



Practising with Beginner's Mind

Ekai Osho answers student questions in this lively Chosan during last year's Easter Bendoho Retreat



Photo: Azhar Abidi

When people have been away from a retreat for one year or more, we arrange for them to come into the Tanga ryo. That is the model of the training monastery in Japan. As long as monks stay in the monastery, they do their daily practice but when they go away and come back, they spend a night or two in the Tanga ryo. This is a settling down period for re-entering into the monastery. We do a similar thing at Jikishoan for people who have been away so they don't feel rushed. The time spent in the Tanga ryo is for settling down and adjusting. That aspect, re-

orienting oneself, re-introducing oneself to practice, is very important, particularly if we want to bring this practice into a lay context. In that way, the quality of the practice is maintained. If you don't do that, then it just becomes automatic. You go into the habitual mode of thinking, 'I know that,' so, re-orienting

(Continued on page 3)

In this Issue: Finding Our Home, The Heart Sutra, The Practice of Writing, Flowers and Weeds at the Gateway, Zen and the Practice of Web Management, A half-day Sesshin, Soto Kitchen...

Editorial

Welcome to the Summer edition of Myoju.

Our theme is from Dogen Zenji's Genjo-Koan: Flowers fall even though we love them; weeds grow even though we dislike them.

I don't know but as far as I think, practice is the *awareness* that flowers fall even though we love them and weeds grow even though we dislike them. It's just awareness of things coming and going, reality changing and emotions ebbing and flowing. That awareness is always there but it is shrouded by sensations and delusions and they are shrouded by language.

In a memorable Teisho talk from August 2011, Osho-sama said:

'Enlightenment is realising the sort of state we are in, and not only realising but becoming free. So in other words, you become free from your world, from your language. That is one sign. Because you are free from your language, you can freely use it: not for your own sake, not for your own benefit but for the sake of reality. It is no longer your own possession. Before that, language is created by you for your convenience: to gain something, to support your opinions and ideas. Those kinds of things lose meaning after enlightenment. You become free from language.'

We hope you enjoy reading and wish you all a lovely, long summer.

Azhar Abidi

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

Myoju Subscription is available to non-members for only A\$30 per year, mailed quarterly as hardcopy. Please contact the Myoju Publications team at publications@jikishoan.org.au, or visit our website for more information and to download the subscription form.

Myoju Publication—Summer 2014

Editor: Ekai Korematsu

Editorial Committee:

Hannah Forsyth, Christine Maingard, Katherine Yeo

Myoju Coordinator: Azhar Abidi

Production: Johann Montet

Production Assistance: James Watt

Transcription Coordinator: Azhar Abidi

Website Manager: Lee-Anne Armitage

IBS Teaching Schedule:

Hannah Forsyth / Shona Innes

Jikishoan Calendar of Events: Katherine Yeo

Contributors: Kaneta Taiten Roshi, Ekai Korematsu Osho, Azhar Abidi, Margaret Lynch, Hannah Forsyth, Robin Laurie, Craig Burgess, Annie Bolitho, Lee-Anne Armitage, Vincent Vuu.

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

Printed by Documents on Call, 2B Parker Street, Footscray, VIC 3011

Next Issue

The next issue of Myoju will be posted around the Autumn Equinox, March 15, 2015. Contributions that support our practice are most welcome, including articles, book reviews, interviews, personal reflections, artwork and photographs. The content deadline is Sunday, January 18, 2015 and the theme is '**Dana, the practice of giving**'.

If you would like to contribute or advertise in the next issue of Myoju, email publications@jikishoan.org.au. For article contributions, please use the template and the advice in the style guide that will be sent by return email.

Bright Pearl (Ikka-no-Myoju)



From Dogen Zenji's Shobogenzo, Book 1, Chapter 4

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.'—Dogen Zenji

oneself is very important.

Student: I have a question about *kinhin*. When the bell is rung three times at the end of *kinhin*, at the first bell we bring our feet together, and at the last bell we walk off? Or is it that at the first bell we stop, at the second bell we bring our feet together, and at the last bell we walk off?

Ekai Osho: The important thing is that it is a signal. After the three bells are finished, you are ready to walk around. That's the main thing. You don't need to think like 'first bell, do this', 'second bell, do this', 'third bell...'. If you want to practise like that personally, that's all right but don't make it a standard for everyone. It gets too busy. Three bells, subtle thing.

Student: I don't know how it happened, but the kitchen mop and bucket ended up near the toilets and the other set ended up near the kitchen. I don't know how they ended up in diametrically opposite places.

Ekai Osho: Practice means that you look after the things you touch until you have finished. You don't desert them. You establish a relationship with the bucket or the mop. It's like a personal relationship until there is closure. I don't know what happened. Maybe we need to investigate! (laughter)

Student: So would that be an example of the 40% self-care, 30% relationships, and 30% looking after the kitchen mop or bucket?

Ekai Osho: It's getting really complex here! It's the second part, you and relational things, whether it is a bucket or people. If you're a person who is obsessed with 40% self-care then you don't see those buckets.

Student: Yesterday in the reading that Michael gave on the Tenzo, he talked about not looking at the detail, but to keep focused on the big picture in the kitchen. So how do you keep attending to the big picture and look at the detail at the same time? It is contradictory in a way.

Ekai Osho: How you do it is the secret to practising

sitting meditation. Erect your spine, eyes open—you got the big picture. That is the basis. It doesn't mean only big picture. In that big picture, little things come and go but you're not carried away, and when you realise that you are carried away, you just correct it. Big picture gives the sense of direction, the place where you are. It's like having a *Melways* for Melbourne. It doesn't do anything. You really have to go to the street but if you don't have a *Melways*, you will get lost. It's like that. By knowing the practice, by aligning your posture and simply breathing, you settle on the big picture. It doesn't mean you separate yourself from the foreground if something appears momentarily. That's a natural thing. We say thinking or not thinking or non-thinking but it's actually reality when we live our life fully connected with others.

Student: I was thinking what 'polishing the tile' is. In that *koan*, if you want to be the Buddha, then you do it by sitting *zazen*. I wonder if 'polishing the tile' means paying attention to the detail *and* the big picture?

Ekai Osho: It gets busier when you start interpreting (laughter). If you can leave it alone then polishing the tile is just polishing the tile. Don't complicate things. Just polish the tile... Within that polishing, everything appears and disappears. *Zazen* doesn't block anything. Everything is there within sitting. Everything is inclusive. Another word is Big Mind. Big Mind is like that. Big Mind is not separate from small mind. Small mind is actually the way the mind functions. Big Mind is giving that capacity for the actual mind to function. Paying attention to the detail looks like small mind. It's the actual function of it. Moment after moment we do that. Allowing that to happen is Big Mind. Big Mind doesn't do anything. Small mind does that. So we cannot ignore momentary things. If you get attached to momentary things, even a temporary state of mind, that's a big mistake.

