

Dharma Mirror

MANUAL OF PRACTICE FORMS

Compiled and edited by
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The Kwan Um  School of Zen

www.kwanumzen.org

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STATEMENT OF MISSION

The main purpose of this Dharma Mirror is to provide a reference manual for all the students in our school. This will enable us to keep the forms standard from one Zen Center to another and serve as a final reference on chanting, organization and form.

The new version is written as a reference manual (all the things you wanted to know, etc....) and will be put out in loose-leaf form so that changes (or new information) can be sent out at future times. The idea was to put in enough detail so that a lone Dharma Teacher could set up a Zen Center if they wanted to.

ACKNOWLEDGEMENTS

Most of the information in this new version of the Dharma Mirror edition is from the old Dharma Mirror and from my knowledge of practice and practice style having been a Zen Center resident for 12 years. However, other people have contributed to the editing and explanations in areas where I had no knowledge such as family practice, some ceremony functions and translations of chants. To that end, I would like to thank J. W. Harrington and Richard Streitfeld who smoothed the way on a daily basis, Richard Shrobe JDPS who read through the first draft and sent me a list of changes, Jacob Perl JDPS who always seemed to be there at the moment I was going to make a glaring error on the final draft, and Mu Ryang SN who shared his knowledge of Korean and Chinese while at PZC for the Buddha's Birthday YMJJ in April of 1991.

Many good suggestions also came from the Dharma Teacher Conference in Cambridge in the Spring of 1990. Some of the explanations of form were taken from the interview with Dae Soen Sa Nim that was published in Primary Point in October 1989. Some of the comments on family practice were from an interview with Dae Soen Sa Nim in Primary Point in June 1989.

I would especially like to thank Dae Soen Sa Nim for his patience in enduring the many questions I asked concerning some of the forms and ceremonies.

In the future, adding actual music to the chants is one of the planned additions to this manual. If anyone would like to see other items added, I can be reached at:

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May 1991

SYMBOL KEY

The following is a list of special symbols found through-out this document. They are embedded in the chants to give guidance on moktak, bell, chug-pi and bowing forms. Note that all rolls have the same rhythm as a bouncing ball regardless of whether you are using the bell or the moktak.

- R - Moktak roll (slow to quick, loud to soft)
- H - Moktak hit
- H. - Moktak hit with an 'echo' (an extra bounce)
- 8 - Moktak double hit
- Q - Moktak quick hit (usually paired and matching the chant)

The other instruments are basically the same as the moktak, but there are prefixes to identify the instrument.

- bR - Bell roll (slow to quick, loud to soft)
- brR - Bell Reverse roll (quick to slow, soft to loud)
- bH - Bell hit
- b8 - Bell double hit
- d - Hand-bell hit (short ring)
- wH - Wood hit (on floor or bell stand)
- w8 - Wood double hit
- cH - Chug-pi hit

The symbols for the bows are broken out in finer detail so that the action can be coordinated with the instrument being played:

- aB - Standing bow
- iB - Sitting bow
- P - Prostration
- hP - Half Prostration
- K - Kneeling on heels
- S - Stand up
- - (signals duration of position)

Using the above notation, the 5-minute moktak would be coded:

8H. R___ H. H. 8H.

The double roll (and accompanying bow) at the beginning of a chant would be:

R___ R___ H. H.
aB___

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I. LIVING THE PRACTICE

Living in a Zen Center

Dae Soen Sa Nim has encouraged his students to live together in Zen Centers where they can derive strength and support from each others' continuing practice. In the daily situations of living, working, and practicing together, we're forced to let go of our opinions about ourselves, others and Zen so that cooperation is possible. As we learn to cooperate, we see clearly, and accept people and situations as they are, our minds become strong and wide. Then it becomes possible to act for other people with no trace of ourselves.

We are stirred together like so many dirty potatoes in a pot of water. As the potatoes bump into one another, they clean each other more quickly than if each was cleaned one at a time.

The regularity of the schedule of working, eating, and practicing together, acts as a backdrop for seeing our karma appear and disappear. We see clearly how our opinions create problems by coming between us and the situations in which we find ourselves. When we let go of these opinions, it is possible to live our everyday lives with clarity and harmony.

What follows is a discussion of the main activities of living at a Zen Center.

Wake Up and Morning Practice

Every morning, the Housemaster or someone the Housemaster designates, hits the Dharma Room bell to wake up house members at 4:45 AM (see wake up bell under 'Rhythms'). The bell should be hit softly if there are people sleeping in the Dharma Room so as to wake them gradually. The Housemaster then takes a smaller bell, leaves the Dharma Room and walks around the house ringing the small bell. Five minutes before bowing begins, the Housemaster returns to the Dharma Room and turns on the lights dimly for bowing, hangs the smaller bell on its hook, takes the moktak and does the Five-minute moktak (see 'Rhythms').

From wake-up bell until the end of morning practice, is considered time for keeping silence. The general schedule for morning practice is as follows:

4:45 AM	Wake-up Bell
4:55	5-minute Moktak
5:00	If Zen Master present:
	1 prostration to Zen Master
	Return to seat, 1 standing bow, sit down
	The incense is lit for 108 bows
	108 prostrations
5:15	Break (Moktak Master changes altar water)
5:25	5-minute Moktak. Candles, incense are lit and and water is opened
5:30	If Zen Master was not at bows, but present now:
	1 prostration to Zen Master
	Return to seat, 1 standing bow, sit down
	* Morning Bell Chant

- 5.50 * Regular Chanting
 Homage to the Buddhas
 Ten Great Vows (if DSSN present)
 Korean Heart Sutra
 English Heart Sutra
 Great Dharani
 Put out candles, cover water
 6:15 Hit Chug-pi 3 times
 * Half hour of sitting meditation
 Hit Chug-pi 3 times
 6:45 Kong-an reading

* These positions may be reversed (sitting first, chanting second) at Zen Center option.

During weekends and holidays, the meditation part is modified to include an extra sitting period:

- 6:15 Hit Chug-pi 3 times
 25 minutes of sitting meditation
 6:40 Hit Chug-pi 1 time
 10 minutes of walking meditation
 6:50 Hit Chug-pi 1 time
 25 minutes of sitting meditation
 Hit Chug-pi 3 times
 7:15 Kong-an reading

If you come late for bows, you still must finish all 108. Do the bows along with everyone until the end. Wait until the teachers have left and then resume bowing until you are finished.

If you are outside the Dharma Room when the Morning Bell Chant is being sung, you may enter quietly and take your place. At other times, enter between chants. If you are late for sitting meditation, you must sit on the mat outside the Dharma Room. Do not enter while the Moktak Master is lighting or putting out the candles on the altar, wait for the ending bow.

After the Kong-on reading, everyone stands up and allows the teachers and the monks to leave first, standing on the inside of the row of mats if necessary to give them room to leave. Silence should be still maintained until outside the Dharma Room in respect for those who may wish to stay and sit in meditation longer.

For special etiquette dealing with meditation and chanting, please read the sections on meditation and chanting.

Meal Time

Depending on the size of the Zen Center, meals will be formal or informal. Usually when Dae Soen Sa Nim is present, there is at least 1 formal meal a day. It is important for temple residents to be at each meal cooked unless they sign

out on the appropriate list posted in the kitchen 1½ hours before the meal is served. If extra people will be present, the cook must also be informed of guests by this time too. This is to prevent waste of food and makes us aware of our actions. It is part of the practice to give feedback to those individuals who habitually fail to notify the cook, so that they may become more aware of their actions.

Meal times and formal/informal decisions are made by the officials of the Zen Center depending on the number of people living in it and its special requirements.

Work Period

There is usually at least 1 work period a week at which all residents are present. It generally is 2 hours and is used to cover work that is either not assigned as a house job or work that needs to be done on a 1-time only basis. It begins after breakfast at 8:30 AM with a work bell or work moktak (see 'Rhythms') depending on the Zen Center. Everyone assembles for a short meeting with the Housemaster who makes the job assignments. Everyone works on Zen Center projects during this time. End of work period is signaled by a small bell rung after 2 hours through-out the house and grounds (if there are people working outside).

For special jobs which cannot be done during regular work period, some residents may be excused to do the jobs later (for instance, washing the kitchen floor usually can't be done during work period because people are using the kitchen, so this job might be done later).

At some larger Zen Centers where there is a staff, there may be work periods daily. Guests are expected to participate in the morning part of the work period from 8:30 to 11:00 AM.

