to 20 June  
Commences with Bansan on 31 January 2018  
Venue: Shogoin Zendo

Cost is \$265 per year (2 semesters) or \$185 per semester.

### Main Course C

Retreats and overseas study. Jikishoan holds three seven-day retreats per year.

For 2019: 18 – 25 April (R#60), 23 – 30 August (R#61), 22 – 29 November (R#62).

Cost: \$1470 / 3 retreats 2019, or \$4095 / 9 retreats 2019 – 2021

### ONE DAY WORKSHOPS

The workshops offer a sound introductory experience to Zen Buddhism. They are also suitable for experienced people wanting to consolidate their practice. All workshops are held at Shogoin Zendo, Footscray. Includes morning and afternoon teas and lunch.

Sunday 3 February.

Non-members \$100. Members and IBS students by donation.

### BENDOHO RETREAT #60

A seven-day intensive residential Zen experience, including daily *choson* (morning tea), *dokusan* (interview with the Teacher), and *teisho* (Dharma talk). Cost depends on the number of days attended and includes meals and accommodation.

6 pm Thursday 18 April – 2 pm Thursday 25 April.

Venue: Adekate Fellowship Centre, Creswick

### IBS COORDINATORS

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Katherine Yeo: 0422 407 870 / A-course @ jikishoan.org.au

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