'This morning I had a wonderful awareness, realisation! I can keep it for ever!' That's a big mistake. It is the same with interpretation. If you are happy with it, let it go. Keeping it, 'I got the understanding', is a big mistake but often that's the

way we like to develop our practice. 'I got the right understanding, the right interpretation. It's only getting better!' Don't you think so? (Ekai Osho laughs)

Student: If you slowly get rid of your delusion, do you eventually become enlightened?

Ekai Osho: (laughs). Often we like to think that way. Delusion is simply delusion. If you are aware of it then you are no longer deluded.

Student: I have a question about the speed of *sutras*. Because they express different things, I had always thought that the fast ones were fast because of what they were expressing and the slower ones were slow because they were more reflective. Is that wrong?

Ekai Osho: It's important to understand basic things. If you are caught up with particular kinds of things then you start to practise from that point and you have a difficult time later on when you need to correct it. Often those problems arise because of the nature of the Western mind. Individuality comes in. People find it exciting and it appeals to a particular taste and later on you have to fix it! One of the things about practice is that you don't do extra, unnecessary things.

Student: When we do a prostration and come back to the mat and bow to the cushion and before we bow and sit down, is that bow led by the teacher or by each of us?

Ekai Osho: In *chosan*, we bow. The first bow is together to the altar, a collective object. Then together, we bow to each other, so it's no longer an individual thing. Bowing takes place when you are ready and everyone else is ready. Otherwise it's an individual thing. That is not the practice of bowing. The *chosan* bow is bowing to the lineage or traditions. It's timeless. Timelessly, we receive that bow from Buddha's time to the present and the future. Then bowing to each other—the Sangha bow—in the moment we bow, we connect with each other. When those two aspects of the bow come together, then we receive the fullness of reality. We meet with

timelessness and we meet with presence. The Sangha is the manifestation of the Buddha in the present and we connect with that. Timelessness is something that goes beyond momentary things. So, there are two parts we do together, we bow to the altar together, and we bow to each other. That's very esoteric but someone who receives the dharma transmission in the proper way understands its meaning. When you look at the timeless nature, the Buddha appears—our position appears. At the same time, you have to meet like this with the Sangha bow. That's where the greatest wisdom and compassion comes. Scholars say that *prajna*, wisdom, is the integration of the relative and the absolute.

Simply appreciate this reality together. You can say the same thing in two or three different ways. Often we are educated to use very abstract terms that turn it into something lifeless. So bowing is a very important, meaningful practice. Otherwise it's just a mechanical form.

Student: So much of our life is like that; I mean, not paying attention to the detail in everything we do.

Ekai Osho: Yes, it's surprising.

Student: What is the difference between discrimination and choice? When I went for a walk yesterday, I felt I was discriminating against diseased gum leaves to put in my book, but when you are doing something, you are making a choice. When you are doing this retreat, you are making a choice about the reading.

Ekai Osho: If it's choice and it's a good choice then there is appropriate discrimination. Practice is like that. You put things in their proper place. Things that belong to a low place are placed low and things that belong to a high place are placed high. Same thing with tea: you drink it, you put the cup on the table. You don't put it on the dirty floor. It's deliberate, appropriate action. That requires attention to the detail. Everything has its own respective place. Then each and every quality shines. If it is misplaced, it doesn't work like that. Then there are problems and complaints and certain experience is required. That

area is about managing oneself. Self-care comes from that. It's a kind of choice, but if you fall into the dualistic way of thinking, then you always have a problem. 'Am I doing it right?' Overcoming that is very difficult. That's the way we are educated. Everything is that way, isn't it? Gender, right and wrong, language, everything. In that kind of mindset it is really difficult to bring in that discrimination, but if you can overcome it then there is no 'small' or 'large'.

Student: How do you overcome it? *Zazen*?

Ekai Osho: I think *zazen* is a safe place, isn't it? It's a place not to think too much.

Another student: And if I may add something, tell yourself that you are your own boss. Lot of things just go away.

Ekai Osho: Boss! (Laughter) That's a problem. Don't you think 'boss' causes a lot of problems?

Student: We were reading that yesterday, about Suzuki Roshi saying 'You are the boss'.

Ekai Osho: (Laughter) That is attractive, isn't it? You can see it complimentary to beginner's mind. Beginner's mind—you don't go wrong. Problem is not boss, it's the absence of beginner's mind. If you absent it then you have to deal with boss! You don't like the boss because you haven't got beginner's mind. Everyone wants to be boss. No beginners. Everyone wants to be a leader.

This retreat, the theme is beginner's mind. Each and every level is beginner. Then you don't go wrong. And that is the reality too. We see a new day, new food, new people and new selves. So we begin. That's where learning takes place. When something is new, there is always insufficiency and you learn from that and you appreciate. You don't say, 'You are bossy! Don't tell me what to do. I have enough of that at home! I don't come to the retreat for that!' (Great laughter).

Edited by: **Margaret Lynch**

Transcribed by: **Azhar Abidi**

Welcome to Jikishoan Zen Buddhist Community

Jikishoan is a growing community of people learning and practising Zen meditation under the guidance of Ekai Korematsu Osho. Ekai has practised and taught Zen Buddhism in Japan, the USA 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 other proof separate from that. The proof, satori or awakening does not come after you have finished—it is direct, here and now.

Jikishoan runs a range of programs 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 or on the website at www.jikishoan.org.au. We warmly welcome anyone who would like to know more about Zen Buddhism to attend any of these activities.

How to Contact Us



Melbourne

Post: PO Box 475, Yarraville 3013, Victoria, Australia

Phone/Fax: (03) 8307 0600

Email: contact@jikishoan.org.au

Website: www.jikishoan.org.au

Feature Article

Maka Hannya Haramita Shingyo, the Heart Sutra

This sutra is not a sutra of heart or mind. It is the core of Shakyamuni Buddha's teaching. *Maka* means great and *Hannya* means wisdom.

Hannya wisdom is not knowledge. Learning something and obtaining some knowledge is not *Hannya* wisdom. You cannot obtain Shakyamuni Buddha's wisdom instantly. You learn something; think it over; executing and practising many times; repeating it with trial and error, then you get the wisdom. This is *Hannya* wisdom.