Rooms, personal space

Zen Centers and monasteries through-out the world are traditionally kept very clean and Dae Soen Sa Nim says that the condition of our physical space reflects the way we keep our minds. All house members are responsible for keeping their rooms clean. At some Zen Centers, the Head Dharma Teacher is responsible for inspecting them weekly and reporting those that were not so good at the weekly house meeting.

Each house member is also responsible for 1 or more house jobs in the public areas to maintain the Zen Center. These may be reported on by the Housemaster who is responsible for their inspection.

Since we are all living in relatively close quarters, respect for other people's needs is paramount. For this reason, many Zen Centers have "quiet" times starting at 9 PM. After this time, stereos should be turned down, people should not talk loudly in the hall, hall phones should be turned down, etc.

Evening Practice

Evening Practice consists of Special Chanting which is optional and Regular Chanting and sitting which are required. Special Chanting is the form used during Kido retreats but without the instruments and is used as a special meditation practice.

6:25	5-minute Moktak the incense is lit water is opened
6:30	1000 Eyes and Hands chant Kwan Seum Bosal chant water is closed, standing bow
6:55	5-minute Moktak the candles, incense are lit water is opened
7:00	Temple Bell is hit Evening Bell Chant
7:05	Regular Chanting Homage to the Buddhas Korean Heart Sutra English Heart Sutra Great Dharani candles put out, water closed
7:25 *	Kong-an reading
7:30	Hit Chug-pi 3 times
	Half Hour of sitting meditation
8:00	Hit Chug-pi 3 times

* May be read before or after sitting at Zen Center option.

When the Moktak Master comes back from hitting the 5-minute moktak, he/she immediately approaches the altar and lights the candles and incense (see section on altar), takes the moktak and sits down. When the Moktak Master takes 3 steps back and does a standing bow, everyone in the room does a sitting bow at the same time.

The person doing the Evening Bell does it exactly on time - after the candles and incense have been lit - regardless of whether everyone is there.

If you are outside the Dharma Room when the Temple Bell is hit, do not enter until after the Evening Bell is finished. At other times, enter between chants. If you are late for sitting meditation, you must sit on the mat outside the Dharma Room. Do not enter while the Moktak Master is lighting or putting out the candles on the altar, wait for the ending bow.

Silence is kept in the house during regular chanting and sitting. People should not hang out in public spaces during formal practice times. If it is necessary to use the kitchen because you came late from work, do so in silence to respect the sitting practice.

Long Evening Sitting

Once a week each Zen Center usually schedules a long evening sitting. This is a decision to be made by the temple officials and is done in the YMJJ form (see Retreats). It may or may not have interviews associated with it. For this sitting, everyone faces the center of the room instead of the wall. If walking with the stick is being done, the most senior student other than the Head Dharma Teacher times the stick with moktak (see 'Stick').

7:30	Hit Chug-pi 3 times Sitting meditation
8:05	Hit Chug-pi 1 time Walking meditation
8:15	Hit Chug-pi 1 time Sitting meditation
8:50	Hit Chug-pi 1 time Walking meditation
9:00	Hit Chug-pi 1 time Sitting meditation
9:25	Sr. teacher walks with stick and hits everyone
9:30	Hit Chug-pi 3 times Sitting bow English Heart Sutra Great Dharani 4 Bodhisattva Vows

House Meeting

Each week, house members are expected to attend the Zen Center House Meeting. This meeting is usually short and is the opportunity for members to clarify schedules, make announcements, suggestions and ask questions. Any special decisions affecting the Zen Center as a whole that has been reached by the Temple Officials is usually announced at these meetings. These meetings serve to foster good communication habits among the residents.

House Meetings are usually held in the evenings after dinner and before practice, but if it is desired to hold the house meeting in the morning, it must be done after regular morning chanting. Depending on the time available, the Temple Officials may decide to dispense with the morning Bell Chant on the day of the house meeting. A short version of the bell is played instead.

Long House Meeting

Every 4 to 6 weeks, the Zen Center holds a Long House Meeting which is open to both residents and non-residents of the Zen Center Family. The purpose of this meeting is to discuss how to improve the Zen Center and to allow outside members to contribute ideas for helping the Zen Center.

Special Talks

Each Zen Center usually schedules a weekly talk. There are two forms for this talk.

Form 1: Beginning student gives an introductory talk and includes such things as the Zen Circle and Bodhisattva Action. Include personal experiences. Time 20 minutes.
Senior student answers questions. Time 20-30 minutes.
(This allows students to get practice giving talks).

Form 2: Senior student gives an introductory talk or talk on a specific Buddhist subject and answers questions.
Time 60 minutes.

There can also be special short (5 minutes) talks during the week done after evening chanting and before sitting. If this is done, it should be done on a rotation basis so that everyone, no matter how new, gets a chance to talk.

Living in the Community at Large

These days, more and more people find themselves living outside Zen Center, so practice must find its 'dirty potato pot' in some other form. Many questions arise about this. How do we find time for sitting? What about the children? How do we take care of a family and also practice? What do I do if I live alone? How do I keep my energy for practice fresh and strong? And on, and on.

The following are comments by Dae Soen Sa Nim about family practice.

1. Some kind of together action with children is necessary. By the time they are about 7 years old, you can do some simple exercises like Tai Chi - breathe in, breathe out, hands up, hands down. Do this with the children and then sit for awhile with the children joining for a few minutes. Parents should do 108 bows everyday. Altogether the practice should take one hour everyday.
2. A family can make practicing important by deciding together to practice at a certain time of day. Then everyday at that time, practice 10 or 20 or 30 minutes together.

3. If your spouse doesn't want to practice and resents your practice, explain that practicing helps to keep your mind clear so that you can help each other and love each other more. Also try to keep a practicing mind at all times, only follow the situation.
4. Everyone in a family shares the same karma cycle, that's why they are part of the same family. If you practice strongly, you send the rest of your family strong, clear energy. They receive it and will gradually change to a strong practicing cycle.

If you have a Bodhisattva mind and only help other people, then the whole universe is your family. Then it is possible to connect with many, many people as parents or children.

The following are some suggestions that come from that part of the Sangha who live in the community at large.

1. Put aside a place for sitting and have a schedule, even if it only 10 minutes a day.
2. Attend a retreat at the Zen Center occasionally.
3. If the Zen Center has a need for help, volunteer in some way. This maintains contact with the rest of the sangha.
4. Invite friends when you can.
5. If you are a mother with small children, find someone else in the sangha who has small children with whom you could trade babysitting services so that one of you could go to a daytime retreat (9 to 4). For longer weekend retreats you may want to trade with your spouse.
6. Try not to make "my" time and "their" time. If you can interact with your family and consider it "your time" too, you will free yourself from the I-want-time-for-myself mind. What you are doing now is enough.
7. If there is a Zen Center near you, check to see if there are any special programs, such as Sunday morning sittings, shorter daytime retreats, or workshops that would help your practice.

8. Remember that what is happening now is really your practice, whether it is yelling at the kids or cleaning house or grocery shopping or working in an office day by day. As you do these things, if you do them 100%, then the mind that does this is really practicing.

9. Many parents are sensitive about forcing their children to practice a certain way because of their own experiences growing up. However, it is important to teach children respect for practice. This can be done, as children become older, by having quiet times at home which can be used for practicing by the parents (and the children if they wish to join in).

II. ZEN CENTER ORGANIZATION

The main officials at a Zen Center are:

Guiding Teacher (Ji Do Poep Sa)
Abbot
Do Gam
Director
Head Dharma Teacher
Housemaster

Each of these has other groupings listed under them and those positions will be filled or not depending on the size of the Zen Center. If the Zen Center is small, these 6 positions are the decision-making positions of the Zen Center. They make the decisions about the running of the Zen Center based on what is good for the Center, what is good for our practice and the guidelines of the Kwan Um School of Zen.

These officials and others they may designate meet as often as once a week or every two weeks to make decisions about Zen Center business. A summary of the meeting is then presented at the weekly Housemeeting. For issues that need discussion, the Long Housemeeting is used as a forum where house members may make their feelings known. The officials will base their final decision on this discussion and what they feel is best for the practice.

Guiding Teacher

The Guiding Teacher conveys the spirit of the teaching into the Zen Center. He or she must be a Ji Do Poep Sa but may not necessarily live at this particular Zen Center. The main duties are:

- * Sets the teaching policy at the Zen Center level.
- * Screens new residents and maintains regular contact with all residents.
- * Does long-term planning for retreats, conferences and workshops in association with the Director or Marketing Coordinator if there is one.
- * Oversees the Zen Center's teaching schedule.
- * Invites other teachers.
- * Attends all official meetings.
- * May be combined with the position of Abbot as well.

