

Mirror Flower Water Moon

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DHARMA REALM
BUDDHIST UNIVERSITY

Faithful readers,

It's true. We have chosen perhaps the rather trite theme for our spring edition. "Renewal." Cheerfully, we reassure ourselves, *It's perennial!*

We were overwhelmed by your response to the first issue. Really, though, the pleasure was ours. The team here is only too grateful to help the community see itself in print. Every reflection is a chance for new growth. And maybe that's what winter is. Though so often depicted as the mythical death of Nature, what if winter were the Earth's introspection? After long nights by the warm fire of Yanik Davison's Winter cover, watching the smoke spread in the sky, thoughts drawn upward... life erupts again from the frosty ground, reaching its limbs toward Heaven.

But don't let us constrain your fancies. We implore you to let them meander with our authors through the garden's playful paths. The flowers are, hopefully, as diverse as they are

colorful. We think there's something here for everyone. We've got some delightful new plants in, just putting out buds, alongside a few you're already familiar with. Or linger in the shade of those couple sturdy oaks: DRBU's accreditation and its first communal Chan. Some of you remember when they were just acorns. Time's passing is gardening's secret joy.

Anyways, we won't keep you. Gardeners do love to drone about their plots. Go ahead and get lost! No, no, don't go away. That came out wrong. Go *in*. With any luck, it'll inspire some of you to plant new seeds in turn. With yet more, we'll cultivate some gardeners with greener thumbs than ours.

Here's to a healthy, happy season, and many more besides!

Brianna Morseth, Editor-in-Chief
Justin Howe, Co-Editor

Front cover art: Yanik Davison

Back cover art: Bhikshu Jin He

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We start anew,
begin again.

Maybe not so much renewing something that was there before that
could somehow *become new* again,
Not a matter of *going back* to what was

More that we start again
and allow something new to emerge.

We look forward, with clearer sight.

Every year at DRBU brings a new, and distinct, group of students.
No student is like another, and no cohort is like another.

This is how the University gets renewed, but each time *in a different way*.

New energy comes in,
the university is re-energized,
and again

We begin anew.

—Jessica Samuels



Painting by Bhikshuni Jin Run



Justin Howe: This wonderful innocent exercise, as part of Classical Chinese Two, encouraged us to express ourselves in a most peculiar and penetrating way. To remind us of our basic familiarity and friendship with words, our teacher asked us to bring in our favorite noun; then our favorite adjective; then our favorite verb! Every personality came right out in its selections. We were challenged, lest we dare, with writing poems using each of these words in a kind of euphonic Mad Libs. You will see these poems spread throughout the magazine, and we are grateful to be able to bring them to you.

This project sent me on a pilgrimage I've made many times before, to celebrate in the house of language. How often have I thought of words as living, breathing things, and asked myself in the course of a sentence, Where did that one come from? Where is that one going? What is that one doing? Has this one eaten today? Where will it sleep tonight? I never cease to marvel at the tender reflections these joyful, sorrowing, perambulating creatures can inspire us to. You'll notice, if you're keen, that there's one more noun than adjectives or verbs. We were happy to have a visitor that day.

Nouns:

Beauty	Water	Volume	Sincerity
Compassion	Cat	Stillness	Blue



An ever could such outsize blue pinch,
like the dark end of a sack, all the volume
of the sky up — as thus an abiding blue,
that feline, patient as thought, pounces...
Blue is, however, being blue, neither here
nor there. She lives upon the windowsill,
that cat, dreaming the dreams perennially
dreamt by cats: of sauntering, sauntering
under the empty sky, that big and bound-
less outside; as of the quivering plaything
paralyzed in its hiding behind the loveseat.
Where no one is, nor me, nor you,
nor God, nor tree, nor any beast —
the gentle impress of some source-
less suspiration less alone — (I am
because of beauty.) straightforwardly,
then, the compassion of water, to gather
there like adamant, away from where anyone is.
Now which would you say is stillness? Her tail
hung down its tip to twitch
would not for any price
relinquish. I, in all
sincerity, cannot.

—Justin Howe

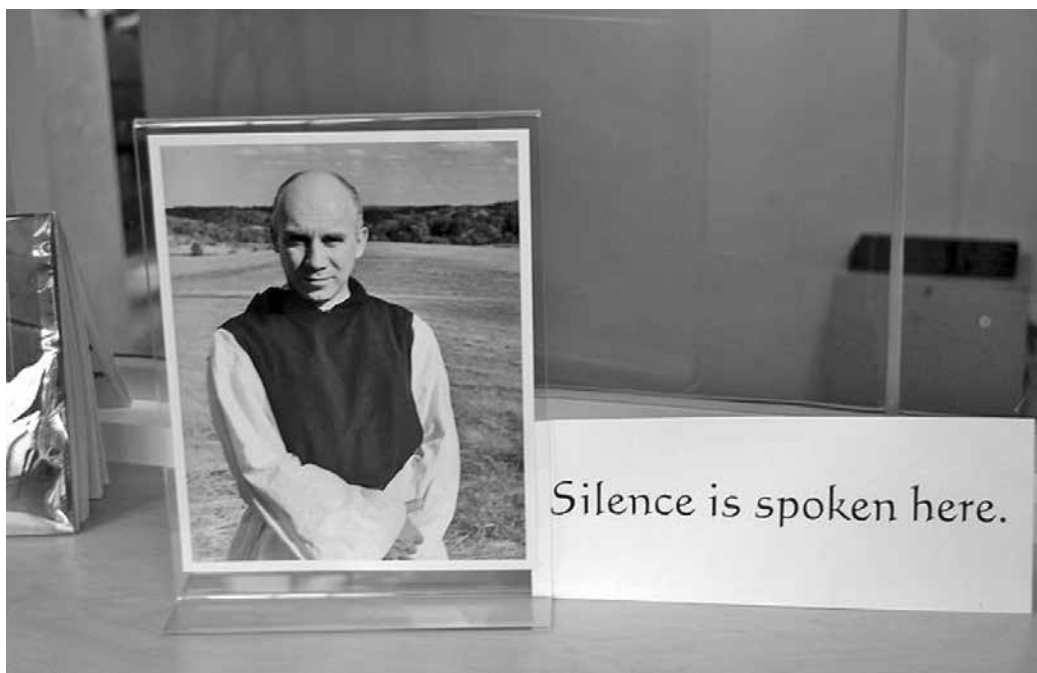
The water of compassion,
The beauty of blue,
The stillness of a cat,
The volumes of sincerity.

—Bhikshuni Jin Rou

Heroes: Catholic and Buddhist Monks

Bhikshu Jin Chuan

[This is the second of a series of posts reflecting on how I found myself drawn to monasticism despite (or perhaps because of) my upbringing in the Bay Area and providing insight into how the relatively secular environment in which I grew up prompted me to look deeper into the meaning of life.]



Spiritual nakedness [without masks] is far too stark to be useful. It strips life down to the root where life and death are equal, and this is what nobody likes to look at. But it is where freedom really begins—the freedom that cannot be guaranteed by the death of somebody else. The point where you become free not to kill, not to exploit, not to destroy, not to compete, because you are no longer afraid of death or the devil or poverty or failure. If you discover this nakedness, you'd better keep it private. People don't like it. But can you keep it private? Once you are exposed . . . Society continues to do you the service of keeping you in disguises, not for your comfort, but its own.

—Thomas Merton, *Learning to Live*

. . . words that cut right to the heart of things, not with the blade of cynicism and satire, but with clarity and compassion.

The writings of Thomas Merton, Master Hua, and Ajahn Sumedho struck a chord with me. Somehow, while read-

ing them, I knew what I was reading were “true words”—words that cut right to the heart of things, not with the blade of cynicism and satire,

but with clarity and compassion. Merton revealed life in its bareness and simplicity, removing the pride, the show, the falseness.

The Buddhist teaching of Great Compassion links all beings together as one family, as “one substance.” I remember reading a poem by Master Hua:

Truly recognize your own faults.
Don't discuss the faults of others.
Others' faults are just my own.
Being of “one substance” is Great Compassion.

This poem points to the deeper connection all beings share: we are not separate but of “one substance.” The mistakes others make are my own mistakes, and I have a deep responsibility for the well-fare of others. I connect this idea

with the Christian idea of agape, or unconditional love.

. . . is quite different from that of Holden, the narrator of *The Catcher in the Rye*.

The attitude of Great Compassion is quite different from that of Holden, the narrator of *The Catcher in the Rye*. Although this book also indicates an underlying truth by exposing the hypocrisy of what society conspires to call “life”, it presents a rather bleak picture of society. If Holden were to meet himself on the street, I think he would consider himself pretty “phony” as well.

I soon realized that my life's heroes were these monastics who strove to live a life of simplicity



Picture of Venerable Master Hua & Venerable Ajahn Sumedho, whose meeting represented a coming together of the Northern (Mahayana) and Southern (Theravada) strands of Buddhism.

as authentically as possible, a life dedicated to ideals and guided by principles.

Merton's penetrating observations of society provide clarity; Master Hua's teachings encourage compassion for all beings; and Ajahn Sumedho gives insight into the nature of suffering and the inner workings of the mind.

In *Four Noble Truths*, Ajahn Sumedho says:

The Pali word, dukkha, means “incapable of satisfying” or “not able to bear or withstand anything”: always changing, incapable of truly fulfilling us or making us happy. The sensual world is like that, a vibration in nature. It would, in fact, be terrible if we did find satisfaction in the sensory world because then we wouldn't search beyond it; we'd just be bound to it. However, as we awaken to this dukkha, we begin to find the way out so that we are no longer constantly trapped in sensory consciousness.

This seems to me a very mature approach to suffering, since here suffering is not seen as something to push away but as something to understand and “awaken to.” Suffering spurs us to look for something beyond the conditioned world. And that is what I myself was looking for. And that was why when I watched the video about the Trappist monks, I suddenly realized what I wanted to be “when I grew up”—I wanted to be like them.

At that time, although I knew my heroes were monks. I still didn't know what kind of monk I wanted to be, Catholic or Buddhist—but I knew I wanted to be a monk.

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3636 Washington Street

Terri Nicholson

I climb the white stone steps to the front door and use my key to let myself in. My eyes are immediately drawn to the grand staircase at my right and the sun filtering through the Tiffany stained glass windows. To my left, a young, Anglo nun, head shaved and wearing Buddhist robes, sits in lotus position on a rough hewn square bench, staring intently at a line of Chinese characters in a book propped up next to her royal typewriter. Padded headphones hug her otherwise bare head and she wears fingerless gloves, which allow her to continue typing in the unheated room.

At my entrance, she looks up and smiles, revealing twin dimples, and switches off the reel-to-reel tape recorder at her other side. “Hi. How was school?” She pushes one earphone above her ear so she can hear me.

“Okay. Do you realize it’s colder in here than it is outside?” I rub my hands together for emphasis, discarding the idea of hanging up my jacket and zipping it up instead. “What are you working on?”

“Shurangama Sutra,” she says. Her eyes stray back to her work and I take the hint.

“I’m going to put my things away,” I say, indicating my backpack. She nods and turns back to her task, switching the tape recorder back on and replacing the earpiece over her ear.

I enter the living room turned worship hall. A large gilded, many-armed statue of Gwan Yin enclosed in a glass case adorns the front of the room, with a tear drop shaped chandelier made of hundreds of crystals hanging in front. The

light from the front windows illumines it, sending rainbows dancing on the walls.

I set down my things next to a yellow cushion and bow three times, then pick them up again and head to the stairway that leads to what used to be the servants’ quarters in the basement, then change my mind and enter the kitchen to make a cup of tea. There will be no dinner, since

Ahimsa, non-harming, is a fundamental Buddhist teaching and we try our best to live in harmony with all living creatures.

the nuns eat only one meal at midday. I try my best to do the same, but my stomach protests loudly that the tea, even with several teaspoons of honey, is no substitute for a meal. Sipping the hot, sweet liquid, I try to ignore my stomach’s rumbling and scan my surroundings. My eyes light upon a maple chopping block sitting on a small metal table. Each leg is set in a cup of water to discourage the resident cockroach population from climbing up. *Ahimsa*, non-harming, is a fundamental Buddhist teaching and we try our best to live in harmony with all living creatures. I do find it a bit disconcerting, however, when several of the cockroaches eye my toothpaste greedily, when I’m trying to brush my teeth.

Between the cold and my empty stomach I decide my best option is to take a nap, especially since I’ve been up since morning ceremony at 4 a.m. So I retreat to my room in the basement.

Since I'm also trying to master the art of sleeping in a sitting position, supposedly a great aid to one's meditation, I climb onto the pillow I've arranged in one corner with a cinder block in front of me to discourage my legs from coming uncrossed while I sleep. I pull a sleeping bag

I do find it a bit disconcerting, however, when several of the cockroaches eye my toothpaste greedily, when I'm trying to brush my teeth.

around me for warmth and am asleep within moments, awaking in semidarkness to the sound of the Chinese gong which signals ten minutes

until the evening service. Given that both my legs are asleep and only beginning to tingle, it looks like I'll be late.

Once they are working again, I don my layperson's robe and sash and take the stairs two at a time, pausing at the top to enjoy the last of the evening light on the Golden Gate Bridge through the huge window at the back of the hall. A single band of wood, six inches wide, swoops down from one corner, looping in the middle to form a ship's porthole and then climbing to the far corner.

The gong sounds again, followed by three short notes from the higher pitched yen ching bell, and I turn to take my place at a bowing cushion behind the rows of nuns.



Painting by Yanik Davison

Renovate the Gate

Yanik Davison

A gate is the pathway which allows things to enter or exit. The mouth is the gateway for the body.

We eat food and inhale air. We open our mouths and speak words. Just as we choose what to eat, drink, and breathe, we also choose what words come forth.

I can recall watching a VHS tape from my childhood. It was a video documentation of my second birthday. I sat on my high chair and in front of me was one of those cafeteria trays with the different sections for all the various food groups. It was my birthday, so every single food slot was filled to the brim with shredded cheese. When I was a youngster I loved to eat meat as well. My grandparents used to call me the Meat Eater. Twenty years later I still had many of the same habits I had as a toddler, and I'd adopted more habits that were probably even worse than over-indulging in cheese.