Only by *Hannya* wisdom can we cross to the world of Enlightenment from the world of ignorance. This is the most essential *sutra* (teaching) of Buddhism. That is to say, only by *Hannya* wisdom are we able to reach the other world.

Avalokiteshvara is like an Enlightened person from a fairy tale world who explains about the *Hannya Sutra* to Shariputra. When an Enlightened person looks at the world, he or she can see what makes a human body and human being. What makes a human being are eyes, ears, nose, tongue and body.

Actually, you do not own these five organs. Eyes exist because colour (form) exists. Ears exist because sound exists. A nose exists because smell exists. A tongue exists because taste exists. A body exists because touch and feeling exist. With these functions a human being can be alive. This is how a human body becomes an alive human being.

Your eyes, are they truly your own? Because of light, eyes can be eyes. Your ears, are they truly your own? Don't they become ears because of sound? A nose can be a nose because of smell. A tongue can be a tongue because of taste. A body can be a body because of wind blowing.

These organs can function only when they contact with the outside world. Without form, sound, smell, taste and touch, your body does not function. Without

the outside world, your body would be useless. Without the outside world, your body cannot be your body.

When you look at mountains, rivers and earth, your body is mountains, rivers and earth, which your eyes reflect. Only with mountains, rivers and earth, you become you; that is to say, your body is one with mountains, rivers and earth. This means that the whole mountains, rivers and earth are your true body. Your body is exactly the world itself. Being one with mountains, rivers and earth, you exist. (Shinjitsu Nintai—true human body).



Kaneta Taiten Roshi

The sound is your life; the taste is you. When you think in this way, your body, which you think you own, does not exist any more.

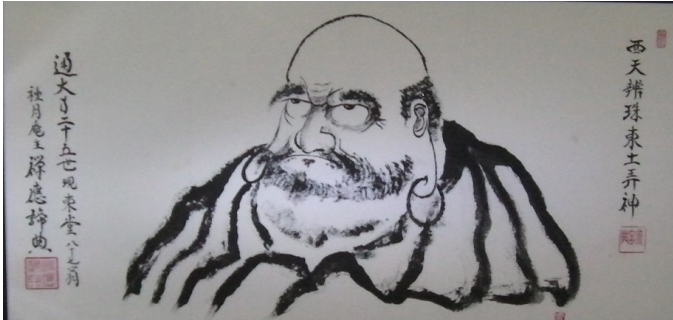
Then Avalokiteshvara says to Shariputra that the colour (object) you are looking at is equal to nothing. Although your eyes are looking at an object, it cannot exist as an independent being. An object exists because you are looking at it. Avalokiteshvara says to Shariputra that this means that there is nothing in the world which exists independently. Because there is an object, there is a subject—this is mutual existence.

The world you are looking at is empty. Everything exists in emptiness. What I have been telling you so far is truly a mysterious perspective. This leads to the truth that your own self does not exist at all.

(*Issai Kai Ku*—everything in this world is empty.)

This explains the true aspect of the rule—*Nyorai sho* (Buddha nature)—which controls the whole universe. This rule is great and its energy is immeasurable.

The earth floats around the sun followed by the moon. Where does their energy come from? It is not produced by anything. It is not going to disappear. Its energy is going to neither increase nor decrease. Its energy is neither stained nor pure.



Bodhidharma

Painting and calligraphy by Taiten Kaneta Roshi

The world comes into being by *Nyorai sho* (Buddha nature) and it is our world of sensations, perception, formations and consciousness, and eyes, ears, nose, tongue, body and mind.

Eyes correspond to colour (form), ears correspond to sound (voice), nose corresponds to smell (scent), tongue corresponds to taste, body corresponds to touch, and mind corresponds to mind consciousness. Through these functions human beings produce consciousness. Still, we human beings do not realise that we are one with the outside world.

This means our life is the same as Buddha nature. The power of Buddha nature is actually the substance of our life. When we understand this, we neither die nor get old. When we realise that our life is Buddha nature itself, our life becomes *Furo Fushi* (neither getting old nor going to die).

We think our life is our own, but when we realise the truth, the idea of 'our own life' eventually slips away (*Tendo Muso*—upside down and daydream). Then we will have neither fear nor grief; we will be in total tranquillity (*Fusho Fumetsu*—no life, no death).

Many Buddhas in the past, present and future rely on *Prajna Paramita* and obtain complete and perfect Enlightenment and utmost pleasure.

So, Everybody, lets liberate ourselves from all suffering and grief by this wisdom!

This *Hannya Haramita* is the greatest teaching and incantation!

Let's go, let's go, Everybody, to the world of Enlightenment.

Kaneta Taiten Roshi

Note:

- This is the core teaching of Buddhism.
- *Nyorai sho* (Buddha nature) in Buddhism is called 'God' in Christianity.
- Zazen is the way to go—the world before our father and mother were born. This means going back to the world before the big bang, a billion years ago, and playing around. It will be so peaceful and tranquil and we go back to our own true self.

Taiten Kaneta Roshi, retired Abbot of Tsudaji Temple, Japan, is a long time friend of Ekai Osho and Jikishoan. A dharma friend of Tsugen Narasaki Roshi, Kaneta Roshi met Ekai Osho in 1990, and has shown a fatherly interest in his path and teaching since then. He has visited Jikishoan three times, first in 2007 for the eighth Anniversary, for the tenth anniversary in 2009 and then again in 2012. Kaneta Roshi is well known for his paintings of Bodhidharma and calligraphies. He has donated several of his art works and many copies of books on Zen master Dogen to Jikishoan over the years. Although no longer involved in administrative duties, Kaneta Roshi is busy with teaching, calligraphy and fund-raising for temples in Japan, and was also active in the relief work after the 2011 tsunami.

Abbot's News

Finding our Home

'Temple is the timeless space where our practice originates and continues forever'

Ekai Korematsu Osho

As we move towards the end of 2014 and plan for 2015, there is a sense of expansion in Jikishoan.

Ekai Osho continues his teaching activities abroad and at home. In October this year he travelled again to Bodhgaya in India, to teach at the Buddhist Studies Program associated with Antioch University, accompanied by two Jikishoan students. Earlier in 2014 he travelled to New Zealand to take part in the Summer school run at Nyima Tashi in Auckland by Reverend Jangchub, a disciple of the late Venerable Traleg Rinpoche, and was invited by Seido Suzuki Roshi of Toshoji Monastery in Japan for the *Hossenshiki* of Kanzan Andrew Cawthorn. In 2014 a total of seven Jikishoan students have practised at Toshoji and brought the benefit of their experience back to us here in Melbourne.