Abbot

The Abbot represents Dae Soen Sa Nim, the Kwan Um School of Zen and the Zen Center Community. The Abbot's job is the overseeing of the basic policies of the Zen Center and its long-term goals as its General Manager and Personnel Manager. The Abbot supervises and gives feedback to the other officials

and spends time with them to determine what they need to do their jobs. The Abbot, along with the Guiding Teacher, sets the tone of the Zen Center and shares the responsibility for the overall success or failure of the Zen Center Community. The Abbot represents the administrative side of the Zen Center while the Guiding Teacher represents the teaching side. The Abbot:

- * Attends and runs all Official Meetings and has the authority to call extra meetings if needed.
- * Interviews new residents and new employees.
- * Responsible for budget guidelines and reviews financial statements with bookkeeper every month.
- * Coordinates communication with other temple officials and helps work out a budget for their areas of responsibility.
- * Helps to entertain honored guests and is sensitive to their needs.
- * Helps in the public relations area of fund-raising by contacting and spending time with potential donors.
- * Responsible for harmonious relationships among the staff and residents of the Zen Center.
- * Carries out the termination, after consultation with the other officials, of the residency or staff position of individuals who by their actions are harming the community.
- * Maintains communications with the KUSZ Abbot and with Abbots of our other Zen Centers.
- * Is the last resort of appeal in personnel problems.

The Abbot works directly with:

Bookkeeper - Duties include:

- * Keeping the financial records
- * Collecting rent
- * Paying bills
- * Budgeting
- * Paying salaries

Marketing & Publicity Coordinator - responsibilities include: (Note that in smaller Zen Centers this may be part of the Director's job.)

- * Gets the word out to the rest of the world about Zen Center activities. This may include, newspaper announcements, radio, fliers, posters, newsletters.
- * Prepares publicity on Zen Center activities.
- * Produces attractive, informative brochures on Zen Center events and programs which reflect the Zen Center's values.

- * Develops successful, income-producing, well-attended programs.
- * Creates budgets for each event planned and reports on the results afterwards.
- * Develops special programs, conferences and workshops.
- * Solicits new rentals as long as the Zen Center is engaged in this activity.
- * Works with Abbot to expand outside membership.

Do Gam

The Do Gam (vice-abbot) oversees the management of the Zen Center in the absence of the Abbot. The Do Gam:

- * Helps train the other officials and fills in for them when they are not present.
- * Has overall responsibility for the care and repair of the physical plant of the Zen Center.
- * Coordinates the team of people running ceremonies and other programs in order to free the Guiding Teacher and Abbot to act as host or hostess.

Under the Do Gam:

Maintenance - which is responsible for:

- * Upkeep of grounds - mow lawn in summer, clear snow in winter
- * Trimming bushes, hedges and trees
- * Firewood management if needed
- * Painting of building - inside and outside
- * Inspecting and replacing all broken windows and sills
- * Plumbing - inside and outside
- * Periodic cleaning of gutters on roof
- * Cleaning and maintenance of wood stoves and furnaces
- * Maintenance of carpets and wood floors

House Master (see listing below)

Director

The Director is head of the office and represents the Zen Center to members and guests. The Director:

- * Writes the "Dear Friends" letter about Zen Center activities to members.
- * Interviews and hires the office support staff.
- * Prepares teaching calendar in conjunction with HDT
- * Keeps track of membership dues for the Zen Center
- * Informs residents of events and policies
- * Documents Zen Center policies for residents and employees
- * Answers correspondence and requests for information promptly

- * Works to achieve an informed and active membership
- * Keeps office clean and organized so that items can be easily found and keeps the office equipment in working order
- * Maintains an up-to-date mailing list
- * Develops an awareness of why members leave and seeks to remedy any problems
- * Keeps Zen Center History regarding who took precepts, who moved in and out, who visited, etc.
- * Tapes talks by teachers
- * Keeps a complete set of newsletters for the Zen Center

Under the Director is:

Secretary - usually a scholarship position, but may be funded in the larger Zen Centers. Duties include assisting Director and taking minutes at the Officials' meetings and the Housemeetings.

Book Librarian - maintains a library informative to people who first come to the Zen Center. Catalogs all books in the Zen Center library.

Tape Librarian - Tapes all talks by teachers and catalogs them. Transcribes special talks.

Photograph Librarian - Keeps the photographic history of the Zen Center, files the pictures in albums with appropriate comments and dates.

Photographer - Takes pictures of major events at the Zen Center such as ceremonies, precepts events, etc.

Historian - Keeps track of the major events at the Zen Center such as residency seniority, precepts seniority, etc.

Artist - does drawings and layouts for publicity.

Head Dharma Teacher

The Head Dharma Teacher is in charge of all matters concerning formal practice and the Dharma Room. This person is directly responsible for leading formal practice and setting an example of discipline and right-mindedness. The Head Dharma Teacher:

- * Handles questions from new students about formal practice and gives initial teaching to new students
- * Discusses New Resident Handbook with new residents
- * Sets up the Dharma Room and assigns seats
- * Schedules and organizes teachers' meetings

- * Reads a kong-an letter every morning and evening as part of practice
- * Checks the Dharma Room clock once a week and sets other clocks in the house to match it.
- * Hits the chug-pi at the beginning and ending of sitting
- * Walks with the stick halfway through each sitting period
- * Offers incense before 108 prostrations each morning
- * Makes sure there are enough chanting books and replaces them when they are out
- * Assigns new people to do the morning and evening bells and the Moktak Master every 2 months
- * Does YMJJ orientation the night before YMJJ begins
- * Assigns a Dharma Teacher for weekly informal meditation instruction
- * Makes suggestions on who should become a Dharma Teacher to the Guiding Teacher.
- * Encourages the use of correct form in the Dharma Room
- * Checks the guest robes for cleanliness and repair
- * Sets up interview with new students and Ji Do Poep Sas.
- * Sets up the Dharma Room for Ceremonies

Under the HDT are the following positions:

Moktak Master - usually appointed for 2 months to learn the moktak. The Moktak Master:

- * Takes care of the altar
- * Hits the moktak 5 minutes before formal practice to call everyone to the Dharma Room
- * Keeps the rhythm for the chants with the moktak
- * Dusts and waters the plants on the altar
- * Provides flowers for the altar from the garden
- * Makes sure there is always incense, matches and candles on the altar.
- * Sets up the interview room on interview days
- * Generally assists the Head Dharma Teacher

Evening Bell person - usually appointed for 2 months to learn the evening bell chant. This should be someone who can sing in tune since the evening bell chant is a solo chant.

Morning Bell person - usually appointed for 2 months to learn the morning bell chant.

Temple Bell person - usually appointed for 2 months to learn the 7 PM temple bell. This is for those Zen Centers that have an outdoor temple bell.

All of the above positions may be rotated among the same people and are usually assigned to Dharma-Teachers-in-Training first.

Housemaster

The Housemaster oversees the cleanliness, care and living conditions within the house. The person who is the Housemaster is encouraged to keep "Mother's mind" during their term of office. The Housemaster:

- * Does the wake-up bell and 5-minute moktak for bows in the morning
- * Is responsible for keeping the house clean
- * Sets up the guest rooms when visitors are scheduled
- * Assigns house jobs to residents and checks to see that they are done
- * Plans for Dae Soen Sa Nim's accommodations when he visits
- * Receives temple guests and generally acts as host/ess at ceremonies
- * Directs the weekly house meeting
- * Receives job requests and coordinates and schedules work assignments
- * Sees that household supplies are purchased and available
- * Keeps housecleaning equipment in good repair
- * Reports physical plant break-downs to the Do Gam
- * Assigns residential rooms according to resident's needs and the resident's seniority at the Zen Center
- * Makes sure the food supplies are available in the kitchen

The House Master Supervises:

Kitchen Master who is responsible for the smooth and orderly workings of the kitchen. This includes:

- * Keeps food purchasing within a food budget
- * Makes sure kitchen supplies, such as soap, scrubbers, towels, sponges, are available
- * Puts out the weekly kitchen schedule for cooking and clean-up slots for residents
- * Posts the sign-in, sign-out sheets for meals
- * Keeps the kitchen clean, neat and repaired

Under the Kitchen Master is:

Garden Master, who is responsible for the plantings in the garden and who provides the Kitchen Master with fresh vegetables for meals during the summer months, coordinating meals with the Kitchen Master according to what is ripe in the garden at the moment.