I came to Ukiah a little over a year ago to join the California Conservation Corps. One of the

It was my birthday, so every single food slot was filled to the brim with shredded cheese.

things that attracted me to the Ukiah Center was the close proximity of the City of 10,000 Buddhas. When I had the opportunity to intern at CTTB as a landscaper, I hopped on it. I could immediately recognize that this would be a good



Yanik with this issue's cover art

place for me to cultivate. Since living here, I have begun to make healthier decisions regarding my life, and I find it rather easy to stick to a vegetarian diet. This has also proved good for my health. For me, this is definitely a time of renewal.

I am happy to be a part of this generous community, and I am working hard to cultivate my skills to better serve the city and the earth as a whole. So, just as the Mountain Gate is under renovation, so too am I.

Acorns and Oak Trees: Common Mind-Ground between Emerson, Chengguan, and Hegel

Lisa Liang and Brianna Morseth

The creation of a thousand forests is in one acorn.

—*Ralph Waldo Emerson*¹

Because they have no Selfhood, the large and the small can mutually contain each other. . . . Since the very small is very large, Mount Sumeru is contained in a mustard seed; and since the very large is the very small, the ocean is included in a hair.

—*Chengguan*²

[T]his new world is no more a complete actuality than is a new-born child; it is essential to bear this in mind. [...] When we wish to see an oak with its massive trunk and spreading branches and foliage, we are not content to be shown an acorn instead. So too, Science, the crown of a world of Spirit, is not complete in its beginnings. The onset of the new spirit is the product of a widespread upheaval in various forms of culture, the prize at the end of a complicated, tortuous path and of just as variegated and strenuous an effort. It is the whole which, having traversed its content in time and space, has returned into itself, and is the resultant *simple Notion* of the whole. But the actuality of this simple whole consists in those various shapes and forms which have become its moments, and which will now develop and take shape afresh, this time in their new element, in their newly acquired meaning.

—*Georg Wilhelm Friedrich Hegel*³

Taking shape afresh expresses the essence of renewal, yet we so often lack the patience to do so. In the same way that we usually feel discontent when we wish to see an oak and are shown an acorn instead, we wish to be handed the finished product or actualization of a potential's being without pausing to see and appreciate it as it is, already whole and complete, in the present. The acorn and the oak tree exist as a continuous, dynamic, flowing process. Without the acorn, there could be no growing of an oak. Once the oak tree has grown, it produces more acorns, which in turn grow into oaks. Thus the cycle begins anew.

¹ In Emerson's *Essays* (1993) on "History," p. 1

² Quoted in Chang (1972), p. 165

³ From paragraph 12 of Hegel's Preface to *Phenomenology of Spirit* (1977), p. 7

Likewise, each being was once an embryo while now, our physical form and consciousness have developed and matured. Yet the child that we were has not vanished into oblivion but developed into an ever-growing adult. Yes, we are *still* growing and maturing, never reaching a final stage of absolute completion beyond the completeness we already are. Within the adult remains the child, the embryo, just as within the thousand forests, within the oak, remains an acorn. Thus each individual has the infinite potential of becoming anew, for renewal—not reaching as if it were ever far, but reviving its full, already actualized potential, never abandoning its original nature.

Without that acorn falling to the ground, a thousand forests could not grow. Without a thousand forests, there would be no shade for forest dwellers. From a tiny acorn springs forth a thousand forests in ever-expanding dimensions. Anything majestic must necessarily start off somewhere, from small and humble origins. The thousand forests did not suddenly appear, manifesting spontaneously from the ether, without undergoing the long process of growth. The same applies to cultivation. One starts by planting wholesome seeds. To ensure that they grow and flourish into mature fruits, they must be nourished. Once mature, they have the potential to spread to new soil. Our nature, too, is fertile ground with infinite, immanent potential. We must begin by planting seeds and nurturing them in order for them to blossom and bear fruits.

Anything majestic must necessarily start off somewhere, from small and humble origins.

While Chengguan does not reference acorns and oak trees explicitly, a similar form of imagery, whereby the miniscule and the vast mutually contain one another, appears in his thought. Not only does this micro-macrocosmic imagery trace its origins to the *Avatamsaka Sūtra* (with which Chengguan, as the fourth Huayan patriarch, is most closely affiliated) but to the *Vimalakīrti Sūtra* as well. In the *Vimalakīrti Sūtra*, the small “sick room” in which rests Vimalakīrti, who has fallen ill, magically expands to accommodate thousands of beings as a means of illustrating the capacity of Bodhisattvas to fit an enormous mountain into a single mustard seed and channel the waters of the four great oceans into a single pore. So too does the entirety of a thousand forests enter into a single acorn.

When we can see the oak tree within the acorn and the acorn within the oak tree, we understand their non-dual nature. We are constantly reborn, constantly renewed, in each existential moment.

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A several of comments concerning Hamlet, Prince of Denmark

Justin Howe

1. The ghost and the man have the same name. Here we have a kind of foreshadowing of Dasein. We are ever in expectation of our own ghost. Nevermind some past malingering. The inelidable presentiment of our own demise is the ground of all presentation. That “time is out of joint” is the basic nature of temporality. Borges speaks of time as the arrow-straight labyrinth. (The enigma of this calling deepens as I age; yet, all the same, grows more clear. And how is such an infolding possible?, like the cochlear indwelling of the ear. Nevermind, nevermind.) To straighten out the arrow-straight? Hamlet’s task is time itself. Time is off its hinge. The door no longer swings. The comings and goings are disturbed. “Something is rotten in the state of Denmark” is not only a diagnosis of people. The *state* of Denmark is wrong. Propriety, the Chinese say, is conformation to Heaven and Earth. Heaven and Earth here understood as dynamic rhythmic processes. *The dance is out of step*. It’s a matter of synchrony.
2. Hamlet’s gotten ahold of something he shouldn’t have. He’s partially to blame. After all, he chased the ghost. But then, the ghost was first to appear. He pressed the ghost for answers; but the ghost demanded questions. Hamlet, like Oedipus, is outside the game. He’s broken the rules, or had them broken. He has supernatural knowledge. Yet he’s neither as guilty as Oedipus, nor as much the

victim. There is space, in the middle, for him to decide on his own responsibility, and grow equal to it. In any case, this question of forbidden knowledge seems to obsess the heritage both of the Greeks and of Abraham.

3. Hamlet, according to Nietzsche, is paralyzed by an excess of knowledge. Of the readings I have seen, only his puts its finger on this central fact. So many interpreters malign Hamlet, all too blandly, for cowardice, indecision, impotence, oversentimentality. In this they say nothing Hamlet does not say of himself. What must it say of them, then, that they charge the accused with everything he already acknowledges? A superficial “psychological” dissection. It touches nothing of the crux.

He pressed the ghost for
answers; but the ghost
demanded questions.

Shakespeare hasn’t hidden anything. He’s laid it all too plain for open eyes. The play begins with the ghost. *The ghost’s the thing*. . . . What is this ghost? A packet of knowledge disallowed. That we see the ghost before Hamlet is of utmost importance. We cannot dismiss him as mad. No, no. He is not mad. The guards, the salt of the earth, we common folk—the audience—we see the ghost. We see it first. It is most certainly real. Whether an agent of

Heaven or Hell, or some other power: this we cannot know. The provenance of this knowledge from beyond, this we cannot know; but *its origin beyond* is undeniable. That Hamlet speaks to the ghost alone is also of utmost

importance. This extraordinary knowledge cannot be shared. When fourteen enter the labyrinth, their misfortune is assured. As the lonely enters the labyrinth, outcomes tremble on the fulcrum.



Painting by Yanik Davison

4. What is this knowledge? The knowledge of a task.
5. What is this task? To set the kingdom straight. To level the ground again, so new shoots might grow. The play is a play of death and rebirth. I think of it so often as a comedy. *The Tragedy of Hamlet, Prince of Denmark*. It rings of melodrama in my ears. Its greatest joke is to be called a tragedy, I think. A tragedy is marked by the downfall of its flawed protagonist. MacBeth is a tragedy. Lear is a tragedy. *Never, never, never, never, never*. A comedy has a happy ending, usually a wedding. The wedding presages new life. I always imagine Hamlet going around with his pants on his head. *I could be bounded in a nutshell, and count myself a king of infinite space, were it not that I have bad dreams*. It ends in death, it's true, this play; but what follows on that death? The appearance of Fortinbras, promising renewal. In one of our language's sublimest lines, glad-sorrowing Horatio eulogizes the prince. "May flights of angels sing thee to thy rest." And straightaway, the drums; the kingdom has its rightful heir, not party to its pollution.
6. The task? The knowledge? T.S. Eliot offers a most curious comment. To the effect that, as a work of art, Hamlet is the grandest failure. Hamlet, he says, is far too big for his own play. The work of art, in a certain sense, must be self-sufficient. But Hamlet can't hold Hamlet. He shatters the page, leaps from the stage; the words cannot contain him. Eliot pays here Shakespeare the highest imaginable

The question is not to
live or to die, but to live
and to die, well or poorly.

compliment. This play is like a living thing. Its protagonist is alive. But a living thing is not a work of art. (A living thing might be a work of art, if it makes of itself a work of art; but the distinction stands as significant, especially for the self-cognizant artist. Understanding the appropriate boundaries of one's activity is indispensable.) "To be; or not to be." Shakespeare hasn't hidden anything. He's laid it all too plain for open eyes. Blandly, again, have ever so many readers understood only the surface of some of Hamlet's comments. That he mentions suicide does not make this a speech about suicide. Far from it. Suicide is the barest beginning of its meditation. Suicide is only the fatal equivalent of a lingering-in-the-world. The choice must be between such tepid pursuits and genuine embodiment. The question is not to live or to die, but to live *and* to die, well or poorly. To live well means to die well. To live poorly... well, one is never even alive enough to die. I will only point in the general direction, but—even to ask the question is already to elect to be; and, in its depth, real being depends on non-being, but not the non-being of a noncommitment, a bloodless resignation. What special knowledge have I, that disaccords with every seeming? The knowledge of my being. Which knowledge I can never share. Through whose eyes am I looking, when I wonder if I dream? Its through these eyes I'm looking. I suppose that you are there. What task prevails upon me, in the shock of superabundance? *Realize your being*. Do I dare?

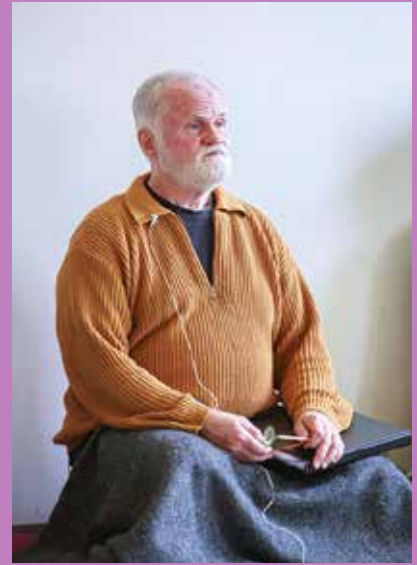
7. . . . *were it not that I have bad dreams.* It may not be the play's lynchpin-remark, but is perhaps its most revealing: "There are more things in heaven and earth, Horatio, than are dreamt of in your philosophy." Every work of art operates in this space of alterity. But Hamlet *is this space.*

Its construction or discovery is probably necessary for the task. *What dreams may come.* . . . The truth is, we don't know. Taking pause is no mistake. We might perhaps give ear to Hamlet's many hints about theater, art, and artifice at some future time.



Painting by Yanik Davison

April 2 to 4—3-Day Chan





What's Behind the Clouds? An Exegesis of Mind-Illumination

Lisa Liang

The sun is always shining. It is only covered by clouds. Water is always pure. It is only muddied by sediments. The sky is always clear. It is only obscured by mist. These are all metaphors for the mind.

The mind too is always shining bright, pure and clear. It is only obscured by defilements. Once the clouds clear, sediments removed and the mist evaporates, the pure substance can be seen. Just like the mirror reflecting the flower, and the water reflecting the moon.

When the mirror is clear of dust and the water is filtered, the reflection of the flower and moon

are clearly seen. Once the murkiness clears, our nature of infinite light manifests. None of the defilements are created or destroyed, only transformed.¹ A simple removal of them will give us a clearer reflection.

This process of renewal illuminates how it is not that the object of reflection does not *exist*, only that it is not *seen*. When cleared, it is as if looking at the world with a new pair of eyes, with clear and undistorted vision. Everything in the world becomes illuminated.

¹ See the First Law of Thermodynamics, which stipulates that energy can be neither created nor destroyed, only transformed.



Alone Together: A Jewel Net of Dharma Friends in Chan

Indrayani Ananda 親聖

Far away in the heavenly abode of the great god Indra, there is a wonderful net which has been hung by some cunning artificer in such a manner that it stretches out infinitely in all directions. In Accordance with the extravagant tastes of deities, the artificer has hung a single glittering jewel in each “eye” of the net, and since the net itself is infinite in dimension, the jewels are infinite in number. There hang the jewels, glittering like stars of the first magnitude, a wonderful sight to behold. If we now arbitrarily select one of these jewels for inspection and look closely at it, we will discover that in its polished surface there are reflected *all* the other jewels in the net, infinite in number. Not only that, but each of the jewels reflected in this one jewel is also reflecting all the other jewels, so that there is an infinite reflecting process occurring. The Hua-yen school has been fond of this image, mentioned many times in its literature, because it symbolizes a cosmos in which there is an infinitely repeated interrelationship among all the members of the cosmos. This relationship is said to be one of the simultaneous *mutual identity* and *mutual inter-causality* (Cook, 2).