At home, Ekai Osho has focused on two major projects that he hopes to realise in 2015:

Firstly, he has been working on the Integrated Buddhist Studies program for 2015, assembling a new brochure offering 'transformative Buddhist learning, experience and cultivation'. In this brochure it is clear how the three vehicles for study—Main Course A classes, Main Course B community practice, and Main Course C traditional retreat practice—meet and form an integrated platform for Buddhist study.

Secondly, Ekai Osho has initiated and promoted a fundraising appeal for a temple for Jikishoan. Although he has always maintained that 'the members are the temple', he feels that the time is ripe for Jikishoan to have its own home. He has been working for a year with a small building-project team, and launched an appeal for donations in September 2014. The community has been generous in its response and Ekai Osho is heartened by the interest from members and students.

As we say goodbye to 2014, we look forward to the growth of Jikishoan in 2015 with a strong membership base, a vigorous Integrated Buddhist Studies program and quite possibly a new home.

Ekai Osho wishes all members, students and their families a safe and happy transition to 2015.

Shudo Hannah Forsyth

Committee News

Notes from a New Committee Member

At the last AGM I decided to become a Committee member. I've only been at one meeting so it is hard to say anything much about the actual experience of being on the Committee yet. I joined the Committee because I have gained many things from my time at Jikishoan and I wanted to give something back. I know the creative power of small groups and how what I call the group mind comes up with solutions to problems that none of us might come up with as individuals. However when I was younger, I was an anarchist and as Emma Goldman, an early American anarchist, said, a group is only as strong as the individuals within it.

New Committee members have a 3-month orientation period when we don't have specific projects or responsibilities. We observe and look and listen, negotiate like and dislike, remind ourselves of the *paramitas* that Lee Anne mentioned last week in relation to emails—generosity, patience, and morality and we try and keep an open Beginner's Mind and an open heart. I also often think about the three minds: Joyful mind, making meetings fun and taking pleasure in serving others; Parental mind, looking after the Sangha and keeping an eye on individual welfare; and Boundless or vast mind, being fearless in growing Ekai Osho's vision and passion for Jikishoan.

For me, being on the Committee is like going backstage to the workings, to the riggers and the dressing rooms and the props stacked on the side of the ring, to what keeps everything going, to what, in fact, makes much of this possible. When I saw my first Cirque du Soleil show, there was a giant Russian man doing a very strength based act on straps and at the end, he turned and walked slowly away from us then turned again and ran full pelt towards the audience. Just as he got terrifyingly close he soared up into the air. It was dazzling. Then I looked down across the ring and half on the ring half backstage were about twenty people heaving him up, running backwards. The Committee is a bit like them. Sometimes it's almost invisible and it's hard work running backwards but it makes amazing things happen.

Robin Jikai Laurie

Membership News

We are pleased to welcome the following new member to Jikishoan Zen Buddhist Community:

Pamela Kadow

Ekai Korematsu Osho and the
Jikishoan Zen Buddhist Community Committee

The Practice of Writing

The topic of my talk today is the practice of writing, as a Zen practice and as a practice of reflection. I would like to thank Osho-sama for giving me the opportunity to do this talk, and I would also like to thank you all for being here and listening. I see this talk as very much a process of learning; I'm not sure what I am going to say and I'm eager to hear myself and understand, in that way, what I'm thinking.

Before I start with the practice of writing, I want to say a little bit about my role as Myoju Coordinator because that will bring to light why I want to talk about writing as a practice. The role of Myoju Coordinator is simply a role bringing together all the aspects required in the production of Myoju four times a year. I have done it three times. I will be doing it one more time this year, and I hope that I will continue. The role involves many things: inviting people to make contributions; communicating with people who are writing articles; transcribing, editing and proofreading.

What I would like to focus on today are the elements of transcribing, editing and writing. These elements require precision and exactness. To give you an example: When you transcribe a talk from an audio file, you have to listen to every word and every sentence, and sometimes you have to listen to the sentences over and over again, two or three times, more sometimes, to get it exactly right.

The role of the transcriber is to transcribe *exactly* what's been said, in the order of how it is being said. His or her role is *not* to make up things along the way; it's not to think, 'Oh, the teacher is saying this, so I will write something *like* that.' It's not to say, 'this is too hard, I'm not going to transcribe that section.' It's not to edit; it's not to be creative; it's not to filter or to discriminate. It's to transcribe the whole talk, completely, without missing a beat, so that anyone who reads the transcript misses nothing of what was actually said.

Editing is very similar: editing means that you just edit. You don't create; you don't write imaginative fiction when you're editing. You're simply clarifying, simplifying, taking out words and making sentences easier, where required, for better understanding. That's your job as an editor. It's nothing more. You're not transcribing any more. Transcription and editing are different things: when you edit you edit, when you transcribe you transcribe. They are different roles.

The precision that's required in creative work like editing or transcribing is very similar to the work that a Ryo does—Tenzo Ryo, for instance. When they're in the kitchen, they just cook: they chop the carrots, they chop the vegetables, they cook the rice. When you're chopping carrots, you're just chopping carrots—you're not daydreaming. When you're cooking rice, you're cooking rice—you're checking the texture of the porridge in the mornings. You're doing

exactly what's required—you're just doing that, you're doing no more. You're not adding things on top of what's been cooked. You're not creating your own menu. You're doing it whether you like it or not. And all the thoughts come in the background: 'I don't like cooking, I don't like being in the kitchen' or 'I like doing this, I don't like doing that.' You just do—keep doing it.

The practice of writing, as a practice of reflection, is very similar. When we write, as a practice, we reflect on what we are doing in our daily lives, what we are doing as human beings, what thoughts we are thinking, how we are acting, how we're speaking.

Dogen Zenji said 'to study the Buddha way is to study the self, to study the self is to forget the self.'

Before we forget the self, we have to study the self. What interests me now is to ask you, perhaps, how *you* think we should study the self. What is it to study the self?

Jeremy: One thought that I think of when you say that is just sitting *zazen*, and seeing what comes up. It gives an opportunity that otherwise we don't have because we have so much discrimination going on that we don't see ourselves until we stop and sit—and then you can't help it unfortunately.

John: I guess one question arises in my mind when you ask that is who is it that's studying the self? It's difficult to answer.

Marisha: Studying the self is also just getting to know how your mind works—what sort of thoughts come up and what patterns we all form. Sometimes we have patterns and habits that our mind presents to us that we don't actually notice. So when we're studying ourselves we can actually notice some of those things and do something about them if they're too disturbing or too difficult for us to cope with. So starting to notice our habits, our patterns and how our mind works.

Yes—thank you very much. All these things are ways of studying the self.