Guest Master is the person who greets guests and sees to their needs. This includes helping them understand the details of practice and living in a Zen Center, and setting up the guest rooms, making sure they are clean and neat.

Sewing Master - must be able to sew. Duties include mending Zen Center items, making mats and black cushions, making robes and kasas if necessary. Since this is likely to be a non-paid, volunteer position, most of the work is done during the regular work periods.

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III. RETREATS

Retreats are a special time to strengthen our practice. There are many different kinds of retreats. Before discussing various retreats, a few notes are in order on **Retreat Etiquette**.

1. At the beginning of each group retreat, there will be an orientation given by the Head Dharma Teacher who will explain the formal practice for the retreat and also read the Temple Rules, and House Master who makes sure people have bowls, rooms, house jobs and understand other aspects of living together during a retreat. Then a talk is given by the Teacher for the retreat. If the Teacher is not available, the Head Dharma Teacher may designate someone else. Guests are encouraged to arrive early, so they can be registered, have their job assigned, and find their room.
2. Use the bathrooms quickly (especially in the mornings) so everyone can have a chance. Always remove your kasa and long robe before entering the bathroom. If you are the last person in a room, turn off the lights as you leave. Everyone is asked to sign up to help with meals and clean-up on the cooking schedule.
3. All meals are formal (except during a Kido). If you're on the grounds and skip a meal, please don't come and eat later. Together action during the retreat is very important. If you sign out for a meal because you are fasting, please attend the meal anyway, there will be juice served for the fasters. Both complete fasting and eating too much are discouraged because one can become weak from lack of food or sleepy from too much. A stomach that is one-fourth full helps to keep the mind alert.
4. Observing Silence is of great importance. This is one of the most powerful techniques during a retreat. It allows us to hear ourselves and gives other people space to hear themselves. It is most important not to talk at all. For this reason, during retreats there will be paper and pencil scattered about the Zen Center for emergency communications. Please do not talk in hallways or other public places. Talking in rooms or offices should be kept as soft as possible. Telephone calls are discouraged.
Be as silent as possible during the sitting periods. Pay attention to your breathing, beads and movements. Do not move. If you are sleepy or your legs hurt, you may do a sitting bow and stand silently behind your mat with your hands in Hapchang (or clasped as in walking meditation if you wish to use your beads). When your

discomfort has passed, do a standing bow and then return to the same or another sitting position. Simply shifting positions while sitting is discouraged.

5. Sitting periods begin when the Head Dharma Teacher hits the chug-pi 3 times. Do not enter or leave the Dharma Room during a formal sitting period. Walking meditation lasts for 10 minutes and is the time to leave to use the bathroom. Wait until the line passes the Dharma Room door, then step out of line, do a standing bow toward the altar and leave the room. When you return, enter the Dharma Room, do a standing bow, wait for the line to pass by and enter at your spot. It is not necessary to hapchang or bow when entering the line. If you return after sitting has started again, sit on the mat outside the Dharma Room until the chug-pi is hit once for the next walking meditation and then enter.

6. If there is a Ji Do Poep Sa present, interviews are held daily. If Dae Soen Sa Nim is present, the frequency of interviews depends on the number of people. Interviews are usually given only to those sitting the entire day. Exceptions may be made for special situations. Please speak to the Head Dharma Teacher. The start of interviews is signaled by 3 rings of a hand bell. Subsequent interviews are signaled by 2 rings. (See section on interviews for more detail).

When interviews are given, the interview order is as follows:

Moktak Master* (during morning bell or morning sitting)

Meal Cook

Head Dharma Teacher

Around the room counter-clockwise from HDT

Moktak Master* (during evening sitting)

*Note: the Moktak Master must be available for the four regular chants, so the order must reflect this.

If you do not want an interview, simply Hapchang so the next person in line knows to go. When it is your turn, you may leave the Dharma Room to go to the interview. The person coming back will close the door behind you. Always return to the Dharma Room after the interview, so the Head Dharma Teacher will know to send someone else.

If walking meditation is happening when you come back from an interview, make **sure** the Head Dharma Teacher **sees** you before disappearing to go to the bathroom. If you missed a walking period and need to go to the bathroom, you may take time to do it, but only after making sure the next person is on the way to the interview.

If your turn comes during walking meditation, step out of the line and go directly to the door. Do not wait until the line passes the door. When returning, wait for the line to pass you and enter at your spot.

7. You are expected to sit a complete set of 2-3 sitting periods. That is, if you sign up to sit the mid-morning sitting, you are expected to sit from 10 AM until noon.

If you become sick and must leave, leave a note for the Head Dharma Teacher explaining your situation. This is especially important if you are sick so people can see if you are in need of anything later.

8. Both the beginning and ending of the walking meditation periods are signaled by 1 hit of the chug-pi. When the walking period starts or ends it is not necessary to bow before standing up or sitting down.

At the end of the last sitting period, the chug-pi is hit 3 times and everyone does a sitting bow before getting up. At this time, brush off, straighten and align your mat and cushion. The Moktak Master and Head Dharma Teacher will correct the alignment at the end of practice.

9. It is permissible to have eye-contact with each other, give each other shoulder massages and any other silent encouragement. This is especially helpful for newcomers who may be having a hard time mentally and physically. Remember we are all here to help each other along the path, not to keep each other in line. Keep an atmosphere of compassion, dignity and respect in the Dharma Room.

10. If you are late for chanting, it is appropriate to do a full prostration only if you have missed the Homage to the Buddhas or, during Special Chanting if you have missed the beginning of the 1000 Eyes and Hands Sutra. Do not do a prostration if you enter directly after the Evening Bell Chant.

11. Do not enter the Dharma Room:

When the temple bell is being struck

During the Evening Bell Chant

When the Moktak Master is putting out candles
at the end of chanting.

12. If this is a separate retreat within the larger community, contact with residents who are not part of the retreat is not encouraged. This includes eye-contact and any other form of communication.

13. If you wish to be hit with the stick on both shoulders, cross your arms and touch each shoulder after the sitting bow. Otherwise, you will be hit on one side only. (You may indicate which side by touching that shoulder).

For Residents:

1. Morning and evening practice is mandatory for residents on the premises unless they are sick. In this case a note to the Head Dharma Teacher is in order.
2. If you are not sitting this retreat, try to make yourself as invisible as possible so as not to interfere with the participants.
3. Staff should do the entire morning practice even if not sitting during the day.

The following is a discussion of the main retreats.

Yong Maeng Jong Jin

Yong Maeng Jong Jin (YMJJ), "to leap like a tiger while sitting," is a 3- or 7-day intensive meditation retreat held at the Zen Centers usually once a month. It is a silent retreat and participants may have interviews with the Teacher who is leading the retreat. The schedule for YMJJ is broken out in detail to help in planning:

4:30 AM	Wake-up Bell
4:40	5-minute Moktak
4:45	Bow to Teacher
	108 prostrations
5:00	Break
5:10	5-minute Moktak
5:15	Sitting meditation
5:55	Walking meditation
	Breakfast cook leaves
6:05	Sitting meditation
6:45	Morning Bell Chant
7:05	Homage to Buddhas
	Korean Heart Sutra
	English Heart Sutra
	Great Dharani
7:30	Break
7:45	Breakfast

(There are 2 schedules for work period depending on the Zen Center.)

reg.	alt.	
----	----	
8:15		Break
8:30	8:15	Work Period bell and Beginning of work period

reg.	alt.	
----	----	
9:30	9:00	End of work period bell and Break
9:55	9:25	5-minute moktak
	9:30	Sitting meditation
	10:00	Walking meditation
10:00	10:10	Sitting meditation
10:35	10:40	Walking meditation, lunch cook leaves
10:45	10:50	Sitting meditation
11:20	11:20	Walking meditation
11:30	11:30	Sitting meditation
12:00	12:00	Break
12:10 PM		Lunch and clean-up
1:00		Break
1:25		5-minute moktak
1:30		Sitting meditation
2:00		Walking meditation
2:10		Sitting meditation
2:40		Walking meditation
2:50		Sitting meditation
3:20		Walking meditation
3:30		Sitting meditation
4:00		Break and Dinner cook starts
5:00		Dinner bell and Dinner and clean-up
6:00		Break
6:25		5-minute moktak
6:30		Special Chanting
6:55		5-minute moktak
7:00		Evening Bell Chant Homage to Buddhas Korean Heart Sutra English Heart Sutra Great Dharani
7:30		Sitting meditation
8:05		Walking meditation
8:15		Sitting meditation
8:50		Walking meditation
9:00		Sitting meditation
9:25		Teacher walks with stick and hits everyone
9:30		Moktak Master starts chanting (R__R__ H H) English Heart Sutra Great Dharani 4 Bodhisattva Vows

9:40

Optional extra practice

Sleep

1. Sit facing the center of the room.
2. Walking with the stick may be continuous or only once a period. This will be discussed during orientation.
3. YMJJ ends with a circle talk on the last day, followed by an informal meal and a party.