This image came to mind when I was asked to reflect on my experience of the recent DRBU Chan retreat. This image reflects how deeply connected each of us are to each other and every other phenomenon. This is not merely a metaphysical proposition or speculation, but is a *direct, lived, and felt* experience. Not only do we

each have the same luminescent intrinsic nature, we reflect this nature with each other, *together*, very much like glittering jewels floating in space, as individual jewels that are infinitely intimately connected to every other jewel.

As many of the retreat participants have said, they felt a greater sense of connectedness with each other through the retreat. Allowing ourselves to be present with ourselves *and* each other renewed our hidden knowledge that we are fundamentally the same. Being truly present allows us to truly see others, to see into our net of interconnectedness. Even if we did not completely uncover the infinite glittering nature of our own minds, I believe that our retreat rekindled something deeply seated in the depths of our being, in heart and mind. As Marty said, when we are in chan we are alone together. We support each other in our cultivation while we each alone face ourselves. This is the greatest gift of spiritual community and friendship. With continuous cultivation in every moment, alone together, as an infinitely connected Dharma family that is brighter than the sun, I have complete faith that every one of us will attain the utmost right and perfect realization of the truth of who we are.

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Did I Miss Something?

Lauren Bausch

When I first moved, I noticed a little tree, shriveled by the searing summer sun. But knowing nothing of plants, I thought little of this ugly shrub, except that I would have removed it, had digging it up not required a lot of work. I never watered it or cared for it in any way. Still, with the spring rain and sun, the plant burst into bloom. A few days after I first saw purple, I approached the shrub for inspection. The blossoms were fragrant lilac, a much loved flower since my trip to Kyrgyzstan. With one bunch of near-wilted blooms, the flowers must have been there for at least a week before they caught my attention. Here was an unexpected treasure all along, but I did not know its potential. I take for granted what is most immediate, not recognizing it for what it is.

While I may not have a green thumb in the garden, I cultivate my mind. Like the lilac shrub bursting into bloom, my mind has an innate and boundless luminosity, which with the right conditions shines through. A similar principle applies both in cultivating the earth and in cultivating one's mind.

In the “Kasibhāradvājasutta” (Suttanipāta 1.4),¹ Bhāradvāja, a brāhmaṇa farmer, rebuked the Bhagavan who was on his alms round, saying, “I plow and sow. When I have plowed and sown, I eat. May you also, samaṇa, plow and sow. Plowing and sowing, may you eat.” The Bhagavan answered that he also plows and sows, and after he plows and sows he eats. To this

Bhāradvāja replied, “You claim to be a cultivator, but we do not see your plowing.” The Buddha explained to him (Sn 77-80²):

77. “Confidence is the seed. Asceticism is the rain. Wisdom (paññā) is my yoke and plow. Modesty is the plough-pole, the mind the yoke-tie. Mindfulness (sati) is my ploughshare and goad.
78. “Watchful of my body, watchful of my speech, restrained regarding food in the stomach, I make truth my weeding and gentleness my release.
79. “Vigor (viriya) is my foremost beast of burden, driving from bondage to security (yogakkhema).³ It goes on without retreating. Going wherever, one does not grieve.
80. “This plowing is thus plowed, which has as its fruit the deathless (amata). Having plowed this plowing, one is released from all suffering.”

The seeds are confidence. We learned in Ven. Bhikkhu Bodhi’s Abhidhamma class that saddhā, usually translated confidence or faith, is a universal beautiful mental factor (cetasika), meaning that it is always present in every beautiful citta.⁴ In cultivation this means that without trusting in the teaching, the teachers, and oneself, cultivation does not yield a beautiful citta. If one lacks confidence, the seeds planted in cultivation are unwholesome, plagued with confusion and doubt. This yields bad fruit. I have

learned the hard way that it makes a difference when I understand the teachings and strive diligently with complete trust. Experiencing beautiful cittas now will generate wholesome results in the future. When broken through states, fear, or injury, confidence needs to be restored. Otherwise the results yielded are not pretty.

Asceticism is the rain, a necessary condition for any plant. Practicing asceticism (tapas) literally means to heat one's body, but the austerities can take myriad forms, including meditation, recitation, and bowing. In this process, one repeatedly heats or smelts the impurities out. In sitting practice, karmic habituation is transformed by each act of not moving and abiding at ease when the urge to move or to mentally drift arises. In addition to smelting gold, this process may be compared to weeding to clear the field to grow select seeds intentionally. With consistent practice, patterns of habituation emerge, which become easier and easier to identify and let go.

I take for granted what is most immediate, not recognizing it for what it is.

The Bhagavan also emphasizes mindfulness and watching the body, speech, and mind. In observing one's actions, one has more control over what one does with the karma that arises and, as a result, what is replanted. Through mindfulness, one becomes familiar with the inner narrative without being mechanically involved in what arises. Mindfulness provides an opportunity to transform karmic energy. However, this practice is difficult for me to sustain with some mental states, especially ones that self-criticize, because it is so easy to lose the distance to observe the mind as if a third-party witness and instead hold onto what arises as "mine."

In the metaphorical domain of this teaching, uncultivated land is mental rigidity or stubbornness. This often refers to clinging to thoughts and views, but when sitting in chan, rigidity or attachment to past karma also manifests as pain. Letting go of the rigidity or attachment releases stuck energy and plants better seeds. The body tenses up as a result of holding onto karma that



arises, including holding onto or identifying with any discomfort. As Marty and Doug clarified, pain shows somewhere there is attachment to or identifying with what is “me” or “mine,” often due to not trusting the teaching and practice. If pain is created by not letting go, the way to relax and remove tension is to let go of what arises. I spent years fighting pain during meditation. In the past, the pain often won because, by resisting and dreading the discomfort, I reinforced it. My new mantra is to tell the pain that I don’t need it, and the sensation dissipates.

Perhaps the most important thing that I learned during the DRBU chan was that the disconnect I perceived to experience from others was probably, oddly enough, an acute alienation from my truest self. I had lost touch with my original mind, which had become covered over by fears of inadequacy and attachment to pain as a kind of identity with failure. While patience is essential, so too is having the proper method and restoring confidence in it. Here the role of a kalyāṇamitra is invaluable.

What are we doing when we cultivate? If language is any clue, the verb to cultivate in Sanskrit

and Pāli is the causative form of the verb to be (Sanskrit: √bhū). When we cultivate, we cause something to happen or develop by means of the mind and meditation. And what is cultivated? Looking again to the Suttanipāta, one should cultivate a boundless mind of loving kindness toward the entire world (Sn 150), a place of ease that causes joy (Sn 256), a mind that is one-pointed

... pain shows somewhere
there is attachment to or
identifying with what is
“me” or “mine,” ...

and well concentrated through the contemplation of the ugly (Sn 341), and the attributeless (Sn 342).⁵ Returning to the “Kasibhāradvājasutta,” through his cultivation, the Bhagavan reaped the fruit of the deathless, which points to the original mind that does not undergo birth and death. This mind is always present, though perhaps neglected like my lilac shrub. But through cultivation, we can uncover its full potential and enjoy unsurpassable fruit: tremendous joy, ease, no more suffering, and the wisdom to liberate others effectively.

1. *Suttanipāta*. Ed. Dines Anderson and Helmer Smith (London: Pali Text Society, 1948), 12–16.

2. 77. “*Saddhā bījaṃ, tapo vuṭṭhi, paññā me yuganaṅgalaṃ, hirī isā, mano yottaṃ, sati me phālapācanaṃ.*”

78. *Kāyagutto vacīgutto āhāre udare yato saccaṃ karomi niddānaṃ, soraccaṃ me pamocanaṃ,*

79. *viriyam me dhurakhorayhaṃ, yogakkhemādhivāhanaṃ gacchati anivattantaṃ, yattha gantvā na socati.*

80. *Evam esā kasī kaṭṭhā, sā hoti amatapphalā: etaṃ kasiṃ kasitvāna sabbadukkhā pamuccati” ti.* Ibid., 13–14.

3. This refers to a secure, easy, or comfortable state that is also called *nibbāna*: *yogakkhemādhivāhananti ettha yogehi khemattā “yogakkhemaṃ”ti nibbānaṃ vuccati* (Pj II, 150).

4. *A Comprehensive Manual of Abhidhamma: The Abhidhammattha Sangaha of Ācariya Anuruddha*. Ed. Bhikkhu Bodhi (Kandy: Buddhist Publication Society, 1993; repr. Onalaska, WA: BPS Pariyatti Edition, 2000), 85–6.

5. In the meditation called the *asubhānupassanā* or *asubhasaññā*, a person develops awareness of what is unattractive, namely the different kinds of corpses and the thirty-two parts of the body as described in the “*Satipaṭṭhāna Sutta*” (M 10).

Dramatis Personae

小青鳥

Etymology in Chinese is a different business than its counterpart in English. In English we ask, What is the root, and what are the modifiers? Greek and Latinate roots are especially sound foundations for the production of new words by the addition or substitution of affixes.

Chinese characters also have roots, called radicals. Latinate speaking, radix means “root,” and radical means “pertaining to the root,” so we’re not in entirely unfamiliar territory here. But these work differently in Chinese.

Chinese radicals have several related functions. Many of them are stand-alone characters; and even when they find their way into larger characters, they carry their meaning along with them. But why would we find one character in another?

Radicals are like logographic legos. They are combined in various permutations, with each other and with non-radical strokes or characters, to form new characters; and these new characters might be combined with radicals or other characters to form even more characters! Beauty on beauty accumulates in this coral reef of language. Through shafts of light and shadow, schools of poetry flit.

Now, even if a character is composed of several radicals, only one is in charge. A reader would use this radical to find the character in a dictionary. The meaning of the character is said to derive from or depend on this radical;

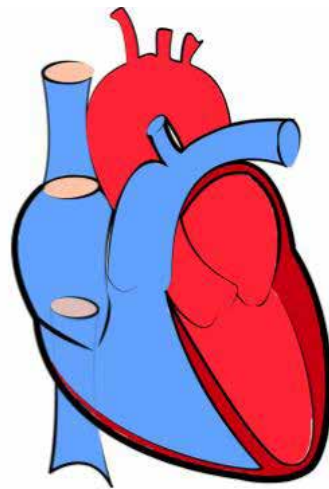
Beauty on beauty
accumulates in this
coral reef of language.



and usually the relationship between its meaning and the character’s is fairly straightforward. (See 慈 and 悲 below.) Even where it’s not—especially where it’s not!—the relationship between a character and its radical can be profoundly revealing.

Someone once thought this relationship significant enough to preserve in a character. How many since, in learning its image, have written its wisdom in the depths of their being? Asking a Chinese character to tell us its story is asking after its heritage. Exploration of Chinese etymology deepens my understanding of others and the world. In this, too, it is not unlike English-language etymology.

There are a mere two hundred fourteen classical radicals shared by the over fifty thousand Chinese characters in use. Several of these you’d get pretty familiar with just by browsing a newspaper. One of the most popular is xīn, “heart.”



Xīn is a bit of a miracle in my mind. Many of the earliest characters are pictographs, more or less literal renderings of their subject matter. To my eyes, in truth, few of them look anything like what they purport to be. But xīn is an anatomically exact depiction of the human heart! Take a look.

When xīn is by itself you'll see it like this: 心. Sometimes it shows up the same way as a component in a larger character. Consider, for example, 慈 and 悲, (cí and bēi,) “kindness” and “compassion.” But it's just as common to see xīn in its radical-only form 忄, standing tall on the left side of a character. Many Chinese radicals have one or more of these radical-only forms. Getting friendly with all of them is one of the chief joys of learning Chinese!

The character we're looking at today has the xīn radical. 悟, (wù,) “to realize, to awaken, to comprehend,” is a very important character in Chinese Buddhism. To awaken to True Suchness is—enlightenment! Our mad mind, like the wild Monkey King making a mess of Heaven, must one day be tamed and subdued; “to smash foolish emptiness,” like the Monkey King, we must “realize emptiness.” 悟空 (wù kōng, the Monkey King's name!)

The longer I spend with language, the more I learn how insufficient a definition is to the reality of a word. A definition is the barest description of how a word is used. But if we want to know what a word *is*, one way is to spend time with its daily usage; and another is to investigate its etymology. Where did the word come from? What karma does it carry? What lessons can we learn by listening to its (often strange) tale? This allows us to bridge time and space, speaking with those who spoke the language thousands of years ago, and whose life still hums and vibrates in its every syllable.

悟 is “to realize;” but what is it to realize, according to the Chinese? Characters are composed according to a variety of formation methods, the most common of which is “form and sound.” 悟 is a form and sound character: part of it roots the meaning (忄) while the other suggests the sound (吾, pronounced wú—the same syllable with a different tone.) Now, we could let the matter rest there, satisfied that “heart” tells us something about the deeper meaning of realization. But I, for one, won't.

Because even the sound character, as I see it, was not selected arbitrarily. There are other

characters that share the syllable “wu.” Why use this one? As it happens, 吾 is a stand-alone character with the meaning “I, me, myself,” and is also composed by the form and sound method. The radical 口 (kǒu,) “mouth,” gives the meaning; the character 五 (wǔ,) “five,” gives the sound. And again, I don’t think this is arbitrary. What we have here are embedded layers of sense that, when gradually unfolded, offer startling insight.

Let’s begin with 吾, the personal pronoun. Mouth gives the meaning because, according to many Chinese characters, the mouth is the origin of commands. It is the mouth that sets things in order. We see this in examples like 國 (guó,) “country,” which shows the country’s border, the weapons used to protect it, and the statesperson leading it; and 知 (zhī,) “to know,” which shows an arrow and a mouth. Knowing is to say where the arrow should be shot.

What is the mouth of 吾 organizing? Someone suggested to me it is the five senses. I think this is a wonderful understanding! Perhaps, in Buddhist terms, it is the five skandhas. The sense of self, then, is an amalgamation of all this varied information; the mouth “tells a story” about what is going on that interweaves these various realms, dynamically producing the self in the process.