To me, studying the self, very similar to this, is also to see the automatic responses that we have. Almost all our responses are automatic. Everything we say, the way we speak, the way we see things, what we hear, what we think—they are all automatic responses, they are all scripts, they are conditioned. Through the practice of writing we can create an awareness of what's actually going on here.

The reason writing, I think, is a useful practice is because the underlying foundation of our automatic responses is language. Often we don't think about language, but it is language that actually creates our reality. The way we use language is actually the way we see this world, each one of us.

'Buddhahood is awareness,' says Bodhidharma in the Wake-up Sermon.

Awareness is pure, it is not *my* awareness or *your* awareness, it is not that *I'm* aware and *you're* not aware, it is not that I was aware at the retreat but I'm not aware anymore now, so I have to go back to another retreat to become aware, then I'll fall asleep again—it's not that. Awareness is just awareness. It is presence. There are no words to describe this.

Bodhidharma says, 'all living things share the same true nature, which isn't apparent because it's shrouded by sensation and delusion.'

We need to investigate sensation and delusion to actually see what is shrouding awareness. It's a very simple thing. The Wake-up Sermon says:

'To see form but not be corrupted by form, or to hear sound but not be corrupted by sound, is liberation. Eyes that aren't attached to form are the gates of Zen. In short, those who perceive the existence and nature of phenomena and remain unattached are liberated. Those who perceive the external appearance of phenomena are at their mercy. Not to be subject to afflictions is what's meant by liberation. There is no other liberation.'

At this point, as I speak, you might want to ask yourself what's going on in *your* mind. Are you listening to me? When you listen to me, are you passing judgement? Are you saying, 'I came here to listen to Osho-sama, why do I get to listen to this student? Who is this guy? What does he know?' Are you listening to me without judgement? Are you maybe spaced-out? Or are you beating yourself up for judging yourself or for judging me? 'I should be listening, but I can't do it, so I'm not good, I'm not worthy, not a worthy student of Zen.'

These are the sensations and delusions that I want to talk about today. How do we bring them to light? How do we diminish them until we are able to see form but not be corrupted by form? Or to hear sound but not be corrupted by sound?

We think all the time—it's impossible not to think—and until we actually articulate those thoughts, until we give expression to those thoughts and ideas and beliefs, we actually don't know what's going on in our heads. You might think that you know, but until you actually write it down, speak to someone, give it voice, you don't know.

Through the practice of writing, just like any other Zen practice—just like sitting, just like being in the kitchen—we can explore the thoughts that we hold on to, the beliefs that we hold on to, the language that we hold on to. We can start to see our automatic responses and the repetitive thoughts and patterns that we are not aware of.

This is not an easy practice. It requires courage. There are parts of me that I don't like. There are thoughts that I have and beliefs that I have that I'm not proud of. To study myself, I have to study *all* of myself. I cannot choose to study the parts that I like and not study the parts that I don't like.

Thoughts and beliefs start with thoughts and beliefs about others, and often they start with thoughts and beliefs that we have about people that are close to

you—your family, your parents, your partners, your children. The practice of writing is to start writing what you believe, what you think about them, what you think about other people. Make a list.

I made a list some years ago. This is a list about my family. This is about my son: 'He's bad, he has bad habits, he should do what he's told, he should not yell.' This is about the other one: 'He's obsessed.' This is about my wife: 'She's lazy. She doesn't care for me. She's bossy.'

So I wrote these down, and others too. It was very useful because, once you write them down, then you actually know what's going on in your head. You don't have to beat yourself up about it. It's just what you've written. That is just what you believe. Just look at that.

Thoughts about other people are directed outwards. This is the first layer of automatic responses: '*He's* not good. *She's* like this. *They* are like that.' You need to dig deeper, investigate this further.

All the deeper layers of automatic responses are actually inward-directed; they're about *you*. So, first of all it might be 'she doesn't care for me.' It's about her: *she*. The second layer—you keep digging—the second layer, eventually: 'What about me?' It's about me. The second response is about 'I, me and mine.' This is an important aspect of practice because it brings us to language and how we use language to deceive ourselves.

Sometimes when we go on retreats or through our sitting practice, we have realisations and breakthroughs and experience feelings of great clarity and openness. We can put words around this, we can say: 'This is suchness, this is thusness, I can see things as they are.' Take a phrase like 'suchness,' or 'seeing things as they are.' The words actually don't have any meaning, just sounds, they're neutral, but we interpret them according to our automatic ways.

The practice of writing is the practice of writing down honestly, very clearly, without judging, without interpreting, your thoughts and beliefs, and looking at your automatic responses. I would encourage you not to write in isolation. The danger of writing in isolation is that you start believing these stories about yourself. You need to give them light. You should share them with your teacher. If you have thoughts, and you are able to articulate those thoughts on paper or you talk to someone about them, you bring them to light, and then you can start letting them go. You can write in Myoju about the thoughts that you can share. Be brave: Look at your cut-off point, the point beyond which you don't want to go, the point at which there is upset, there is ignorance and there is stagnation, and shine a light on that—see what's there. 'How come I perceive it like that? How come I think like this?' Write about it, and then, once you've written, come back and say 'Ok, that's where I was *then*, where am I now?'

Azhar Abidi

Transcribed and edited by **Craig Burgess**

Zen and the Practice of Web Management

In February this year, I took on a project to redevelop the Jikishoan website. The tools and technology available to develop and maintain websites is continually changing and I wanted to be able to utilise these to refresh the website, to support Jikishoan's aim 'to offer transformative Buddhist learning, experience and cultivation for everyone' and to help facilitate others to meet with, and practise the dharma.

Helping me in this project is Craig Burgess and Margaret Lynch. We've decided to build the new site using Wordpress and have purchased a template that is very clean, highly functional and flexible. It will also provide opportunities to extend and develop the site in the future.

Osho-sama asked me to give a student talk on this project at Sunday Sanzenkai on October 5. I immediately wondered how I could make the talk interesting and how, if at all, it could be of benefit to others. So I decided to reflect on the project to date and asked myself the following question:

How has this project, and how can all projects—all activity—become dharma activity?

What immediately came to mind is a line from the Tenzo Kyokun by Dogen Zenji, which I read in *How to Cook Your Life* by Kocho Uchiyama Roshi:

'There is nothing in the world that is hidden (everything in your life is practice).'

My interpretation of this line is that any and all activity in our life can be dharma activity.

I then decided to reflect on web management as a vehicle for practising the Perfections, focusing on generosity, patience and effort. I did this using a beautiful song by Jetsun Milarepa (c. 1052 – 1135 C.E), one of the foremost yogis and poets of the Kagyu lineage of the Tibetan Buddhism.