Work Yong Maeng Jong Jin

When there is a great deal of work to be done at a Zen Center, or when the Zen Master or Ji Do Poep Sas are not available to give interviews, the officials may choose to hold a working YMJJ for a weekend. This means that everyone at the Zen Center follows the YMJJ schedule. The early morning and evening meditation sessions are for sitting and work is done during the mid-morning and afternoon meditation sessions. The detail may vary according to the Zen Center. They may include interviews in the early morning sitting if a Ji Do Poep Sa is present.

Kido

A Kido is a chanting retreat led by a Teacher familiar with the Kido form and usually held for 2 or 3 days. It is a form of action Zen dating back to ancient China. The combination of a large number of people (30 to 40), loud chanting and the use of percussion instruments makes a lot of noise so thinking cannot arise. Dae Soen Sa Nim has said that Clear Mind may be attained for a few minutes during a 7-day YMJJ sitting retreat, but maybe 10 minutes of Clear Mind will appear during a Kido chanting retreat. Because of the noise, it is necessary to find a secluded location for a Kido so as not to disturb the neighbors.

The schedule for a Kido is the same as a YMJJ except that silence is not kept, meals are not formal and there is no break in the chanting - if you need to leave, you just leave and come back.

A Kido needs lots of percussion instruments - a large drum or two should be obtained as well as a variety of other instruments - moktaks, (do not use the altar moktak or 5-minute moktak for a Kido), tambourines, small drums, triangles, sticks, small cymbals, etc. Each person should have an instrument. Fruit is placed on the altar each morning to be eaten later that evening after the day's chanting is finished.

During the chanting period, follow the Teacher closely. He/She will set the pace and decide whether to stand up, sit down or walk in patterns. It is important to follow the Teacher precisely, especially for the students with the large drums. During this time the incense is kept burning continuously

with one person being assigned to monitor it. Near the end of the period, when the chanting gets very slow, put all of the instruments down and just chant Kwan Seum Bosal with hands in Hapchang. Finish the session with the Korean Heart Sutra.

A shortened version of the schedule follows.

4:30	Wake-up bell
4:45	108 bows
5:15- 6:00	Morning Bell Chant Regular Chanting 1000 Eyes and Hands Sutra Kwan Seum Bosal Chanting Korean Heart Sutra
7:45	Breakfast
8:30- 9:30	Work period and clean-up (8:15-9:00)
10:00-12:00	1000 Eyes and Hands Sutra (9:30-12:00) Kwan Seum Bosal Chanting Korean Heart Sutra
5:00	Dinner
7:00- 9:40	Evening Bell Chant Regular Chanting 1000 Eyes and Hands Sutra Kwan Seum Bosal Chanting Korean Heart Sutra

In the evening after 1 or 2 days of chanting, there may be a Special Energy Session. This special practice is done so Zen Students can experience a moment of Clear Mind (ordinary people usually get One Mind). It is meant to show them what they are working for and is sometimes possible during a Kido retreat. For this, Dharma Teachers must remove their robes when it is their turn. All others remove their kasas and may remove their bowing robes if they wish.

After the 1000 Eyes and Hands Sutra, all the mats in the room are pushed back against the wall leaving a large space in the middle. One-by-one, each student who wishes to try this, walks to the center of the Dharma Room, bows to the Buddha, and with hands in hapchang and ankles touching, takes 3 deep breaths of 5 counts in and 10 counts out. At the same time, the Teacher speeds up the rhythm of the chanting and the student tries to clear his/her mind. When the mind is clear, the body will match the vibrations being set up by the chanting and start to move. (If you are thinking at all, you cannot do this.) The movement style will be according to the particular student's karma. Some may jump up and down, some may dance, everyone is different. After

a few minutes, the Teacher slows the pace and the student bows to the Buddha and returns to his/her place. The next student then gets up and the process starts again. When all have had a chance, the chanting continues until the end of the period.

Kyol Che

Kyol Che means "Tight Dharma" and there are 2 Kyol Che sessions yearly -- one in summer and one in winter. Unlike YMJJ, this retreat is usually done at the monastery with the monks. The minimum sitting time is 1 week. There are 4 periods of 3 weeks each. Between the first 2 and last 2 periods, there is 1 week of intensive sitting with extra practice included in the schedule. In order to be eligible for this intensive week, participants must have sat at least a week of a regular Kyol Che.

The schedule is similar to the YMJJ schedule.

4:30 AM	Wake-up bell
4:45	108 prostrations
5:15 -6:45	Sit Zen
6:45 -7:30	Morning Chanting
7:30	Breakfast
8:15 -9:30	Work Period
10:00-12:00	Sit Zen
12:05	Lunch
1:30 -4:30	Sit Zen
5:00	Dinner
6:30 -7:30	Evening Chanting
7:30 -9:30	Sit Zen
9:30 -9:40	Chanting

The Midnight Schedule for the Intensive Week:

12:00 AM	Wake-up bell
12:10-12:25	108 prostrations
12:30-2:00 AM	Sit Zen
2:00 AM	Sleep (or optional extra practice)

Just before the intensive week, there is a ceremony celebrating the halfway point of the retreat and a talk by a Ji Do Poep Sa. This talk is usually attended by the Zen Center residents to give support to the people who are sitting Kyol Che.

1. Do not interact with the Zen Center residents who are not part of the retreat.
2. If you must receive mail, let the Zen Center know so that they can forward it to you when it comes.

3. The Zen Center staff will do shopping for participants only once a week. No purchases will be made of gum, candy, cigarettes or extra food. Bring some petty cash just in case you need to use this service.

Solo Retreats

Many of the teachers of our lineage have used solo retreats in remote cabins as an important part of their training. Dae Soen Sa Nim attained enlightenment on a 100-day retreat he did shortly after becoming a monk. Following this tradition, many of Dae Soen Sa Nim's students find solo retreats a valuable time to focus all their energy on formal practice. These retreats traditionally last 3, 7, 21, 49, or 100 days. The ideal times for them are the cold months of late fall, winter or early spring.

The diet on a solo retreat is kept simple. It usually includes a grain, beans, dried fruit, and tea twice or three times a day. Both complete fasting and eating too much are discouraged because one can become weak from lack of food or sleepy from too much. A stomach that is one-fourth full helps to keep the mind alert.

A retreat is done without reading material or any kind of communication with other people except for emergencies such as food shortage or illness. It is a time for complete self-reliance. Retreat schedules usually follow the basic YMJJ schedule - with perhaps an extra half hour added on to each of the periods of practice time. Sometimes an extra period of practice from Midnight to 2:00 AM will be added since this time slot is very propitious. The schedule and style vary for each individual and can be worked out with the Zen Master or a Ji Do Poep Sa.

IV. CEREMONIES

Introduction

Ceremonies are special occasions when people come from all over to practice together. At these times, there is one thing going on that is the focus of everybody's attention, so our minds become one. Dae Soen Sa Nim calls this strong meditation. Ceremonies always include a Dharma Speech where a senior student talks about keeping a clear mind and helping other people. This is strong cognition. Ceremonies bring people together to practice strong cognition and strong meditation. This gathering of everyone together produces strong, joyous energy.

Ceremonies are also performed for the coming and going in this life - births, deaths, and weddings. Traditionally, the people requesting a special ceremony bring the flowers and fruit for the altar. There should be several kinds of fruit - always an odd number of kinds and an odd number of pieces. The larger fruits may be stuck together with toothpicks. The fruit and flowers are arranged so that the altar looks balanced.

After the ceremony, it is the tradition to consume all the altar fruit used that day.

New Year's Midnight Practice

WHEN Midnight on December 31.

WHY New Year's Eve Midnight Practice or the practice between the hours of midnight and 2 AM is especially powerful and propitious. Doing it in the first hours of the new year is considered lucky and getting the new year off to a good start.

REMINDER ITEMS TO BE USED

Nothing special required.