Another way to think about it comes (funny enough) from English etymology. A word we use every day, probably without further thought, is “thing.” What is this all-purpose word really up to? You might be surprised to hear, as I was, that “thing” originally meant a decision-making council of one of the northern Germanic peoples. These were freely-assembling tribal confed-

eracies (like the Vajjians taught by the Buddha) who met to establish peaceful relations and resolve disputes in a proto-democratic fashion. Yet the English language carried this word into daily usage as its most generic description of an object. How curious! What this tells us is that an object is no single entity or fundamental unity but an agreement by consensus! In every object speaks a multitude of voices; but we normally hear only one. What wisdom there is in this little fact. . . .

I think perhaps 吾 is similar. The “self” is such a plurality of voices—five voices, ten voices, twenty, thirty, one hundred voices—that appears, outwardly, only to be one. Sometimes there is inner turmoil and conflict; sometimes there is general resolution. The diversity of needs nevertheless persists.

And here, I think, is the further wisdom of 悟. To realize, to awaken, is to bring the heart into the process of the self. Only this is the principle of genuine unification. Without the heart, the self is confusion and welter, placid though it temporarily be; but with the heart, the many voices find a guide, a sense, a purpose, and the foundations for real harmony. Awakening is just the bringing of the self back into contact with the heart. At some time it split off and got lost. It fell to fighting with itself and with others. Now it returns home. The heart has been waiting for it all along.

This happy return is the subject of a famous Chinese poem which we are only too proud to present to you in translation by one of our community members. I sincerely hope you enjoy it. (And please, notice 悟 at the start of the third line!)

A definition is the barest description of how a word is used.

歸去來辭

歸去來兮！田園將蕪胡不歸？
既自以心為形役，奚惆悵而獨悲？
悟已往之不諫，知來者之可追。
實迷途其未遠，覺今是而昨非。

—陶淵明

Homecoming

I'm going home, and why not? Someone has to weed the garden.
I'd let my body bully my heart. No use crying over spilled milk.
I made mistakes, I see that now, but I'm turning things around.
I haven't really gone so wrong. I'm doing the right thing today.

—Tao Yuanming



Painting by Bhikshuni Jin Run

Indrayani Ananda, 親聖: This poem was inspired by a moment of stillness while observing the sun's rays hitting the gentle rain in the evening. I was motivated to write the poem because professor Yihuan requested that students in our Chinese

class write poems that incorporate the favorite English nouns and adjectives of every student in the class. This activity renewed my appreciation of the poetic as it manifests in poetry and through the interconnectedness of my friends in class.

Adjectives:

Eternal Resplendent Patient Limpid
Fantabulous Easy Glittering

雨

*The glittering of the sun bouncing off of the sky's gentle water
...falling...
 ...flowing...
 ...from...
 ...heaven's feelings...
 Fantabulous!
 ...resplendent patient stillness...
 ...volumes of limpid blue
...Eternal beauty
 ...Easy sincerity
 ...Earth's tranquility
 ...Emanating serenity*

While the cool cat observes quietly...

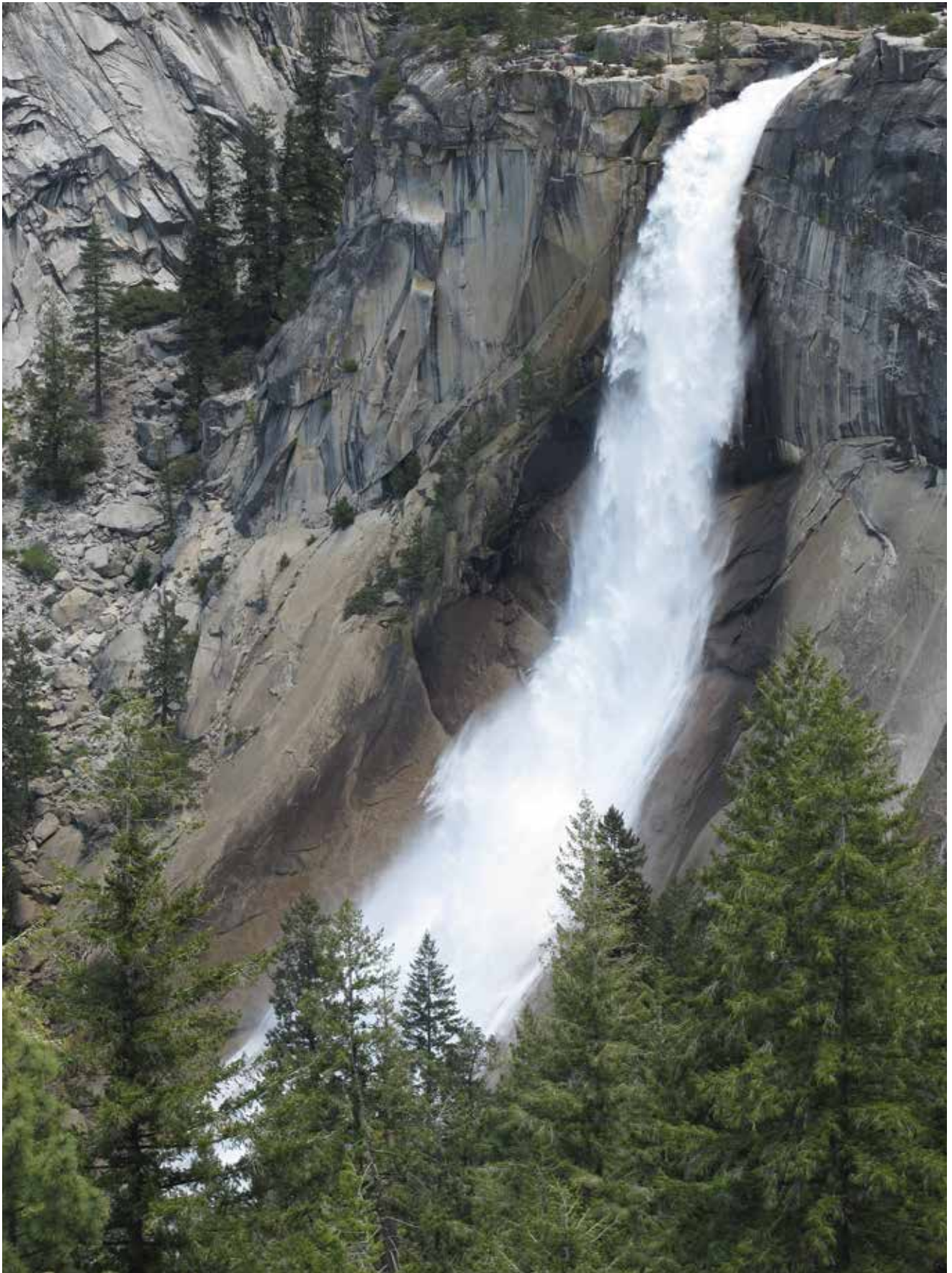
*Every drop merging with
 The ocean of compassion
 filling the heart
 for heaven
 earth
 sky
 children
 brothers
 sisters
 all beings...*

*All seeing
 Completely freeing
 Simply Being*

—Indrayani Ananda, 親聖

Oozing from his lower lip
he lets, (keenly glittering
eyeteeth notwithstanding,
“Fantabulous...” an easy
drawl. Talk about
a patient woman!
Come, resplendent sunlight, thrumming,
like the Venezualan cataract, in corduroy,
crashing, thundering down.
Sterling limpid yen in how
these old laminate tables,
uncushioned booth-benches
and breakfast bar yawn
along the manifold, thumb-
tacked to the crumbling
corkboard of Einstein space
by pertinent coffee cups,
perpetually re-poured.
An eternal exhaling,
in prevailing here,
discovers her poised
upon the cigarette smoke,
caryatinoid; and that
marble arm of his —
employed, at twelve
o’clock steadfastly
fixed, especially
to pilot the vintage
Chevrolet — amnesiac
over the booth-
back. The neon,
having digested this,
(with neither one quite venturing
wheresoever the other one is) grins,
incandescent, against
neglected silverware.

—Justin Howe



Photograph by Stephen Shoptaugh

The Venerable Master Hsuan Hua's Educational Vision

Ron Epstein

This essay is an attempt at summarizing information about the Venerable Master's own education and erudition, his contacts with the academic community, and his vision for Buddhist education.

One of the four main legacies of the Venerable Master Hsuan Hua, who is widely known as a pioneer in bringing Buddhism to the West and teaching it to Westerners, is his educational vision. He established Instilling Goodness Elementary School and Developing Virtue High School, Dharma Realm Buddhist University, and encouraged his monastic disciples to obtain higher educational degrees. He envisioned a network of Buddhist educational institutions that would be equivalent in their scope to what the Catholics had accomplished in this field. He urged monastics to become teachers in the Buddhist schools and in the university in ways that would make their teaching endeavors part of their daily self-cultivation on the Bodhisattva Path. In so doing, he advocated making monastics approachable, wholesome, and personal mentors and role models for students.

In addition to teaching the standard academic subjects, he emphasized instilling students with moral foundations that included not only the Buddhist ethical tradition, but also the Chinese Confucian tradition and other compatible sources from a wide range of cultures, both from the East and the West. He advocated moral teaching beginning with respect for parents and the honoring of elders as a foundation for all social relationships later in life.

Although the Venerable Master Hsuan Hua only had two and a half years of formal education, his deep learning was evident to many. Over the years many well-known scholars paid their respects to the Venerable Master. Among them were the following: Paul Cardinal Yubin, Catholic cardinal of Nanjing and founder of Furen University in Taiwan; Prof. John B. Tsu, advisor to four American presidents; Prof. Chang-Lin Tien, chancellor of the University of California at Berkeley from 1990-97; renowned neo-Confucian scholar Prof. Lifu Chen; Prof. Yeh Chia-ying, Prof. David T. Kearns, Deputy Secretary of the *U.S. Department of Education* (1991-1993), Dr. Steve Pappas, senior policy advisor for the Bureau of Postsecondary Education at the U.S. Department of Education, Prof. David Ruegg, Prof. Jacob Needleman, Prof. Edward Conze, Prof. Lewis Lancaster, Prof. P. Jaini, Prof. Nancy Lethcoe, Prof. Henry Rosemont Jr., Prof. William Herbrechtsmeier, Prof. Stephen Jenkins, and Prof. Mary I. Bockover. The Master was frequently invited to lecture at various universities, including Stanford University, University of California at Berkeley, University of California at Davis, UCLA, University of Washington, University of Oregon, University of British Columbia, University of Hawaii, and San Francisco State University.

The Venerable Master balanced respect for education and educators with a healthy disdain for those within the profession with outsized academic egos, who spewed self-serving academic fabrications, or who had serious moral failings. He said:

[Some] professors also bicker and compete, each trying to outdo the other by setting up a strange and unusual style. They curry the favor of their students, encourage partisanship, and engage in mutual attacks and slander. They fail to embody the spirit of the righteousness of the Way. Their constant competition for power and profit is a major reason for the deterioration of social mores.

Despite the wide range of adults—from professors to politicians, from electricians to doctors, from students to realtors, who came to

. . . we can learn from little children, because they are much more wholesomely connected with the ‘loving compassionate energy’ than most adults are.

study with the Venerable Master, I found watching him interact with little children, particularly before they were of school age, most interesting. He was usually able to teach them much more directly than adults. That is, he was able to make them aware of their wrong views about their relation to themselves and others much more easily, because they had not developed so many ego defense layers and habit structures. A corollary of that insight is that the usual default view of adults as wise and experienced teachers for children is flawed in that it leaves out the extent that we can learn from little children, because they are much more wholesomely connected with the ‘loving compassionate energy’ than most adults are.

However much the Venerable Master learned in his own studies, he shared it with others.

At the age of fifteen, the Venerable Master went to school for the first time, and when he was sixteen, he started lecturing on the Buddhist Sutras to help those who wanted to learn the Buddha’s teachings but were illiterate. He was not only diligent and focused but possessed a photographic memory, and so he had already been able to memorize the Four Books and the Five Classics of the Confucian tradition. He had also studied traditional Chinese medicine, astrology, divination, physiognomy, and the scriptures of the great religions. When he was seventeen, he established a free school, in which, as the lone teacher, he taught some thirty impoverished children and adults. At the age of eighteen, after only two and a half years of schooling, he left school to care for his terminally ill mother.

After he was fully ordained as a monastic, he availed himself of every opportunity for further study. He attended the Sutra lectures of eminent Dharma masters, and when he was at Nanhua Monastery, he took time out from his monastic duties to read the entire Buddhist canon (*tripitaka*). Early in his teaching career in the West, he gave daily or weekly classes that included calligraphy, matched couplets, Buddhist biography, his *Water and Mirror* essays, and Chinese medicine in addition to his daily, sometimes twice-daily, Sutra lectures. He also directed his disciples to teach various language classes at his monastery, including Chinese, English, Japanese, French and Spanish.

Activating the Emergent Abilities of One's Own Inner Wisdom

While teaching at the City of Ten Thousand Buddhas, he developed unique and innovative methods of exploring the Sutras, which he called 'activating the emergent abilities of one's own inner wisdom' (*zhuguan zhineng tuidong li* 主觀智能推動力). This method involves intense student participation that combines explaining the meaning of the sutras with constructive criticism from fellow students and the teacher. It discourages relying on previously prepared notes and materials which are then used to present a purely intellectual understanding that is based on the views of those aspects of our constructed sense of self that crave for a self-image of being a superior student, one who understands Buddhist teachings, an image that will meet with teacher approval. It encourages the students to use their own inherent wisdom to understand the text, rather than relying exclusively on the teachings and commentaries of others. When the Master put this method into use, he ensured participation of the entire assembly by putting the names of those regularly present on sticks much like those traditionally used in temples for fortune-telling (*chou qian* 抽籤). He then drew lots for people to get up and explain the sutra text for that particular day. Thus he was able to draw most of the audience into active participation. He explained this special methodology in great detail:

Using this method, everyone can express his or her personal insights, voice what is in his or her heart and reveal his or her wisdom.... Today every one's lecturing has its own strength and shortcomings; you

should learn from each other's strengths to make up your weaknesses. This is a method of complementing each other as equals. If you feel what you spoke is reasonable, you should encourage yourself to make more progress; If your talk is not as good as others, you may adopt the strengths of others to overcome your own weaknesses. This is the uplifting spirit for learning. Never be complacent, boastful

Never retreat when confronted with hardships, otherwise, you will never understand what Buddhism is all about.

or proud; otherwise, you set up obstacles to on the Path, so you should benefit extensively from sharing of ideas, take everyone's wisdom as your own wisdom, and take everyone's insights as your own insight. The fact that one person can hear so many people sharing [the fruits of] their own inherent wisdom is a method unprecedented in ancient times and in the present, but we cannot be sure about the future.