*For generosity, nothing to do,
Other than stop fixating on self.
For morality, nothing to do,
Other than stop being dishonest.
For patience, nothing to do,
Other than not fear what is ultimately true.
For effort, nothing to do,
Other than practice continuously.
For meditative stability, nothing to do,
Other than rest in presence.
For wisdom, nothing to do,
Other than know directly how things are.*

Generosity

My desire to develop the website simply arose out of a wish to contribute to Jikishoan and connect with the

community.

Although I have a long way to go in the practice of generosity, I believe that if we can be fully in the moment, giving ourselves wholeheartedly and mindfully to a task, or in being fully present with another person, then generosity becomes natural; it becomes second nature. After all, as Milarepa stated in his song on the Six Perfections:

*For generosity, nothing to do,
Other than stop fixating on self.*

When I think of these two lines, I also think of letting *Body and Mind Drop Off*, one of the famous phrases attributed to Dogen Zenji and his Master Rujing. When we are in mindfulness, when we are not fixating on the self, then generosity arises naturally and without effort.

Patience

For me, patience means not acting or reacting straight away; waiting to see what happens; taking in the situation for as long as practical or necessary, before acting.

Patience, for me in this project has been more about enabling the project the time and space required for it to fully unfold and develop. If I was managing a project like this in a professional space, then the timelines would have been relatively short, maybe one to two months in length. This project actually began in early February, so the timeframe for this project is relatively long.

The benefits of practising patience in this project have included enabling others to have the opportunity to contribute in whatever way they can or wish to, and enabling the project to unfold in ways that might not have been initially considered. In addition, time has allowed me to get a stronger feel for the way Osho sama would like the website to be.

Now that the test site has been established and the new template has been installed, I'm really excited about the new site. I can't wait to start developing it. When I'm passionate about something, I really have to exercise patience because I just want to really sink my teeth into it and forget everything else I have to do.

*For patience, nothing to do,
Other than not fear what is ultimately true.*

We often want things to be other than they are. We want to be further along in a process, we want to be taller (when we are short), thinner (when we are voluptuous), have curly hair (when our hair is straight), or be an astronaut (when we are an administrator).

Patience, in relation to project or web management, for me is about my ability to be with the process, to work with the project at any given stage and not wishing to move too quickly towards the end goal or objective.

Effort

*For effort, nothing to do,
Other than practice continuously.*

When I read these lines, I thought to myself 'How do we practise continuously? What does this mean? Is it even possible?'

Due to my ignorance, desire and confusion as a human being with a *samsaric* mind, sometimes it doesn't feel that it is possible. However, I feel that ultimately it is possible.

I think that practising continuously means to keep trying, to keep bringing oneself back to the present reality, seeing that, accepting that, and working with that with mindfulness and an open heart-mind.

This again brought me back to the phrase 'Dropping off body and mind'.

While this phrase is usually applied to *Zazen*, could it not also be applied to our daily activities?

The following quote comes from *Realising Genjokoan* by Shohaku Okumura¹:

'... Rujing says that "sanzen is dropping off body and mind" and "dropping off body and mind is zazen". He also says that in dropping off body and mind, we are freed from the five desires and eliminate the five coverings. The five desires are the desires that arise in the mind as a result of contact with objects of the five sense organs. When we see, hear, smell, taste or touch an object, we may enjoy the sensation and desire more of it; this is attachment. Or if the sensation is unpleasant our desire is to avoid it, and since this often is impossible, we become frustrated or angry... The five coverings are hindrances that prevent the mind from functioning in a healthy way. These five coverings of the mind are greed, anger (hatred), sleepiness or dullness, distraction and doubt'.

So, for me, practising continuously also means to be aware of the five desires and the five coverings. Being aware of attachment and aversion and how my mind reacts to these.

[Note: the new website should be live in November 2014].

Lee-Anne Shogetsu Armitage

¹2010, Okumura S, *Realising Gengokoan*, Wisdom Publications, Somerville MA, USA, P. 82-83

Open Basket – Sangha News

Flowers and Weeds at the Gateway

I attend A3 class for five sessions a term as part of my C course plan. In our classes over three years the most notable concern has been faith. Faith is a non-rational experience, yet it features at the heart of a text about a rational conceptual framework. Perhaps this is what does our heads in. Body-mind is acceptable in Shunryo Suzuki's *Zen Mind, Beginners' Mind* with its focus on practice. It's a 'flower' that has to be allowed to fall as we move into the second half of the term. Mind in the sense of being conceptually oriented goes into play in *Basic Buddhist Concepts*. Take the section 'Gateway to Faith' which is in the chapter 'Pathway to Faith'. Over the years we've come at it as a closed gate, a gate moving forward on its hinges, a welcoming gate, a locked gate. Over and over we've run at that gate in what Toshi calls 'a funny battle', struggling with the key concepts and faith's intimate relationship with practice. You could say that it's a time when weeds of all kinds appear.



Photo: Annie Bolitho

Yet what Mizuno outlines is that however we feel about faith, on the pathway of Buddhist practice it may unfold on the basis of different dimensions of human life: experiential, religious, or in the light of the nature of reality. Everything is transient. Flowers fall, weeds spring up regardless of our preference. In the park across the street, the dark of winter branches is succeeded by icing-bright green leaves. Since I bought my house five years ago, the toddlers over the way have become soccer players, and score goals with strong legs. I too flowered as a soccer player in a park in Johannesburg once. There's no persisting self. At some time I will die and so will those I love. My experience is represented in Buddhist philosophy, is its hallmark, and is found in the three seals of Buddhism. This hallmark also includes my confrontation with unbearable suffering. Relief was impossible. In the religious sense by returning and returning to A class, and other Zen activities, I grow into the reality that suffering can be transformed, not by being a meditator but in the broader 'work out' of community, study, service, contribution and ceremony that is part of *sangha* life.

Here flowers of all kinds bloom, and weeds rush into life. This nurtures my faith, as well as my respect for the wealth of what appears before me in *sangha* practice and life as a whole.

Annie Bolitho

Thornbury Zazen group



Photo: Annie Bolitho

The Thornbury sitting group meets on Wednesdays 6.45–7.45 am. After a year it was time to get together socially. We met at my place for lunch on Sunday, 21 September, including Nicky Coles, our *zazen* host, Craig Burgess, Toshi Hirano, Luke Menzel and Katrina Woodland. Katrina no longer sits with us as she's moved to the west, but made a special effort to be there for the get-together. We had good food and good chats. Luke, who originally suggested it, said that it had felt to him as if 'we were a *ryo* that never had *ryo* meetings.' Now we've had the chance to talk a bit about ourselves and what the sitting group offers. For one person with a family, it's a manageable time to join *zazen*. Others are regulars at Jikishoan activities and find the morning *zazen* a great start to the day mid-week. It was perfect timing for a delightful party, since it's now our first anniversary. For more information about the group, contact Nicky Coles.