GENERAL FORM

- | | | |
|----|----------|---------------------------|
| 1. | 11:55 PM | Wake-up bell |
| 2. | 12:10 AM | 108 bows |
| 3. | 12:25 AM | 15 minute break |
| 4. | 12:40 AM | Morning Bell Chant |
| 5. | 1:00 AM | Regular Chanting |
| 6. | 1:25 AM | 1000 Eyes and Hands Sutra |
| 7. | 1:45 AM | Kwan Seum Bosal Chanting |
| 8. | 2:00 AM | Finish |

With this schedule it is not necessary to get up at the regularly scheduled time to do morning chanting. Morning chanting must be covered. If it is not done in this practice, someone must get up to do it at the regular time.

COMMON ERRORS

1. Failure to do morning chanting and then not do it at the regular time in the morning.

OTHER VARIATIONS

1. Sitting could be done instead of Kwan Seum Bosal Chanting, however, people may find it a little difficult to stay awake at that time of night.
2. Morning chanting can be dropped for this practice, but then must be done at the regular morning practice time.
3. A combination of sitting and Kwan Seum Bosal chanting could be done instead of all chanting.

OTHER COMMENTS

On December 31, do regular evening practice and then everyone retires early - some people will sleep and some won't. There is usually a designated bell person - who may or may not be the House Master.

At PZC, for instance, people usually sleep in the next morning and someone makes breakfast about 9 AM. However, if someone was willing, breakfast could be made to be ready at the end of practice around 2 AM so that everyone could have a small party and then go to bed.

Outside members are always invited and encouraged to sleep over for safety's sake.

New Year's Ceremony

INTRODUCTION New Year's Day is a time of revitalization and renewal. In Buddhist temples it is a time to celebrate and have fun. In the past our school has celebrated with humorous skits about Zen Center life. Other activities suggested as possibilities have been hay rides, ice skating - any activity to bring people from different Zen Centers together and to generate a community feeling.

WHEN The first Saturday after January 1.

REMINDER ITEMS TO BE USED

Moktak
 Flowers for altar
 Fruit for altar (odd number of types & pieces)
 Zen Master's Stick

SET UP

1. Put speaker's table in front of altar to hold microphones and a teaching stick.
2. Mats are to be placed in the General Ceremony form.

GENERAL FORM

(light candles & incense)

1. Ringing of the bell (opening bell)
2. Opening speech (about 10 minutes)
3. The Threefold Refuge (standing, all together)

Homage to all the Buddhas
 Who are present in their glory
 At this assembly

Homage to the Dharma
 Which is present in its glory
 At this assembly

Homage to all the Sangha
 Who are present in their glory
 At this assembly

4. Threefold Refuge in Korean
5. Kwan seum Bosal chanting (about 5 minutes)
6. Korean Heart Sutra
7. Meditation for 5 minutes
8. Short talks from each Zen Center or group, (5 min. ea)
 Start with group that is furthest away.
 Format for each talk is:

Bow to Buddha
Bow to Zen Master
Bow to Sangha
Talk (about 5 minutes)
Bow to Sangha
Bow to Zen Master
Bow to Buddha

Congratulatory speeches by special guests may be included here.

9. Formal Dharma Speech by DSSN or JDPSN (15 min. max)
10. Poem by DSSN or a JDPSN (optional)
11. Four Great Vows in English.

Sentient beings are numberless;
We vow to save them all.

Passions are endless;
We vow to extinguish them all.

The teachings are infinite;
We vow to learn them all.

The Buddha way is inconceivable;
We vow to attain it.

12. Four Great Vows in Korean. (DSSN if present)
13. Closing remarks. (put out candles)

After the ceremony is over, the fruit can be taken off the altar and served in the dining area. Altar fruit is supposed to be eaten on the same day as the ceremony.

NOTE This is the time of year for students to give DSSN and other monks a gift if they wish. Money is always acceptable as are socks, scarves, etc.

New Year's Skits

WHEN Skits are usually the same day as the New year's Ceremony but in the evening.

WHY This is a form of comic relief and a time to bring the sangha together just for fun.

SET UP The skits are usually held in a large room where an area for a 'stage' can be designated and everyone else can sit at the other end of the room.

The props are supplied by the various Zen Centers according to their skit's needs.

GENERAL FORM

1. Evening Chanting
2. 15 minute break for setting up
3. Skits starting with the Zen Center furthest away from the host center.

The skits should be planned to finish by 9 PM, but they usually run past that time. At the time the skits are organized, a time limit may be set depending on the number of participating groups.

Buddha's Birthday Ceremony

INTRODUCTION Buddha's Birthday celebrates Shaykamuni Buddha's coming into this world. In Buddhist countries it is a national holiday and is celebrated with great festivities including hanging lanterns in the streets and parades. It serves as a reminder and as an inspiration to us to practice.

WHEN The Saturday closest to April 8.

REMINDER ITEMS TO BE USED

Dharma room bell
Moktak
Flowers for altar
Loose flowers and extra vase for children
Fruit for altar (odd number of types & pieces)
Teaching Stick

SET UP

1. Put speaker's table in front of altar to hold microphones and a teaching stick.
2. Mats are to be placed in the General Ceremony form.

GENERAL FORM

- | | |
|---|---------------------------|
| | (light candles & incense) |
| 1. Ringing of the bell | (opening bell) |
| 2. Opening speech | (about 10 minutes) |
| 3. The Threefold Refuge | (standing, all together) |
| Homage to all the Buddhas
Who are present in their glory
At this assembly | |
| Homage to the Dharma
Which is present in its glory
At this assembly | |
| Homage to all the Sangha
Who are present in their glory
At this assembly | |
| 4. Threefold Refuge in Korean | |
| 5. Sogamuni Bul chanting | (about 5 minutes) |
| 6. Children offer flowers to the Buddha | |
| 7. Meditation for 5 minutes | |
| 8. Short talks from each Zen Center or group. | |
| Start with group that is furthest away. | |
| Format for each talk is: | |
| Bow to Buddha | |
| Bow to Zen Master | |
| Bow to Sangha | |
| Talk | |
| | (about 5 minutes) |

Bow to Sangha
Bow to Zen Master
Bow to Buddha

Congratulatory speeches by special guests may be included here.

9. Formal Dharma Speech by DSSN or JDPSN (15 min. max)
10. Poem by DSSN or a JDPSN (optional)
11. Four Great Vows in English.

Sentient beings are numberless;
We vow to save them all.

Passions are endless;
We vow to extinguish them all.

The teachings are infinite;
We vow to learn them all.

The Buddha way is inconceivable;
We vow to attain it.

12. Four Great Vows in Korean. (DSSN if present)
13. Closing remarks.
(put out candles)
(take group pictures)

After the ceremony is over, the fruit can be taken off the altar and served in the dining area. Altar fruit is supposed to be eaten on the same day as the ceremony.

Zen Master Seung Sahn's Birthday Ceremony

INTRODUCTION Dae Soen Sa Nim's Birthday is a time for us to formally honor our teacher. During the ceremony, we do 3 prostrations to him to thank him for his teaching. After the ceremony there is the traditional cake and ice cream. The Zen Centers as well as individuals give presents to Dae Soen Sa Nim.

WHEN The Saturday closest to August 1.

REMINDER ITEMS TO BE USED

Dharma room bell
Moktak
Flowers for altar
Loose flowers and extra vase for children
Fruit for altar (odd number of types & pieces)
Teaching Stick

SET UP

1. Put speaker's table in front of altar to hold microphones and a teaching stick.
2. Mats are to be placed in the General Ceremony form.

GENERAL FORM

(light candles & incense)

- | | | |
|----|----------------------|--------------------------|
| 1. | Ringing of the bell | (opening bell) |
| 2. | Opening speech | (about 10 minutes) |
| 3. | The Threefold Refuge | (standing, all together) |

Homage to all the Buddhas
Who are present in their glory
At this assembly

Homage to the Dharma
Which is present in its glory
At this assembly

Homage to all the Sangha
Who are present in their glory
At this assembly

4. Threefold Refuge in Korean
5. Kwan Seum Bosal chanting (about 5 minutes)
6. Korean Heart Sutra
7. Children offer flowers to the Buddha
8. Meditation for 5 minutes
9. Short talks from each Zen Center or group.
Start with group that is furthest away.

Format for each talk is:

Bow to Buddha
Bow to Zen Master
Bow to Sangha
Talk (about 5 minutes)
Bow to Sangha
Bow to Zen Master
Bow to Buddha

Congratulatory speeches by special guests may be included here.

10. Formal Dharma Speech by DSSN or JDPSN (15 min. max)
11. Poem by DSSN or a JDPSN (optional)
12. Bow three times to Zen Master Seung Sahn
(aB P P P hP aB)

13. Four Great Vows in English.

Sentient beings are numberless;
We vow to save them all.

Passions are endless;
We vow to extinguish them all.