On another occasion the Master said:

This is an aspect of me that you should inquire about. You should know how I ordinarily teach people. The method I use is having each person be both student and teacher for every other person. Whoever has wisdom is the teacher. Whoever lacks a little bit of understanding is the student. And so it is that [we can learn] together [in

this way], holding to firm understandings and fixing the places where the understandings are inadequate. This is also a kind of ethics, a vision based on integrity on the spiritual Path (*daodeguan* 道德觀). We aid each other, we help to bring to light each other's mistakes, and together we take a careful look at them and wipe them away. The name that I have given to this method of combining teaching and learning is 'activating the emergent abilities of one's own inner wisdom'.

'Activating the emergent abilities of one's own inner wisdom' is an unprecedented way of explaining the Buddha's teachings, but that does not mean it is unsurpassable. Based on this methodology, everyone can express their opinions, disclose their inmost feelings, and reveal their wisdom. I have listened to many of you convey your knowledge of the Dharma. Although I would not say that I gained a huge benefit, but what I did receive was not insignificant. As your teacher every day for over ten years, I explained the dharmas in the sutras for you. Now I am not only your student, but also a kindergartener, learning from each of you. This is truly inconceivable! However, you cannot succeed in wearing two hats, one of a teacher and of a student, if you think of yourself as having a special status identity of being a teacher. All of you should pay attention to this.

The Venerable Master went on to explain:

When you explore Buddhism, you should aim to excel and develop the very best of

yourself day after day. Never retreat when confronted with hardships, otherwise, you will never understand what Buddhism is all about. Therefore, all of you will have a chance to explain the Buddha's teachings and have an open dialogue. An open dialogue means that you do not flatter one another or put someone on the pedestal; that would not help you understand the true principles of Buddhism. You are here simply to speak the truth and base your words on true principles; be concise when you speak, and do not go around in circles like fancy embroidery (繡花長葉 lit. "to embroider a flower with long leaves"). Just explain clearly the true principles of the Sutra; that will suffice.

He also went into considerable detail about the arrangements at the evening sutra lectures at the City of Ten Thousand Buddhas:

After everyone has finished, the men and the women side each will select a representative to give an overall critique. The nature of the critiques should not be malicious but well intentioned with constructive discussions. People are welcome to point out the mistakes in the talks, so that you can polish and refine them through exchanging views as well as learning from each other. It is because the observer sees clearer than the participant does. However, you must be direct and straight to the point, and stay away from flattery.

In addition, you can speak up if you feel the critique was unreasonable, not to argue, but to pinpoint the mistakes spot

on. This is the only way to smelt pure gold in a great furnace. It is like fighting your way out of the Wooden Men Alley in the Shaolin Temple. You are developing genuine skills (*gongfu* 功夫) in the Alley and if you fail, you have to start all over again. If you prevail, you may sail smoothly in fair wind, breaking through turbulence and propagate the Buddhadharma. This is an excellent methodology and can crush your attachment to the self. Do not be embarrassed when people criticize you, or worry you might hurt someone's feeling if you point out his or her shortcomings. You have to be absolutely honest and straightforward, never leave room for the tiniest speck of ambiguity or pretense.

The Venerable Master felt that this particular methodology of exploring the meaning of the sutras was particularly suited to the democratic West. He said:

I believe that since ancient times there has never been such a style of discourse on the Buddha's teachings. You are pioneering this new methodological framework in America. To propagate the Buddhadharma in this democratic country, you have to speak your mind with sincerity. Always speak the truth even if your life is in peril, your words should withstand floods, fires, and wars. Do not utter phony words or flatter someone hoping for their favoritism. I speak the truth. Even if you were to kill me, it would not matter, and I would not care....Embrace this kind of spirit in your discourse. Have no fear of the future or the

past; otherwise, you will not understand the Buddha dharma....

Basically this style of ours for discoursing on the sutras is quite natural. The wise ones see wisdom, the benevolent ones see benevolence, the keen ones see keenness, and the simple-minded ones see simplicity. Everyone possesses their own fine qualities, and the principles they discuss are not at all the same. As if to smelt pure gold in a big furnace, you gather and ponder upon everyone's wisdom and share the benefits for all. In this way, those who lack wisdom will become wise. Why? As their opportunity to learn increases, their wisdom will gradually develop. Here, according to logic and truth, everyone overcomes their shortcomings by learning from each other's strong points, very soon, you will penetrate the essence of sutras and have wisdom like the ocean. And since your wisdom is like the ocean, you can resolve all your problems (*ying ren er jie* 迎刃而解, lit. "splits when it meets the knife's edge"). You can discern things for what they really are; when things arise, you accord, after their passing, you return to stillness, in the same way a mirror merely reflects. This is very important in terms of investigating the Buddhadharma.

The Importance of Mental Purity

The Venerable Master Hsuan Hua also emphasized the importance of teaching students to cherish their natural purity, both in body and mind. True purity of mind is characterized by unselfishness, empathy, and the absence of

the obscuring covers of the fundamental mental afflictions, such as unnatural cravings and desires, deep and uncontrollable anger, and arrogant preoccupation with one's own needs and desires. Purity of body means a body that is properly integrated with the mind, is not defiled by unhealthy substances, is nurtured and exercised in a wholesome manner, and not subject to unhealthy and developmentally untimely desires and sexual outflows. That natural purity is not only important for one's own personal develop-

To propagate the Buddhadharma in this democratic country, you have to speak your mind with sincerity.

ment but for one's social effectiveness in making the world a better place.

The basic pattern here is as follows: distorted mental activity (*wang xiang* 妄想) leads to wrong speech and then wrong actions. Clear and pure mental activity leads to right speech and right actions. The Venerable Master Hsuan Hua suggested that in many contexts we could translate the Chinese characters *wang xiang* 妄想, which refer to cognitive activities that are fundamentally flawed and distorted by wrong views of self, as 'polluted thoughts.' Using his translation, we might then say that internal mental pollution leads to an individual's speech and actions being polluted, which then leads to their social interactions being polluted, which then leads to environmental pollution, which finally leads to pollution of the entire fabric of society and the natural environment

of the entire planet. In other words, we live on a planet that we have mistreated and badly polluted. That pollution comes from the polluted minds of the polluters. What is special about our period of time is that our polluted thoughts are magnified in their effects many times over by the advances of technology and by the sheer number of people on the planet with polluted thoughts. Yet to the extent that we can keep our minds from being polluted by unwholesome thoughts and emotions and to lessen that pollution in other minds, we not only make progress on our own spiritual Path, but we also make the job of repairing the planetary damage, both social and natural, much easier.

Educational Institutions in DRBA

The Master felt that one of the historical weaknesses of Buddhism in China in the modern period was that it did not give high priority to education and failed to develop a widespread network of Buddhist schools and universities. In order to begin to remedy that situation in the West, the Venerable Master founded primary and secondary schools, Dharma Realm Buddhist University, and established financial aid programs to support needy and deserving students. Eschewing publicity, he also personally gave money to needy students to help them further their education.

He counseled that in elementary school children should be taught filial respect, in secondary school, love of country and loyalty to it, and at the university level students should learn not only professional skills but a sense of personal responsibility for improving the world they live in. He balanced tradition with educational

innovation. As we have already seen above, he pioneered in the development of each individual's inherent wisdom, what he called 'activating the emergent abilities of one's own inner wisdom', and he was always ready to employ new ways of teaching. For example, he wrote several songs in English himself and encouraged his disciples to use that medium for teaching the Dharma. To give another example, he also used Western artistic materials to paint Buddhist subjects in his own unique style.

Buddhist Universities and Seminaries

The great Buddhist universities of ancient India did not resemble contemporary universities. They were primarily postgraduate institutions for people who were already quite advanced in their studies. There was no university tradition in China before the model of the modern university was imported from the West via Japan. Because of the vicissitudes of Buddhism in China, we have to go to the pre-1850s, perhaps even to the pre-Emperor Qianlong period or before, to find a reasonably intact model of Buddhist education. Buddhist seminaries (*fó xue yuán* 佛學院) are a relatively recent development in the Chinese Buddhist world, dating only to the early 20th century. Two of the earliest were founded by Dharma Master Taixu: the Wuchang Buddhist Seminary in 1922 and the Minnan Buddhist Academy at Nanputuo Monastery in Xiamen (Amoy) in 1925. They were part of Taixu's attempt to Westernize Buddhism and to improve Buddhist education based on his understanding of Western educational models.

Although some of Taixu's ideas eventually found acceptance, many of the senior monastic

teachers of Dharma in China at that time were highly critical of him and his reforms. They feared that the new model would impede the traditional in-depth study and practice of the Dharma and lead to broad but overly superficial knowledge, with an adequate links to practice under the supervision of seasoned Dharma teachers. Yet because most of the influential senior Dharma masters in Taiwan in the 20th century were in the lineage of Taixu, including Dharma Masters Yin Shun, Xing Yun, Sheng Yan, Zheng Yan, the model has become popular there. On the Chinese mainland, the China Buddhist Association also eventually adopted the model as well and, with the approval of the central government, mandated its spread on the Chinese mainland.

A Vision of Buddhist Education Worldwide

The Venerable Master Hsuan Hua often stated his admiration for the breadth, structure and effectiveness of the extensive Catholic network of schools and universities in bringing affordable education to the masses. He also suggested that Chinese Buddhists had made a serious mistake by removing educational requirements for monastic ordination and by not establishing a broad network of Buddhist schools. From the Tang dynasty, strict educational requirements had been imposed by the Chinese government for entrance into the monastic community. Such requirements were the norm, though sometimes subject to political corruption [note on the sale of the monastic certificates beginning in the Sung dynasty] until they were abolished by the Qing dynasty's so-called Buddhist emperor Qianlong.

He did so in an attempt to weaken the political power of the monastic community by abolishing educational requirements for ordination.. Thereafter, uneducated monastic community members were often looked down upon by the educated classes in China.

Although the monastic communities in most Buddhist countries have traditionally included elites of highly educated Buddhist monks, higher education has usually not been the norm for the large majority of monastics. In many Buddhist countries, including China, during certain historical periods, monastics have also been looked down upon by educated elites as being ignorant and uneducated. In contemporary mainland China most of the young monks in the Buddhist academies are young peasants with very little education, although this situation is rapidly changing and more and more university educated young people are entering the Sangha.

Nonetheless, most Buddhist monastic institutions have been slow to recognize the increasing importance of the modern secular university and to develop policies regarding appropriate ways in which monastics can and should avail themselves of modern higher education. Yet without relevant ethical guidelines for the participation of monks and nuns in higher education, ethically questionable situations can arise. For instance in China today, since the government collects most of the fees for monastery admission, abbots of famous monasteries are sometimes subject to governmental pressure to get MBAs or other business training, so that they can run their monasteries more efficiently and profitably.

In the context of the modern history of Buddhism in China, an important and radical transition is now taking place as a mostly illiterate monastic community is being transformed into an educated monastic community. The Venerable Master Hsuan Hua once remarked that in the West, without Ph.D. degrees, monastics were unlikely to have a significant influence on the mainstream social understanding and development of Buddhism in the United States. The Master suggested that if his disciples really want to be effective in spreading the Right Dharma in the West, graduation from a four year college or university should be a prerequisite for going forth from the home-life and joining the Dharma Realm Buddhist Association monastic community. He also said that if monastic community members obtained Ph.D.s, they would be in a much stronger position to influence the course of Buddhism in this country.

The Path Ahead

In the years since the Venerable Master's nirvana, the DRBA community continues to make significant progress towards the realization of the his educational vision: its Buddhist elementary and secondary schools are flourishing, new accredited degree programs in DRBU for both Sangha and laity are being developed, and experiment are under way in the cutting edge use of appropriate technology to teach the Dharma worldwide in ways that reflect the Venerable Master's spirit and special methodology.



Photograph by Meina Co

Unity in Plurality: Ecological Reciprocity in Early Daoism, Whitehead, and the Avataṃsaka Sūtra

Lisa Liang and Brianna Morseth

My body encompasses each and every land,
As well as the Buddhas dwelling therein.
Contemplate my every pore:
I'll now show you the Buddhas' realm.

*(Avataṃsaka Sūtra, Chapter 4)*¹

In the spirit of renewal, this short passage contains profound meaning, an apt demonstration of the capacity of the seemingly small (e.g., a seed, four lines) to contain the immense (e.g., a cosmic wilderness, deep wisdom). This relationship of containment further extends into the realm of ecological reciprocity. On one hand, just as an acorn and oak forest mutually contain one another, so too does each individual contain the community, and in turn, the community contains and is co-responsible for its individual members. On another hand, the individual contains the entire ecosystem, which in turn is co-responsible for each individual, human and non-human. The exchange of collective cultivation between individuals, communities, and ecosystems is what moves Heaven and Earth.

One could say that at the tip of each peacock feather is a vastly microscopic world beyond ordinary perception. As Zhuangzi articulates, “If we know that heaven and earth are tiny grains and the tip of a hair is a range of mountains, then we have perceived the law of difference.”² Likewise, the Buddha Hall at the City of Ten Thousand Buddhas contains 10,000 Buddhas, each of which contains a hair from Master Hua. Each hair, in a sense, contains Master Hua himself. The *Avataṃsaka Sūtra* also recognizes relatedness within the distinct: “They [Buddha lands] are each unique, like the interstices of Indra’s net.”³ One and many interpenetrate. Even in recent times, Whitehead reflects, “We are in the world and the world is in us”⁴ and “interconnections and individual characters constitute the universe.”⁵ As such, each of the myriad phenomena has its own peculiar singularity yet still interacts reciprocally in a dynamic web of interconnected processes. The Buddha Hall contains the very community that sustains it, both here and now as well as across multiple generations extending through time and space. The very air we breathe contains the historical Buddha himself in the form

¹ Translation by Buddhist Text Translation Society.