Annie Bolitho

A half-day Sesshin

I write this a few days after the last half-day Sesshin of 2014, held on Sunday, 19 October 2014 at the Footscray Zendo. I had a hard time of it. I arrived at the zendo at 5.45am, quite unprepared for my role in the *Ino Ryo*. I realise now that I had no recollection that morning of the commitment I had made to this second semester of practice when I bowed before Buddha, Osho-sama and the community at *Bansan* just a few months ago. Beyond showing up, bringing

a camera and suggesting lunch plans, I wasn't much there: I didn't help with setting up the *zendo*, didn't practice my role as chant leader even though I had very little experience with the Japanese language service, and quite unhelpfully, I was poorly rested, which made concentration, resilience and discipline impossible. Liam, the *Ino* for the day, had a word with me during *samu* break—a soft 'I expect more Vincent'.

I'm really quite annoyed that I keep expressing this lame half-hearted attitude even when I have this great opportunity to be with people who are sincere and supportive while doing something I really do value and appreciate. What's wrong with me exactly?

I keep saying, 'I deserve to have valuable experiences in life to match my curiosity, sincerity and sensitivity.' Then, when I'm actually doing something—whether it is simply being a member of my great family, going to law school, travelling, working and studying overseas, having a great girlfriend or practising with Osho-sama and Jikishoan—I'm flat, lacking some essential drive. Vague notions of the past and future smother the great opportunities of the present. There's a bad taste in my mouth as I write this because all of these things and all these people are still in my life and I am forced to admit I have not given them my all.

So what now? I've been sitting with the Jikishoan community every single week for two years now. I came to Jikishoan looking for a solution to this problem. What have I learned? Let's be honest: *zazen* doesn't solve any of my problems! I never expected *zazen* to be a panacea, but here I am surprised that instead of defeating my bad habits, *zazen* is just as much a victim of this problem in my life as much as every other thing.

But sitting here and trying to be light-hearted about this problem of mine, I think back to that chapter of *Zen Mind Beginner's Mind* titled 'The Marrow of Zen' where Shunryu Suzuki talks about the four horses, how the best one responds to his rider's commands effortlessly and the worst only responds after the pain from the whip has deeply penetrated its bones. There's a part that stands out to me:

'Everyone can practice *zazen*, and in this way work on his problems and accept them. When you are sitting in the middle of your own problem, which is more real to you, your problem or you yourself?'¹

Is that a trick question? Like a lot of seemingly rhetorical questions in that book, I seriously don't know the answer. What I do understand is that at least now I am beginning to accept I have a problem. That's good. Now I just have to put in a bit more effort, the right effort, and actually be a real person.

Vincent Vuu

¹Shunryu Suzuki, *Zen Mind Beginner's Mind: Informal Talks on Zen Meditation and Practice* (Shambhala, first published 1970, 2011 ed) P.24

Sōtō Kitchen

In this edition of Soto Kitchen, we include two recipes that were greatly enjoyed by the Sangha at Sunday Sanzenkai suppers this year. Jikishoan Tenzo, Michael Ewing suggested including Jikishoan member Craig Burgess's Banana Loaf as it is 'super tasty', and Craig described Michael's Quinoa Soup from a previous Sanzenkai supper as having a 'hug from the inside'. So please enjoy our 'Super Tasty Banana Loaf', and 'A hug from the inside, Black Bean and Quinoa Soup.'



(A Hug from the Inside...) Black Bean & Quinoa Soup

Ingredients (serves 4-6):

Olive oil	1tbsp
Yellow onion, diced medium	1
Cloves garlic, minced	4
Cup chopped fresh tomato (or 1 small tin crushed tomato)	1 cup
Ground cumin	1 tsp
Dried oregano	1/2 tsp
Crushed red pepper flakes	1/2 tsp
Quinoa	1/2 cup
Large carrot, cut into bite sized pieces	1
Bay leaves	2
Vegetable stock	4 cups
Small tin black beans	1
Coriander leaves, plus extra for garnish	1/2 cup

For serving:

Avocado	
Tortilla chips	



Method

1. In a large saucepan, sauté onion in olive oil with a pinch of salt for about 5 minutes, until translucent.
2. Add garlic and sauté with the onions for a few seconds.
3. Add tomato, cumin, oregano and red pepper flakes and cook for a minute or so, just to break down the tomatoes a bit.
4. Add quinoa, carrots and bay leaves, and then pour in 2 cups of the stock.
5. Cover, bring to a boil and let boil for 5 minutes or so, until quinoa is 'al dente'.
6. Add the remainder of the stock, black beans with their liquid, and the coriander leaves.
7. Cover and bring to a boil, then remove the lid, lower heat to a simmer and cook for 10 more minutes or so, to cook the quinoa the rest of the way.

8. Taste for salt and seasonings and let sit for 10 minutes or so to allow the flavors to marry.
9. Remove bay leaves and serve topped with crushed tortillas, avocado and coriander leaves.

From: 'Post Punk Kitchen – Vegan Recipes & Awesomeness' <http://www.theppk.com>

(Craig's Super Tasty) Banana, Date and Walnut Loaf

Ingredients

Soy milk (or any milk you like)	1/2 cup
Olive oil	6 tbsp
Maple syrup	6 tbsp
Medium sized ripe bananas	5
Wholemeal flour (or other flour e.g. gluten free)	2 cups
Baking soda	1 tsp
Baking powder	1/2 tsp
Salt	
Cinnamon	1tsp
Roughly chopped walnuts (soak overnight in cold water with a pinch of salt then rinse and drain)	2 cups
Dates roughly chopped (or 1 cup of other dried fruits)	7



Method

1. Preheat oven to 175C.
2. Line a loaf pan with baking paper, or lightly oil and dust with flour (unless non-stick).
3. Blend the soymilk, olive oil, maple syrup and bananas until smooth, using a food processor or barmix.
4. In a large bowl combine dry ingredients. Add banana mixture and gently combine. Fold in nuts and dates.
5. Pour into a cake pan and smooth the top. Bake for 60 to 90 minutes until a toothpick or knife inserted in the centre comes out clean.