The teachings are infinite;
We vow to learn them all.

The Buddha way is inconceivable;
We vow to attain it.

14. Four Great Vows in Korean. (DSSN if present)
15. Closing remarks.
(put out candles)
(take group pictures)

After the ceremony is over, the fruit can be taken off the altar and served in the dining area. Altar fruit is supposed to be eaten on the same day as the ceremony.

People may give DSSN gifts if they wish. Money is usually best for a monk, but other items are welcome too.

Buddha's Enlightenment Day Ceremony

INTRODUCTION Buddha's Enlightenment Day celebrates the result of Shakyamuni Buddha's search to understand himself. In Buddhist tradition, it is the most important day of the year. During the week preceding the celebration, Zen Monasteries around the world hold their most strenuous retreat of the year. In some cases they do not even stop to sleep for the whole 7 days.

WHEN The Saturday closest to December 8.

REMINDER ITEMS TO BE USED

Dharma room bell
Moktak
Flowers for altar
Loose flowers and extra vase for children
Fruit for altar (odd number of types & pieces)
Teaching Stick

SET UP

1. Put speaker's table in front of altar to hold microphones and a teaching stick.
2. Mats are to be placed in the General Ceremony form.

GENERAL FORM

- | | |
|-------------------------|---------------------------|
| | (light candles & incense) |
| 1. Ringing of the bell | (opening bell) |
| 2. Opening speech | (about 10 minutes) |
| 3. The Threefold Refuge | (standing, all together) |

Homage to all the Buddhas
Who are present in their glory
At this assembly
Homage to the Dharma
Which is present in its glory
At this assembly
Homage to all the Sangha
Who are present in their glory
At this assembly

4. Threefold Refuge in Korean
5. Sogamuni Bul chanting (about 5 minutes)
6. Children offer flowers to the Buddha
7. Meditation for 5 minutes
8. Short talks from each Zen Center or group.
Start with group that is furthest away.

Format for each talk is:

Bow to Buddha
Bow to Zen Master
Bow to Sangha
Talk (about 5 minutes)
Bow to Sangha
Bow to Zen Master
Bow to Buddha

Congratulatory speeches by special guests may be included here.

9. Formal Dharma Speech by DSSN or JDPSN (15 min. max)
10. Poem by DSSN or a JDPSN (optional)
11. Four Great Vows in English.

Sentient beings are numberless;
We vow to save them all.

Passions are endless;
We vow to extinguish them all.

The teachings are infinite;
We vow to learn them all.

The Buddha way is inconceivable;
We vow to attain it.

12. Four Great Vows in Korean. (DSSN if present)
13. Closing remarks.
(put out candles)
(take group pictures)

After the ceremony is over, the fruit can be taken off the altar and served in the dining area. Altar fruit is supposed to be eaten on the same day as the ceremony.

Giving Ceremony

INTRODUCTION The Giving Ceremony celebrates the giving mind. It usually is done at the end of another ceremony, just before the closing remarks. Its main purpose is to allow people to give something, to the Zen Center, to their practice, to their family, etc. The gift can be money, work time, practicing time, whatever can be given with a clear mind.

WHEN Done at the end of all major ceremonies - especially Buddha's Birthday, Buddha's Enlightenment Day, and Dae Soen Sa Nim's Birthday.

REMINDER ITEMS TO BE USED

Covered boxes with a slit in the top
Papers and pencils
Moktak

SET UP

1. Put the boxes on the altar and the paper and pencils on the ceremony table.

GENERAL FORM

1. Short speech about the ceremony
 2. Kwan Seum Bosal chanting starts
After the "Kwan Seum Bosal" part starts,
people can come up and write their gift and put it in the box.
 3. After almost all of the people have finished, the chant continues to the end.
- (after 4 vows)
- (closing remarks)

Precepts Ceremony

WHEN Usually 2-3 times a year. During the Sangha Weekend when Dae Son Sa Nim's birthday is celebrated in August, there is always a Precepts Ceremony.

REMINDER ITEMS TO BE USED

Dharma Room bell
Moktak (2)
Hand bell
Flowers for altar
Blank, empty envelopes on altar for contributions
Fruit for altar (odd number of types and pieces)
Incense (3 times the number taking precepts)
Yon bi wicks (equal the number taking precepts)
(use incense if no wicks can be made)
Match books (equal the number of wicks)
Precepts ceremony booklets
Precepts certificates
Sword (if a person is taking novice monk precepts)
Kasas for 5 precepts, Senior Dharma Teachers,
Bodhisattva Dharma Teachers, Monks & Nuns
Bowls for Dharma Teachers
Dharma Mirror & Compass of Zen for Dharma Teacher in
Training

OFFICIALS

The Zen Master or a senior monk, and a senior monk or the highest ranking Dharma Teacher starting with the Ji Do Poep Sas, then BDTs, SDTs, and Dharma Teachers. For those who have them, the ceremony kasas or big kasas must be worn if more than 5 precepts are being taken. If only 5 precepts, the small kasa is sufficient.

SET UP

1. Put speaker's table in front of altar to hold microphone. Move the candles and incense burner to the table from the altar. They go along the front edge - candles at the ends and the incense burner in the middle. The precepts certificates are put on the table in descending order (e.g. Monk, Nun, Bodhisattva Dharma Teacher, Senior Dharma Teacher, Dharma Teacher in Training, and 5-Precepts). Keep Dharma Teachers' certificates separate.
2. Put two chairs behind the table.
3. The sword, if there is one, goes on the altar with the handle to the right as you are facing the altar.
4. The kasas, bowls and books are put on the lowest level of the altar on the right side as you are facing it.

5. Mats are to be placed in the General Ceremony form. The first rows in the center are reserved for the people taking precepts and should be labeled with their names in descending order of precepts. (Monks, Nuns, Bodhisattva Dharma Teachers, Senior Dharma Teachers, Dharma Teachers in Training and 5-Precepts people) On the sides at the front are the Dharma Teachers in Training who have completed their 2-year training and are becoming Dharma Teachers. Since they have already taken the ten precepts, they are not included in the middle.

The order of the names on the mats should match the order of the names on the precepts certificates on the table. As you are facing away from the altar, start with the right front seat, go across and then start with the right seat on the next row and so on.

The mats facing each other at the front are for the Zen Master, Ji Do Poep Sas, Monks, Nuns and other Temple Officials.

6. Make sure the Moktak Master is positioned where the precepts people can easily be seen so they can be guided thru the prostrations. The Moktak Master does **not** bow with them. (see below for this form)

7. Before the ceremony, make sure all the precepts people have been oriented on how to bow with their new robes, have signed their Dharma Teacher papers, paid their fees and have been told about the donation to the Precepts Teacher. This duty is the responsibility of the Head Dharma Teacher, but may be assigned to any Dharma Teacher deemed sufficiently familiar with the precepts ceremony forms.

Each person taking precepts traditionally gives gift of money to their teacher. This is usually done by putting an envelope addressed to them on the altar. A note or card may be included. The amount is never specified since it is a reflection of the giving-mind and the circumstances of the student.

8. Dharma Teachers in Training will take the ten precepts and will receive the Dharma Mirror and Compass of Zen for their 2-year training program. At the end of that time, if they have completed the Full Dharma Teacher requirements to the satisfaction of their Guiding Teacher, they will again attend a precepts ceremony where they will receive the certificates, robes and bowls of Full Dharma Teachers or Novice Monks or Nuns. (The burn is optional here)

GENERAL FORM

- | | | |
|----|---|--------------------------|
| 1. | Ringling of the bell | (light candles, incense) |
| 2. | Ceremony (see precepts booklet for full ceremony) | (opening bell) |
| 3. | Closing remarks. | (put out candles) |
| | | (take precepts pictures) |

After the ceremony is over, the fruit can be taken off the altar and served in the dining area. Altar fruit is supposed to be eaten on the same day as the ceremony.

SPECIAL PRECEPTS FORMS

The Burn: The burn is **always** done on the left arm (the spiritual one). It doesn't matter if you are right- or left-handed. It is the responsibility of the Dharma Teachers administering the burn to make sure it doesn't burn too long. **DO NOT LEAVE THE PRECEPTEE DURING THE BURN!** It is very easy for someone to get a really large, serious burn if it is not watched. For this reason, many Zen Centers are starting to use incense sticks for this purpose.

Moktak: Generally the Precepts Teacher has one moktak and the Moktak Master has the other. The Teacher does the chants and the Moktak Master leads the Preceptees' prostrations. At the table the Teacher uses the bell instead of the moktak.