² *Zhuangzi: Basic Writings*. Trans. Burton Watson. New York: Columbia University Press, 2003. p.102

³ Translation by Buddhist Text Translation Society, Chapter 4.

⁴ Whitehead, Alfred North. *Nature and Life*. New York: Greenwood Press, 1968. p.42

⁵ *Ibid.* p.25.

of carbon atoms from over two millennia ago. Even a peacock's dried dung contains infinite realms of microbial life and nourishes the soil that grows the food we eat.

We inevitably find ourselves living within nature. Deep ecology, a fruitful environmental movement with deep philosophical roots, proposes that all life is fundamentally equal, that human life (often assumed to be superior) is only one part of a vast ecosystem that sustains and must be sustained by all. Similarly, the Daoist approach to ecology requires an embodied receptivity to the myriad phenomena, a wholehearted responsiveness that includes all and excludes none. Daoism recognizes phenomena as dynamic processes: "Decay, growth, fullness, and emptiness end and then begin again."⁶ This resembles the process philosophy espoused by Whitehead, who explains, "Nature is a theater for the interrelations of activities. All things change, the activities and their interrelations."⁷ He elaborates: "each actual entity is itself only describable as an organic process. It repeats in microcosm what the universe is in macrocosm.[...] Thus each actual entity, although complete so far as concerns its microscopic process, is yet incomplete by reason of its objective inclusion of the macroscopic process."⁸ Indeed, what we often presume to be entities are in actuality microcosmic processes in which the whole universe or macrocosm is contained. Zhuangzi states, "Emptiness, stillness, limpidity, silence, inaction are the root of the ten thousand things"⁹ and "All the hundred creatures that flourish are born out of dust and return to dust[...] the ten thousand things one by one will return to the root"¹⁰ while *Dao De Jing 16* declares, "All things come into being, And I see thereby their return. All things flourish, But each one returns to its root. This return to its root means tranquillity."¹¹ Here tranquillity can be interpreted to imply harmony between the one and many, between the universal principle, Dao, or root and the myriad phenomena. To care for the universe is to care for the myriad phenomena encompassed therein.

Just as the nature of earth is one
While beings each live separately,
And the earth has no thought of oneness or difference,
So is the truth of all Buddhas.

(*Avatamsaka Sūtra*, Chapter Ten)¹²

A natural reverence for nature arises from the realization that all phenomena are originally of one nature, a whole divided into myriad parts that include all processes. For Whitehead, "Nature is divisible

6 *Zhuangzi: Basic Writings*, p.104

7 *Nature and Life*. p.15

8 Whitehead, Alfred North. *Process and Reality*. New York: Macmillan, 1957. p.215

9 *The Complete Works of Zhuangzi*. Trans. Burton Watson. New York: Columbia University Press, 2013. p.99

10 *Ibid.* p.79

11 *A Source Book in Chinese Philosophy*. Trans. Wing-Tsit Chan. New Jersey: Princeton University Press. p.147

12 *The Flower Ornament Scripture: A Translation of the Avatamsaka Sūtra*. Trans. Thomas Cleary. Boston: Shambhala Publication, 1993. p.302.

and thus extensive.”¹³ Out of primordial unity springs forth the processes of disintegration and reintegration, like the Dao which births the 10,000 phenomena, which in turn fold back into the Dao. *The Dao De Jing* 42 describes this process: “Tao produced the One. The One produced the two. The two produced the three. And the three produced the ten thousand things” [“道生一，一生二，二生三，三生萬物”].¹⁴ Whitehead also writes of one extensive whole that is nonetheless divisible into sporadically different parts. He declares, “many count as one, and are subject to indefinite possibilities of division into such multifold unities”¹⁵ and “On one side, the one becomes many; and on the other side, the many become one.”¹⁶ From this arises the realization that harmony, whether between individuals in a community or members of an ecosystem, is actualized through the simultaneous processes of unification into wholeness and preservation of uniqueness. This process is what Whitehead introduced as “unity of body with the environment.”¹⁷ Only insofar as there is unity between the one and the many is there any reciprocity of support for the coexistence of manifold processes at once. If we do not support the natural environment, it will cease to support us. Thus, Whitehead maintains that “all these functionings of Nature influence each other, require each other, and lead on to each other.”¹⁸

And just as water is uniform
 Yet differs in shape according to the vessel.
 So is the Buddhas’ field of blessings:
 It differs only due to beings’ minds.
 (*Avatamsaka Sūtra*, Chapter Ten)¹⁹

In community, each being’s mind and scope of perspective may either limit or enhance one’s life-world,²⁰ the world of lived experience. Zhuangzi illustrates perspectival limitation on several occasions: “The morning mushroom knows nothing of twilight and dawn; the summer cicada knows nothing of spring and autumn.”²¹ Humans too are limited by the scope of their perspective in terms of being confined by their own subjective, finite nature. We may think that a human lifespan is long when one lives to 100 years old (indeed, Master Hsu Yun was reported to live to the age of 119), yet the lifespan of a human is relatively short compared to that of the California redwoods or the Bodhi tree, whose lifespans exceed two thousand years. Whitehead expounds, “In a certain sense,

¹³ *Nature and Life*. p.15

¹⁴ *A Source Book in Chinese Philosophy*. p.160

¹⁵ *Process and Reality*. p.112

¹⁶ *Ibid.* p.167

¹⁷ *Nature and Life*. p.38

¹⁸ *Ibid.* p.33

¹⁹ *The Flower Ornament Scripture: A Translation of the Avatamsaka Sūtra*. p.304.

²⁰ Life-world refers to the mutual co-experiencing and co-inhabiting of the world by a community of individuals whose intersubjectivity, or relationality, constitutes a shared world.

²¹ *Zhuangzi: Basic Writings*. p.24

everything is everywhere at all times. For every location involves an aspect of itself in every other location. Thus, every spatiotemporal standpoint mirrors the world.”²² Indeed, there is not a single thing that does not interpenetrate the whole. The *Avataṃsaka Sūtra* poetically describes, “In each and every dust mote are infinite bodies/ With cloudlike transformations pervading everywhere.”²³ Restricting oneself to the perspective that an object’s position is confined to a single locus runs counter to the process-oriented notion of locality as diffused everywhere.

Further illustrating the limits of perspective is the parable of the frog in the well, to which Zhuangzi responds, “You can’t discuss the ocean with a well frog—he’s limited by the space he lives in. You can’t discuss ice with a summer insect—he’s bound to a single season.”²⁴ Following from this, Zhuangzi states, “If from the standpoint of the minute we look at what is large, we cannot see to the end. If from the standpoint of what is large we look at what is minute, we cannot distinguish it clearly.”²⁵ If we contemplate the small with a broad focus, we are limited to the larger perspective and neglect the miniscule. If we contemplate the large with a narrow focus (confined to a minute perspective), then we are limited to the minute and neglect the bigger picture. Zhuangzi adds, “Therefore great wisdom observes both far and near, and for that reason recognizes small without considering it paltry, recognizes large without considering it unwieldy, for it knows that there is no end to the weighing of things.”²⁶ Two thousand years later, Whitehead echoes this sentiment: “There is no absolute standard of magnitude. Any term in this progression is large compared to its predecessor and is small compared to its successor.”²⁷ To both Zhuangzi and Whitehead, even the smallest of things have their own worth. Small and large are subjective interpretations that make sense only contextually. Even the area encompassed by the great oceans, the space between Heaven and Earth, is on the scale of a single anthill in a vast marsh.²⁸ In a single tomato are myriad photons from hours of sunlight, gallons of fresh water from rain and reservoirs, not to mention several billion years’ worth of earth’s ground nutrients that contain the chemical energy of incalculable forms of life.

Just as the earth is one
Yet produces sprouts according to the seeds
Without partiality toward any of them,
So is the Buddha’s field of blessings.
(*Avataṃsaka Sūtra*, Chapter Ten)²⁹

22 Whitehead, Alfred North. *Science and the Modern World*. Cambridge University Press, 1925. p.91

23 Translation by Buddhist Text Translation Society, Chapter 4.

24 *Zhuangzi: Basic Writings*. p. 98

25 *Ibid.* p.100

26 *Ibid.* p.99

27 *Nature and Life*. p.16

28 *Zhuangzi: Basic Writings*. p.98–99

29 *The Flower Ornament Scripture: A Translation of the Avataṃsaka Sūtra*. p.303.

Nature has its own intrinsic value. As already suggested, according to Zhuangzi, humans must recognize that they are a part of nature in relation to the totality of the universe. He says, “When we refer to the things of creation, we speak of them as numbering ten thousand—and man is only one of them.”³⁰ Humankind comprises but a fraction of the ten thousand things, neither superior nor inferior to them. Consistent with this, Whitehead notes, “Our knowledge of the body places it as a complex unity of happenings within the larger field of Nature”³¹ while “the body is merely one society of functionings within the universal society of the world.”³² When acting against nature and treating its fruits as byproducts of human effort, then one works *against* one’s self-nature, the spontaneity-of-being-so (自然). Doing so is self-destructive and sows the seeds of disharmony. The harvest we reap will be limited by the coercion we impose upon phenomena as they are, by exerting effort to alter their natural course. Zhuangzi thus advises a life of non-interference, retiring from the bustle of activity “to a life of idle wandering[...]among the recluses of the rivers and seas, the hills and forests.”³³ This parallels the non-interference arising out of the realization of mutual interpenetration spoken of by Huayan patriarchs such as Dushun in “On the Meditation of Dharmadhātu” or the *Avatamsaka Sūtra*, which states: “Thus the measureless enter the one,/ Yet the separate entities do not mix.”³⁴ Coexisting yet not interfering, the many retain their individual characters while abiding together in non-coercive harmony. There is no need to shape nature to suit our needs. Together, all may rest: “Resting, they may be empty; empty, they may be full; and fullness is completion. Empty, they may be still; still, they may move[...]Still, they may rest in inaction.”³⁵

From all this, one may arrive at a greater appreciation for the overlapping streams of thought conveyed by these various approaches to ecological reciprocity. As the *Dao De Jing 8* maintains, “The highest good is like water. Water give life to the ten thousand things and does not strive. It flows in places men reject and so is like the Tao.”³⁶ Being in the world, with the world, for the world allows for a realization of the dynamic interdependence between self and nature without privileging either over the other. Each of these texts highlights the unity *in* plurality. Harmony is necessarily relational, which at times may be chaotic. Yet the chaotic need not interfere with harmony. As Whitehead writes, “the right chaos, and the right vagueness, are jointly required for any effective harmony.”³⁷ Communal life is inextricably interlinked to the natural world. We find ourselves co-experiencing and co-evolving while living with others, grounded by the understanding that we are intimately tied to the national and global community as well as our relation to nature. We can ultimately relate to

30 *Zhuangzi: Basic Writings*. p.99

31 *Nature and Life*. p.37

32 *Ibid.* p.41

33 *The Complete Works of Zhuangzi*. p.99

34 Translation by Buddhist Text Translation Society, Chapter 4.

35 *The Complete Works of Zhuangzi*. p.98

36 Translation by Gia-fu Feng and Jane English.

37 *Process and Reality*. p.112

nature and its natural course because we are not separate from it or each other: “Each unit has in its nature a reference to every other member of the community so that each unit is a microcosm representing in itself the entire, all-inclusive universe.”³⁸ The dynamic flux of relational being extends beyond the social sphere into the natural sphere, integrating the individual, social, and natural into our lived experience or life world. Whitehead writes of this integration as a harmony of harmonies when he states, “suffering attains its end in a Harmony of Harmonies. The immediate experience of this Final Fact . . . is the sense of Peace.”³⁹

Within one there are the limitless,
And within the limitless there is one.
If one understands that they mutually arise,
Then one will accomplish fearlessness.
(*Avatamsaka Sūtra*, Chapter 9)⁴⁰

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³⁸ Whitehead, Alfred North. *Religion in the Making*. Fordham University Press, 1926. p. 89

³⁹ Whitehead, Alfred North. *Adventures of Ideas*. Simon and Schuster, 1967. p. 286

⁴⁰ Translation by Buddhist Text Translation Society.

Justin Howe: I apologize most sincerely! “Undulating” is here used strictly as an adjective. Please I beg your pardon.

Verbs:

Love Laughing Concatenate Undulating Wordsmith Heal Flow

Because of his laughing especially,
coming as it oftenest does at what
conversants have a heckuva time
to decide is the right time, he's got
the reputation he's got, of what
particular kind. Then talk to me of
I love you and — isn't there something
insistently distant, seeming somehow,
don't you think, indefinitely far away
about that thicket of poplar trees?,
or am I dreaming yet again
of those seaworthy cedars
of Lebanon, (intoxication,
drowsiness, their redolence
of sap,) stalwartly under
summer's weather bearing
burnished merchantmen...?
How eagerly the intervening years,
though anciently exhausted, would
themselves concatenate to guide
me back — tis, alas, impossible.
The bygone path twixt here and there
hath long been lost in mist. What salve
could heal that chasm I hesitate to ask.
Well, nevermind. It's only
this sometimes idling
of mine. Flow on,
o sweetly on, dear
new-born alpine stream!
Where throngs the welcoming kelp
in undulating host, admixture briny,
long-foretold, is patiently expecting
you. Him
we don't
have time
for. In truth
I wish we did.
We might,
in truth,
in time
wordsmith
ourselves
some sep'rate fate,
but him:
he's opted in.