Calendar of Events — January to March 2015

Weekly Activities

DAY	DATE	TIME	ACTIVITY	LOCATION	CONTACT
Sundays	Weekly	5.30–7.45pm	Sanzenkai	Brunswick	Liam/Annie
		7.45–8.30pm	Supper		Michael/Anthony
Thursdays	Weekly	7.00–9.00pm	Sanzenkai	Footscray	Hannah/Phil

January

Sunday	January 11	5.30–7.45pm	Sanzenkai resumes	Brunswick	Liam/Annie
Tuesday	January 13	7.00–9.30pm	Committee Meeting #198	Footscray	Katherine

February

Sunday	February 1	5.30–7.45pm	Bansan—entering	Brunswick	Shona
Tuesday	February 10	7.00–9.30pm	Committee Meeting #199	Adekate	Katherine

March

Sunday	March 8	12pm–2pm	Annual Sangha Picnic	Darebin Parklands Melways Map31C9	Katherine
Tuesday	March 10	7.00–9.30pm	Committee Meeting #200	Footscray	Katherine

Addresses

Brunswick

Australian Shiatsu College
103 Evans Street,
Brunswick, VIC 3056

Footscray

Address available upon
application for a course
or program

Publications (*Shuppan*)

publications @ Jikishoan.org.au
webmaster @ Jikishoan.org.au

Website

www.jikishoan.org.au

Email

contact @ jikishoan.org.au

Post

Jikishoan Zen Buddhist Community
PO Box 475, Yarraville
Victoria, 3013

Contact Information

General Enquiries including Courses and One-Day Workshops

Hannah Forsyth
(03) 8307 0600
contact @ jikishoan.org.au

Sunday Sanzen-kai Zendo Coordinators

Liam D'hondt, Zendo
0497 988 612
Annie Bolitho, Roster
(03) 9495 1412

Retreat Administration

Hannah Forsyth – (03) 8307 0600
Naomi Richards – 0407 839 890

Kitchen

Michael Ewing, Tenzo
0431 947 553
Anthony Wright
(Roster Coordinator)
0412 812 708

16th Committee of Management 2014-2015

President (*Tsusu*)

Katherine Yeo
(03) 9818 2687

Vice President (*KanIn*)

Vacant

Finance (*Fusu*)

Naomi Richards
0407 839 890

Secretary (*Shoji*)

Christine Maingard
0430 599 430

Membership

Katherine Yeo
(03) 9818 2687

Ordinary Committee Members

Liam D'hondt
0497 988 612

Hannah Forsyth
(03) 8307 0600

Shona Innes
(03) 9391 2757

Robin Laurie
0438 351 458

Julie Martindale
(03) 9499 2141

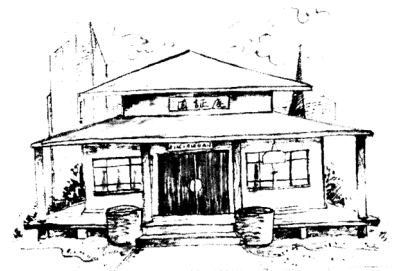
Myoju Coordinator

Azhar Abidi
0400 221 768

Building Fund

Jikishoan Zen Buddhist Community is raising funds to purchase a building to be used as a temple in the Melbourne metropolitan area.
The facility will ideally have a Zendo, kitchen and office with room also for accommodation.

Donations of \$2 or more are tax deductible and can be made in person or by cheque to:
Jikishoan Zen Buddhist Community Inc.
(Building Fund Account)
P.O. Box 475, Yarraville 3013 Victoria, Australia.





Teaching Schedule, January – March 2015

Teachings are given personally 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

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

5.30–7.45pm Sundays, starting January 11.

Newcomers—please arrive by 5.15pm

Attendance by donation (according to one's means)

Participants are welcome to stay for an informal supper.

Bansan: Commencement of Main Course B February 1.

Footscray

Zazen, kinhin meditation, tea ceremony, chanting service and reading

7–9pm Thursdays, starting January 15.

Attendance by donation

Integrated Buddhist Studies

Main Course A1 — Jikishoan Zendo Footscray

Ten Classes

9–11am Saturdays

Term 1: January 31–April 11

Course A2 — Jikishoan Zendo Footscray

Ten Classes

5–7pm Saturdays

Term 1: January 31–April 11

Course A3 — Jikishoan Zendo Footscray

Ten Classes

7–9pm Wednesdays

Term 1: February 4–April 15

Course Costs A1, A2, A3

\$60 Admission Fee

\$545 per course (4 terms) or

\$170 per term (10 classes)

\$90 for 5 classes (casual)

Members by donation for casual classes

Main Course B1 — Brunswick

Semester 2, 2014

February 1–June 28

5.00–8.30pm Sundays

Starts with Bansan (Entering Ceremony) on February 1

Finishes with Bansan (Exiting Ceremony) on June 28

Venue: Australian Shiatsu College, Brunswick

Main Course B2 — Footscray

7–9pm Thursdays January 29–June 25.

Semester 1 starts with Bansan on February 1.

Finishes with Bansan on June 28.

Venue: Jikishoan Zendo Footscray

Course Cost B1 and B2

\$240 per year (2 semesters)

\$170 per semester

Main Course C – Retreats and Overseas Study

Jikishoan holds three seven-day retreats per year.

Easter: April 2–9, Winter: August 21–28, Spring:

November 20–27.

Course Cost

\$1365 / 3 retreats 2015, or

\$3780 / 9 retreats 2015–2017

One Day Workshops – Footscray

Introducing Zen Meditation

An intensive orientation workshop for beginners as well as for those who have some experience.

Includes morning and afternoon tea and lunch.

Sunday February 8, 9am–4pm.

Non-Members \$90, members and IBS students by donation

New Years Eve Osoji and Zazen

Osoji

(Zendo Cleaning Practice)

4pm–6pm Tuesday December 31.

Venue: Jikishoan Zendo, Footscray.

New Years Eve Zazen

Zazen from 8:30pm to midnight. 108 bells, chanting and informal supper.

Venue: Jikishoan Zendo, Footscray.

Contact: Hannah Forsyth

Easter Bendoho Retreat

A seven-day intensive residential Zen experience, including daily Chosan (morning tea), Dokusan (interview with the Teacher), Teaching and Teisho (afternoon Dharma talk). Cost depends on the number of days attended and includes meals and accommodation.

Thursday, 2 April, 6pm – Thursday, 9 April, 2pm.

Venue: Adekate Fellowship Centre

General Enquiry, Booking and Enrolment

Phone: 03 8307 0600 / Email: contact@jikishoan.org.au
www.jikishoan.org.au