—Justin Howe

Sattvic Moussaka

Mojohito von Tchudi

In cultivating the Middle Way, we learn to find balance and avoid extremes. This is the also goal of the traditional healing system of India, *Ayurveda*. Ayurveda strives to balance the extremes of the heat, passionate, intensity of *rajas* and the cool, lethargic, passivity of *tamas* to find balance in *sattva*. Cultivating *sattva* is crucial to having a spiritual lifestyle, as it is the ability to maintain a relaxed, alert, and stable mind and body which promotes mental clarity needed for prolonged meditation. The sattvic diet is usually bland, yet with the inclusion of plenty of herbs and spices which improve digestion to get the maximum benefit out of one's food.

In the contemporary west, we are exposed to a huge variety of regional delicacies and exotic cuisines from around the world. One of the great joys of life comes from being exposed to different cultures and their interesting foods. Moussaka is just such a delicacy: a rich warming casserole traditional in Greek and Turkish cuisine, layered with eggplants, tomatoes, and potatoes, spiced with aromatic nutmeg and cumin, and topped with a creamy layer of custard-like bechamel sauce.

Traditionally, moussaka is made with ground lamb, ample garlic, cheese and egg. Yet as spiritual practitioners, we generally avoid heavy tamasic foods like meat, eggs and dairy, or highly rajasic foods like garlic and onions. So we are presented with an interesting challenge in the kitchen: how can we explore a range of cuisine,

enjoy the profound nourishment of a well prepared meal, while also encouraging a sattvic diet which encourages the practices of cultivation?

As one of the chefs at Dharma Realm's Sudhana Center, I decided to develop a sattvic moussaka recipe. It was a great success, and popular with the residents of the men's dorm there. It's a lot of work, but it's worth it! We simply omit the alliums (garlic and onions). Rather than using a dairy-rich custard, we make a bechamel sauce with unrefined vegetable oils and spelt flour (which is much more nutritious than refined white flour). And to add that meaty texture and flavor, we made a rich Moroccan-style chili with lentils and pureed mushrooms. This dish is vegan and sattvic! Check out the recipe below!

Ingredients:

- 2 cups cooked lentils
- 1.5 lbs potatoes, peeled
- 2 large eggplants
- 8 shiitake mushrooms, fresh or rehydrated
- 28 oz can chopped tomatoes
- 2 teaspoons ground cumin
- 2 teaspoons ground nutmeg
- ½ teaspoon salt
- ¼ teaspoon white pepper
- 2 tablespoons olive oil
- 4 tablespoons coconut oil
- ½ cup all spelt (or all-purpose) flour
- 2 cups non-dairy milk



Directions:

- Preheat the oven to 400 F.
- Boil the potatoes in salted water for 20 minutes or until fork-tender. Drain, cool, and slice about ¼" thick.
- Simmer the mushrooms 10 mins.
- Put the cooked mushrooms and 1 and ½ cups of lentils into a blender and puree. Add liquid from the lentils as needed.
- Combine the mushroom-lentil puree, remaining lentils, and tomatoes to the pan and cook briskly for 5 minutes until thickened but still quite liquid.
- Add cumin, salt and pepper.
- Simmer gently for a few minutes. Add a little water if the stew seems too dry.
- Slice eggplant about ¼ inch thick.
- Smear a baking sheet with olive oil, lay out the slices.
- Bake for 15 minutes, turn and cook the other side for a further 5 minutes until soft.
- Reduce the temperature to 350 F.
- Take an 8-cup capacity baking dish at least 2" deep. Make a layer of potatoes, eggplant, and mushroom-lentil mixture. Continue layering until all ingredients are used.
- To make the bechamel topping:
 - Melt the coconut oil in a saucepan, stir in the flour until it makes a thick paste.
 - Gradually add the milk, whisking until blended.
 - Add nutmeg and whisk.
 - Simmer for a few minutes.
 - Remove from the heat, taste and adjust the seasoning with salt and white pepper.
 - Pour the sauce over the moussaka and dust with nutmeg.
 - Bake for 30 minutes or until the top is set and golden.

Serves: 4–6



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曼都故院，法界新邦。
星處昂畢，地畔西洋。
鎮西岸而宣北美，
守聖教而化娑婆。
門赫庭弈，萬類趨淨土之樂；
道森場嚴，千僧顯五宗之德。
城羅雲布，賢士如梭。
工程攬東西之盟，
僧俗集南北之教。
宣公上人之宏願，過海而來；
護法天龍之擁戴，罩空而駐。
七重法會，佛子雲集；
萬里不辭，菩薩海會。
法界課學，培維摩詰之解；
併思維修，養三曼多之行。
陽春三月，穀雨未休。
甘露灑而萬物興，
朝霧氤而晚霞氤。
入蘭若於蔥翠，著曼衣於殿堂。
俯萬卷之密義，仰祖師之德尚。
苦其筋骨，集萬善法。
滅貪嗔痴，道源本心。
五時八教，體導師之良苦。
三乘共法，修出世一大因。
攬百家，審古今。
推東西旨異趣，

敲縱橫衍行跡。
頁落積山，挑燈奮筆難盡；
趺坐舌藏，出口一字為多。
文理雙修，雅俗共賞。
世出與世間齊鳴，真俗及中諦共芳。
西協認證，明教育之源本，
南樓開光，啟薰陶之榭房。
門牆桃李，四海為幫。
絕學繼而昇平現，仁義立而禮信生。
大悲楞嚴，光蓋百丈之頂；
古琴彈唱，聲迴九尺之梁。
天時利，人和聚。
乘和風於絢日，剪紅綵於新場。
萬眾一心，感眾志之成城。
偈祝法大，願速展其宏圖。

— 李佼 Angela Morelli



Buddha Hall Talk

Kristina Zavaleta

The summer before I graduated high school, I had actually made up my mind that I wasn't going to attend college after I graduated. College was always the plan in the long run, but I had decided to take a gap year and work before I embarked on that journey. Long story short, I was lucky enough to be accepted into the B.A. program at DRBU and flew out from Atlanta, Georgia . . . the day before classes started. There were many times when I first arrived that I wondered if I had made the right decision. Now, I realize how fortunate I was to have this set of causes and conditions align so perfectly.

My family and I originally come from the Catholic tradition. Because my dad was curious about the new kind of world I was now a part of, he wanted to explore Buddhism on his own terms. He found a free course online that was offered by a Princeton professor; the course was called Buddhism and Modern Psychology. The Professor, a man named Robert Wright, actually wrote a book called *Why Buddhism is True*. In the very beginning of this book, he compares the human condition to the movie *The Matrix*. For those who aren't familiar with this movie, the main character is told that the life he thinks he is living is a delusion. He is then given two options in the form of pills. There is the blue pill which, if taken, will continue his delusion and he can go on living the life he thought he had. The other option is the red pill, which would awaken him

and allow him to see everything as it truly is. . . . The main character chooses the red pill.

Every time someone studies philosophy and religion, they are given this same option. Of course, it's not as simple as taking a pill and suddenly being aware of everything's true nature. However, choosing the "red pill" at all is one of the biggest steps, especially when it is probably easier to continue living in that dreamlike

What does it mean to be attached?

state. Although I'm sure I was given this option before DRBU, the choice arose again with terms I wasn't yet familiar with. One of the ones that seemed to strike my core then and continues to strike it today is the Buddhist idea of attachment and how it leads to suffering. This idea seemed to conflict with everything I had been doing, probably all along, but more noticeably, the few years before I entered DRBU. This idea of attaching to people, things, goals, and ideas seemed to be what made up a person in today's society and was how I learned to start "creating" the self I would present to the world and say, "Here, this is me." It wasn't until my Buddhist Classics strand at DRBU that I was able to take a closer look.

What does it mean to be attached? Synonyms given by Merriam-Webster's dictionary are words such as: adhere, hang, latch, or fasten. All of these words give the impression of an object of some sort clinging or adhering to something else. Attachment is simply the act of those two objects already being linked. In my Buddhist



Classics class, we read in the *Shastra on the Door to Understanding the Hundred Dharmas* that karmic seeds can only be planted through first attaching or clinging to what the sixth consciousness is picking up, identifying with it in the seventh consciousness, and then storing it in the eighth consciousness. This gives rise to the mind's seemingly endless cycle of ignorance and therefore causes suffering. The karmic seeds can come about through afflictions or even wholesome dharmas, and although these two seem like polar opposites, the quality that seems to link them is this use of a conceptualized self taking part in these attachments.

In my first year of Buddhist Classics, we read *In The Buddha's Words*, edited by Bhikkhu Bodhi. In the first chapter, there is a passage about when a dart hits a person and the

differences of how it is perceived through the eyes of a "noble disciple" and an "uninstructed worldling." The uninstructed worldling feels the physical pain of a dart hitting him, and then goes through the mental and emotional pain that is *associated* with the dart hitting him.

Of course, it's not as simple as taking a pill and suddenly being aware of everything's true nature.

The noble disciple is different, however. He feels the physical pain of the dart puncturing his skin, but not the self-inflicted pain caused through his own thoughts. What I came to realize after much contemplation

and an engaging discussion with my cohort was an idea that was new to me at the time. This passage was targeting what it meant to have an attachment to self and how that attachment to one's self leads to suffering. The difference between the uninstructed worldling and the noble disciple was that the uninstructed

worldling would look at how that dart affected the person he perceived himself as. Why did they throw the dart at *me*? What did *I* do? This isn't the first time something like this has happened to *me*. How could someone do this to *me*? These are all seemingly normal thoughts that would occur after a dart hits a person, right? But it's through clinging to one's form, feeling, perception, intention, and consciousness—this clinging to humans' definition of self—that people also cling to their own suffering.

When I was content with my blue pill, before I came to DRBU, it was easy to cling to these moments—these memories—in my life and say, “Why did people let these things happen to *me*?” Had *I* been a bad person? Did *I* deserve these things? How was this going to affect *me* and the rest of *my* life? This environment and the texts I've read at DRBU taught me not to ask these

questions anymore. Instead, I've found it more helpful to ask myself, “Will I *let* this affect the rest of my life?” Will I pick up every little thing that pops into my head or happens to me and carry it around for the rest of my life? Will I learn how to let it go? Will I take the red pill?

In the beginning of the *Shastra on the Door to Understanding the Hundred Dharmas*, there is a famous quote spoken by the Buddha: “All dharmas have no self.” It seems that if the attachment of self ceases, then so does the transferring of karmic seeds through identification, simply because there is no longer anything to identify with. I've learned that the discontinuance of karma can only occur if the individual lets go of the perception of self, desire, afflictions, and eventually even wholesome dharmas. The cessation of karmic seeds leads to the cessation of one's samsara or suffering.





Painting by Bhikshuni Jin Run

題義公禪房 孟浩然

義公習禪寂
結宇依空林
戶外一峰秀
階前眾壑深
夕陽連雨足
空翠落庭陰
看取蓮花淨
方知不染心

A Word on Master Yi's Zen Hut

Meng Haoran (689–740)

Old man Yi cultivates Zen stillness
his hut free formed into a forest
out the door one summit towers
and trails lead to many a deep ravine
during sunsets after ample rain
courtyard shade dresses emptiness in jade
in simply seeing the lotus's purity
directly know the heart unstained

—Translation by Kenneth Cannata

A New Day for DRBU

Susan Rounds

Receiving accreditation this spring represents a significant milestone for DRBU. Accreditation grants an authenticity and validity to DRBU's programs that will be very helpful in recruiting new students who might otherwise have been reluctant to commit to enrolling in an unaccredited institution. Without accreditation it would almost certainly be impossible for us to grow to our anticipated full enrollment of 350 students. As an accredited institution we can pursue recruiting students from abroad. And DRBU students will be able to have access to some federal student loan programs.

We are already seeing the benefits that come with accreditation. We have just hosted a group of guidance counselors from Ukiah High School, who were very impressed with what DRBU has to offer. They will be sharing their positive impressions with their students. Representatives from the Ukiah Chamber of Commerce who attended our University Building Inauguration event spoke about what an asset it is to the Ukiah area to have a successful four-year accredited college here, and they look forward to promoting it to visitors from other areas.

We will be able to share our unique curriculum and pedagogy with other four-year institutions, as we were urged to do by the team from WASC. They noted in their report that DRBU has much to offer to other liberal arts institutions. In April, two of our professors and one of our graduate students attended the annual

conference of the Association for Core Texts and Courses in Boston. They reported a warm welcome from other academics who are eager to learn from us.

All of this represents just the beginning of the exciting possibilities that lie before us. When Master Hua founded the university more than forty years ago he said that DRBU would become one of the leading institutions in this country, and in the world. Everyone who participates in DRBU, whether as a student, staff, or faculty member, has the opportunity to help make his great vision become a reality.



The WASC Visit





Adapted from a Dharma Talk

Rod Urrutia

The life we knew will be lost and gone and it will be hard without each other, but sooner or later we won't be able to recall or remember anything at all. But I know when the world is new, and we are lost, it is because of what is inside of us. We should remember that all the love we share is still in us, and that we must concentrate ourselves in searching for that light.

My journey starts on the mountains of Peru. I was raised by my grandparents for the first five or six years, due to both my parents leaving me for that time. Either way I wouldn't change it one bit, and I have no hard feelings towards them. Growing up I learned that life is a precious gift and we shouldn't take it for granted; these are the words my grandmother told me daily. She is the biggest reason I look forward in life. Her traditions or beliefs may seem far-fetched to some, but she knows what she's seen and experienced, and because I lived with her for five years my religious base is still with her beliefs. I believe that my life and all those before me have seen or experienced one another, and that when we pass we just move on to another body; but the spirit that was once alive moves on to the after realm or stays within the earth realm. These spirits are now friends or enemies. I choose to accept them as friends and in return they gift me with luck or abilities. This is the part of the story that loses most listeners. It's alright with me, because it is a tough concept to accept, believe me. Because I

**My journey starts
on the mountains
of Peru.**

put my faith in such things it was impossible to find a religion that continued these ideas I followed, until I found DRBU. This place has not only amazed me with the number of students who not only have beliefs like mine, but also can relate to some events I've experienced in my life!

As a kid I knew one thing was certain, and that was that I can change my future: no one else has the power to do so. There might be times when life happens and you risk losing your life, but you have the choice of getting back up. This was my challenge back in 2009 when I lost a kidney due to poor health. It seemed quite fair that I lost it, because my life until that point had been amazing, and I always knew that with life comes challenges. Man oh man was this a huge challenge. Now, the beginning is blotchy because my memory isn't all too well (due to other health negligence reasons,) but I do recall when my health was deteriorating, and it all seemed so real and at the moment. Everything was moving so fast that I couldn't keep up, till one day my body couldn't take it anymore and I passed out, causing me to fall down a flight of stairs in my school. I woke up two days later, with five doctors surrounding my hospital bed. Apparently, I was airlifted to Children's health-care of Atlanta the very moment I fell and had doctors running around the clock to save my life. But what was so shocking to all was that I was ready to leave the world I live in. The concept of life was to live it and not to hold onto it.

If the time had come to pass on then it was time to let go. I don't cling on to things this big in life. I just saw it as an experience. Miraculously, I survived. My time wasn't over yet and therefore I am here to tell you this.

Life is a precious gift, learn to cherish it and accept anything. From happiness, to sorrow, to love, we all experience these emotions, and we acknowledge them and let them pass. I always believed humans take more time in trying to build a persona or an ego to impress others than themselves; this was always a wrong way to live in my point of view. I live how I wish to live and it may rustle up some feathers of others. If the other person has a problem with whatever you do, take no time as to why and move on. Life is too short to worry about other opinions on what you should do or be. Now, this can be taken

to such an extreme with most people I tell this to. I say this, if you let yourself be free for one moment and forget you are surrounded by people, who would you be and what would you do? The possibilities are endless. Would you stay as the person you pretend to be around others, or would you free yourself from the act you live in? Ask yourself: does this make you happy? Does this make your life worthwhile? If the answer isn't yes, you would need to reconsider your way of living. Not only is it poisoning you, but you are also lying to the people who are surrounding you. Remember who you are and what you've done and all that you achieve. Take back life and learn to finally live it.

What I am most thankful for about this city is that it brings so much joy to my heart seeing

every one of y'all work together. Now, I always witness the emotions arising in everyone, where it's either anger or distress. I always wish I could lend a hand and help, but communication is one huge separation. So is gender. But if I could I would. Even then, the thoughts and emotions in people would arise. Here is my opportunity to tell you this. Whenever you have conflict with someone, whether it be you are angry, sad, disappointed, or wronged by someone, don't take the time to think bad things of them or have a bad mood brought upon yourself. Just let it go.

I passed out, causing me to fall down a flight of stairs in my school. I woke up two days later, with five doctors surrounding my hospital bed.

It is easier to do that than letting your thoughts and emotions stir up more conflict within yourself. It is also healthy for you to let it go because it could easily skip you the trip to aging faster. So, please love all and respect all even if the case is serious. We all remember that karma is always

in action; and that if the case is more serious than we should inform someone. Resolutions will be brought about with everyone. Please don't let this event or person cloud your mind with such sorrow or filth that it corrupts you for the time being.

As for the concept of anger, I think we must think about the phases of anger. There are three phases of anger. One is, somebody provokes me, I feel angry. Ok, I don't have any control over that. Then there's the phase of how do I react? Do I walk away? Do I respond? Do I punch the guy in the face? Or call him some nasty name? That is my reacting to anger. The third thing is, Ok, I don't have any choice of feeling angry when I was provoked, but how long am I going to hold onto that anger? An hour? A day?

Twenty-two years? So to keep things straight I give these three phases three different names. The feeling of anger I call anger, the reaction to anger I call rage, and the hanging on to anger I call resentment; and to clarify, I can do nothing about my feeling of anger other than perhaps take some things in perspective.

One of my mother's lessons, that helped me a great deal, was that when somebody did something that should have provoked my mother to anger, instead my mother would say, "You know what he did was so foolish. If he only knew how foolish it was, what he did, he wouldn't have done it. So I feel sorry for that person, for being such a fool." But, if you feel sorry for a person, how can you be angry at him? I feel pity for them, and pity and anger don't go well together. I can't control how I feel when provoked. But I can certainly control what my reaction is going to be.

Finally, how long do I hang on to the resentment? Well, harboring your resentment is allowing someone who you don't like to live inside your head without paying any rent, and I'm not that kind of a guy, I'm not that much of a nice guy to let somebody else do that to me. In reacting to anger, it took me awhile to be able to control my rage; and then I had to realize that this is part of being human, and mammals react with rage when provoked. I, as a human being, am supposed to be above that. So I learned how to control my anger. I think that a person who

I always believed humans take more time in trying to build a persona or an ego to impress others than themselves. . . .

keeps that in mind will be ok. There are some people who feel guilty for feeling angry. Especially parents. But you don't have a choice; the feeling of anger is nothing to be sorry about, and if you don't have a choice there's no reason to

feel guilty about it. I suggest you keep an anger journal for how you react now. Here's what happened today... alright, somebody did this and that and here's what I did. You see, at the time that I'm provoked I think that puts me in the clear because I'm at a

pressure to respond; but at night, when I look over what happened during the daytime, I say: Did I handle that the best way possible? Could I have done something better? And that becomes a lesson for the next time. So I think keeping a journal about anger and how to respond to it is an excellent way to keep track. Ultimately, if I had been enraged, it doesn't hurt the other person as much as it hurts me

In conclusion, the life we have is here and it is ticking, so take your time to fully realize that your moment to shine is now. Live the life you want and love all those around you. Everything happens for a reason. Me being here presenting this too you is also for a reason. I hope that at least one of you walks out with something you learned. One person repeating my words could spread them to three or ten and so forth. We are connected. Let us not cloud our minds with hate, but respect all. Live your life as you would drive a car. Thank you, and I hope you enjoy life as much as I do.

印光大師法語—攝心念佛法（一）

復高邵麟居士書四

Instructions from the Great Master Yinguang on the Method
of Gathering-the-Mind Recitation of the Buddha's Name (1)

The Fourth Letter in Reply to Layman Gao Shaolin

Translated by Puṇḍarīka

當攝心切念，自能歸一。攝心之法，莫先於至誠懇切。心不至誠，欲攝莫由。既至誠已，猶未純一，當攝耳諦聽。無論出聲默念，皆須念從心起，聲從口出，音從耳入。（默念雖不動口、然意地之中、亦仍有口念之相。）心口念得清清楚楚，耳根聽得清清楚楚，如是攝心，妄念自息矣。如或猶湧妄波，即用十念記數，則全心力量，施於一聲佛號雖欲起妄，力不暇及。

此攝心念佛之究竟妙法，在昔宏淨土者，尚未談及。以人根尚利，不須如此，便能歸一故耳。（印光）以心難制伏，方識此法之妙。蓋屢試屢驗，非率爾臆說。願與天下後世鈍根者共之，令萬修萬人去耳。

When gathering the scattered mind through sincere recitation, one can return to “one.” The method of gathering the mind will not work prior to utmost sincerity. If the mind is not extremely sincere, even if it wishes to gather, it has no place to start.

If it is already sincere and still it has not yet purified into “one,” you should withdraw the ear to listen carefully. Whether voicing out loud or reciting silently, all recitation must arise from the mind. Voices emit from the mouth and sounds enter into the ear. (Silent recitation, however, occurs without moving the mouth, but rather with the voice from the mind ground, yet still has the appearance of oral recitation.) The mouth of the mind recites clearly and distinctly, the ear faculty listens clearly and distinctly. Thus, this is gathering the mind. Then deluded thoughts cease on their own. If one is still amidst waves of deluded thoughts, by using the “ten recitations” (method) to mentally note and count, then the power of the mind is bestowed unto a single voicing of the Buddha's name. Even if the mind wishes to give rise to deluded thoughts, the power of the mind will not give in.

This wonderful method of gathering the mind to recite the Buddha's name was not mentioned by Pure Land school teachers in the past. This is because at that time, people's faculties were still sharp. They didn't need this method to return to “one.” Because the mind is hard to tame, we now recognize how wonderful this method is. Try it repeatedly

所謂十念記數者，當念佛時，從一句至十句，須念得分明，仍須記得分明。至十句已，又須從一句至十句念，不可二十三十。隨念隨記，不可掐珠，唯憑心記，若十句直記為難，或分為兩氣，則從一至五，從六至十。若又費力，當從一至三，從四至六，從七至十，作三氣念。念得清楚，記得清楚，聽得清楚，妄念無處著腳，一心不亂，久當自得耳。

須知此之十念，與晨朝十念，攝妄則同，用功大異。晨朝十念，僅一口氣為一念。不論佛數多少。此以一句佛為一念。彼唯晨朝十念則可，若二十三十，則傷氣成病。此則念一句佛，心知一句。念十句佛，心知十句。從一至十，從一至十，縱日念數萬，皆如是記。不但去妄，最能養神。隨快隨慢，了無滯礙。從朝至暮，無不相宜。較彼掐珠記數者，利益天殊。彼則身勞而神動，此則身逸而心安。但作事時，或難記數，則懇切直念。作事既

to examine whether it works. I don't just introduce this method causally. I hope to share this method with people in later times in the world whose faculties are dull. If ten thousand people practice (the Buddha's Name Recitation), ten thousand people go (to the Pure Land).

This is the "Ten Recitations" method. Right when you recite, you begin from one "Amitabha" until the tenth "Amitabha". Continue reciting until you obtain clarity. Then continue recollecting until you obtain clarity. Once you reach the tenth phrase, keep reciting from one to ten. You cannot do twenty to thirty. Recite and recollect as you wish, but do not use counting beads. Only rely on your memory. If with ten continuous recitations, recollection is difficult, you may divide it into two breaths: from one to five and from six to ten. If this still strenuous, then go from one to three, from four to six, and from seven to ten, using three breaths for recitation. Recite until you obtain clarity. Recollect until you obtain clarity. Listen until you obtain clarity. Deluded thoughts have no place to alight. If you recite long enough, your mind will achieve a state of being one mind unconfused.

You must know that for this "Ten Recitations" method, relative to the "Ten Breaths" recitation, the function to stop deluded thinking in the morning is the same, but how it works is different. For the "Ten Breaths" in the morning, one breath counts as one recitation, no matter how many sentences you recite (within one breath). This method counts one sentence (of Amitabha/Namo Amitabha) as one recitation. In the "Ten Breaths in the morning" method, ten breaths is good. If we do twenty or thirty breaths (of recitation), then we could injure our Qi and become sick. This "Ten Recitations" method, though: if you recite one sentence, your mind knows you recited one. If you recite ten sentences, your mind knows you recited ten sentences. You count from one to ten, always from one to ten. Even if you recite a few thousands, you count like this. This method not only helps you to eliminate deluded thinking, it is the best way to nourish your spirit. Whether your recitation is fast or



萬紫千紅陸名禽獨佔青枝傲同群
乙亥年 許玉璇書

Painting by Bhikshuni Jin Run

了，仍復攝心記數。則憧憧往來者，朋從於專注一境之佛號中矣。

大勢至謂都攝六根，淨念相繼，得三摩地，斯為第一。利根則不須論。若吾輩之鈍根，捨此十念記數之法，欲都攝六根，淨念相繼，大難大難。又須知此攝心念佛之法，乃即淺即深，即小即大之不思議法。但當仰信佛言，切勿以己見不及，遂生疑惑，致多劫善根，由茲中喪，不能究竟親獲實益，為可哀也。掐珠念佛，唯宜行住二時。若靜坐養神，由手動故，神不能安，久則受病。此十念記數，行住坐臥皆無不宜。臥時只宜默念，不可出聲。若出聲，一則不恭，二則傷氣，切記切記。

slow, there is no stopping of the flow at all. From morning till night, there is no time this method doesn't work well. Relative to the method of using beads for counting, the benefit of this method differs and is much greater. That method (using beads for counting) tires the body and moves the spirit, but this method (of ten recitations) keeps the body at ease and the mind peaceful. When you are doing things, just recite directly and sincerely. When you are done with your business, gather your mind and resume your counting of ten. You count them all in this way. All the continuous movement of states is gathered in the concentration at the single state of the Buddha's name.

Great Strength Bodhisattva said "Gather the six faculties. Keep a single flow of pure thought. Such a samadhi is the most supreme."

Putting aside those with sharp faculties, if dull-facultied people like us want to gather our six faculties and keep a single flow of pure thoughts without employing the ten-recitation method, it would be so extremely difficult.

What's more, one should know that the Dharma of mindfully reciting the Buddha's name is an inconceivable Dharma that is both simple and profound, both extremely concise and extremely expansive.

One should thoroughly rely on the teaching of the Buddha and absolutely avoid doubts caused by one's limited views - that would cause one to not be able to ultimately attain the benefit and also lose the good roots cultivated over aeons, which would be extremely unfortunate. Recitation using beads is only suitable during walking and standing. If one were to sit in meditation to nurture the spirit, movement of the hand will cause disturbance in the spirit which will eventually cause harm in the long term. The "Ten Recitations" method is suitable for all situations - walking, standing, sitting or lying down. When reciting lying down, one should do so silently. Otherwise it would not be respectful and it would also cause harm to one's Qi. Pay attention to this!

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PUNḌARĪKA is a white lotus.

CALL FOR SUBMISSIONS

Good and Wise Friends, we want to hear from you! This magazine is what you make of it. We cherish your work and want to see it in print. The theme of our upcoming Summer 2018 issue is THE "REAL" WORLD. Let it inspire you, but don't be beholden to it! Please, send us your:

- Visual art
- Literature
- Academic work
- Personal reflections
- & much more!

Have a Dharmic, karmic, or mundane conundrum? Ask our very own advice columnists for help!

studentmag@drbu.org



DHARMA REALM
BUDDHIST UNIVERSITY

arrogance

torpor

affliction

anger

ignorance

greed

WISDOM

conceit

doubt

rage

improper views

deceit

jealousy

focus on wisdom

Keep still, at arm's length and maintain a fixed and relaxed gaze on WISDOM.

Do not strain your eyes, but try not to let your gaze wander.