Moktak for 3 Prostrations:

Roll	Standing Bow
Hit	Stand up
Roll	First prostration
Hit	Stand up
Roll	Second prostration
Hit	Stand up
Roll	Third prostration
Hit	Come to kneeling position & Hapchang
Hit	Head to floor again
Hit	Stand up
Roll	Standing Bow
Hit	Stand up

THE PRECEPTS CEREMONY

(Light candles and incense on precepts table)

Opening Bell (w8wH wH wH b8bH bH bH bH b8bH)

(All Standing, Please recite:)

Homage to the Three Precious Ones (everyone)

English:

Homage to all the Buddhas,
Who are present in their glory at this assembly.
Homage to the Dharma,
Which is present in its glory at this assembly.
Homage to all the Sangha,
Who are present in their glory at this assembly.

Korean:

Namu bul ta bu jung kwang lim bop he
Namu tal ma bu jung kwang lim bop he
Namu sung ga bu jung kwang lim bop he

The Mantra Summoning the Three Precious Ones

(Precepts Teacher alone with a hand bell)

Namu bo bo jeo li kali dali tata a daya
Namu bo bo jeo li kali dali tata a daya
Namu bo bo jeo li kali dali tata a daya

(Paying homage to the Three Treasures, say all together:)

We most earnestly send forth our homage to the Precious One, the most true Buddha; Transcendent in the three forms, possessing to perfection the four wisdoms, who in love and mercy embraces all creatures, who in gladness saves all creatures, eternal in time and filling all space, the universe in its purity.

We most earnestly send forth our homage to the Precious One, the most profound Dharma; the one, the true, the eternally quiescent, which for all creatures appeared in twelve divisions, which is the universe in its purity, transcending speech, flowing equally into the five teachings and the three vehicles.

We most earnestly send forth our homage to the Precious One, the most pure Sangha; those creatures enlightened rapidly or slowly, whose love increases with their wisdom, of same or different forms, whose devotion benefits both themselves and others, who have attained to the three illuminations, who are of the ten stages of holiness and the three levels of wisdom.

We earnestly wish that these Precious Ones may all respond to us according to our need, that they may be for us a witness, and that they may altogether receive our offerings.

May their glory fill all space, as the moon reflected in a thousand rivers is yet one, and may all the holy ones, the Bodhisattvas possessing to perfection the four wisdoms, be present at this assembly, to the welfare of all creatures. So do we bow down most reverently before them.

On the seat of Bodhi most distinguished and adorned, all Buddhas have sat and attained supreme awakening.

In reverence do we now offer these seats, that we and others may all together attain the way of Buddhas.

The Mantra of Offering Seats to the Sangha (all together)

Om ba a ra mi na ya sa ba ha
Om ba a ra mi na ya sa ba ha
Om ba a ra mi na ya sa ba ha

The Mantra of the Universe in its Purity (all together)

Om nam
Om nam
Om nam

The Offering of Incense (all read together)

We make offerings to all Buddhas of the ten directions, of the past, the present, and the future; to all the Dharmas, even those still hidden from our view; and to the Sangha of Shravakas, Pratyeka-Buddhas, and Bodhisattvas. May all these Precious Ones look down upon us with love and mercy, and receive our offering.

(Please be seated.) (Precepts Teacher and other official go sit at the precepts table)

(Starting with the highest ranking person taking precepts, each novice, or one representing all of a group if there are many people, offers incense to the Buddha by making a standing bow before the precepts table, putting the incense in the burner and making another standing bow before returning to their seat. After the last offering all will stand and do 3 prostrations together following the moktak and then sit down.)

(The Official says:)

We go for guidance to the Holy One, the Buddha, who saves all creatures from the three painful states;

We desire that all creatures may all together enter into the bliss of the Uncreated.

We who still suffer rebirth in the three realms, and who are not yet freed from our obligations and involvements, may we cast off these obligations and enter into the Uncreated, and by so doing fulfill our greatest obligation.

(Starting with the highest ranking person, each novice comes forward, on by one, bows to the Buddha and receives a Buddhist name and kasa, bows to the Buddha and returns to their seat.)

(The Official says:)

Great are you who understand the impermanence of this world.

You have cast aside the conventional and are entering into Nirvana, an event hard to conceive of, and rare in this world.

How good it is, the robe of liberation, a robe of highest merit.

We do now receive it, and may we receive it perpetually, in life after life hereafter.

(all together)

Om maha kababada shichea sabaha

Om maha kababada shichea sabaha

Om maha kababada shichea sabaha

(Requesting the Buddhas and the Bodhisattvas, and all the deities to serve as our teachers, DSSN chants first in Korean using a bell, then everyone together says in English:)

May the Buddha Shakyamuni be present
and serve as our original teacher.

May the Bodhisattva Manjushri be present
and serve as our precepts teacher.

May the future Buddha Maitreya be present
and serve as our instructor.

May the Buddhas of the ten directions be present
and serve to witness and confirm our precepts.

May all the Bodhisattvas of the ten directions be present
and serve as companions in our study. And,

May Shakra, Indra, and all the celestial beings be present
and serve to protect and adorn our practice.

(DSSN now chants each precept in Korean followed by the Official who reads it in English. Everyone's are hands in hapchang for this.)

The First Precept - I vow to abstain from taking life.

Killing roots out our seeds of love and mercy. To kill another is to feast on one's friends and relatives. Someday we shall be in one of the three painful realms in payment for our killing, for it is by bestowing life that we receive human life in return.

The Second Precept - I vow to abstain from taking things not given.

The taking of things not given cuts off the roots of virtue and wisdom; attaining ease we shall lose this ease. By but desiring anything of another, we are brought in the future face to face with animal rebirth.

The Third Precept - I vow to abstain from misconduct done in lust.

Unchastity cuts off the seed of purity. Impurity is ultimately of the pure Dharmakaya. Look rather at the cauldron, for therein are all those who in future years break this precept.

The Fourth Precept - I vow to abstain from lying.

Lying cuts off the seed of the Truth; Heaven does not allow the cheating of the saints, nor the lying against the holy ones. Should a liar avoid the hell where his tongue is ripped out, then he will be reborn as a bird in recompense for his evil.

The Fifth Precept - I vow to abstain from intoxicants taken to induce heedlessness.

Intoxicants cut off the roots of wisdom; generation after generation we remain in a stupor, as one drunk. The Buddha teaches that one who does not keep these five precepts shall in a future life lose his human nature.

(At this point, if there are Five Precepts people, the official says:)

Can these Precepts, each one of them, be kept by you,
or can they not?

(The Five Precepts people answer **strongly**:)

They can be so kept!

(This is repeated twice more, so it is said 3 times)

(The ceremony continues with the next five precepts for the Dharma Teachers in Training. Use the same style as before.)

The Sixth Precept - I vow not to talk about the faults of others.

The Seventh Precept - I vow not to praise myself and put down others.

The Eighth Precept - I vow not to be covetous and to be generous.

The Ninth Precept - I vow not to give way to anger and to be harmonious.

The Tenth Precept - I vow not to slander the Three Jewels (Buddha, Dharma, Sangha).

(At this point, if there are Dharma Teachers in Training, the Official says:)

Can these Precepts, each one of them, be kept by you, or can they not?

(The Ten Precepts people answer **strongly**:)

They can be so kept!

(This is repeated twice more, so it is said 3 times)

(The ceremony continues with the next six precepts for the Senior Dharma Teachers in the same style as before:)

The Eleventh Precept - I vow homage to the Buddha.

The Twelfth Precept - I vow homage to the Dharma.

The Thirteenth Precept - I vow homage to the Sangha.

The Fourteenth Precept - I vow generosity to people.

The Fifteenth Precept - I vow compassionate speech and compassionate action toward people.

The Sixteenth Precept - I vow together action with people and to become one and attain the Buddha Way.

(At this point, if there are Senior Dharma Teachers, the official says:)

Can these Precepts, each one of them, be kept by you, or can they not?

(The Sixteen Precepts people answer **strongly**:)

They can be so kept!

(This is repeated twice more, so it is said 3 times)

(The ceremony continues with the reading of the 48 precepts for Bodhisattva Dharma Teachers (if any) then comes Novice Monks/Nuns (read only precepts 6-10). If no higher levels are represented, the ceremony will skip to the next part from the Five Precepts.)

Full Dharma Teacher Graduation

(If there are Dharma Teachers in Training graduating to Full Dharma Teacher, the Official gives a short speech on the work and study that has been accomplished to merit the move to Full Dharma Teacher. Then each candidate comes forward and receives a certificate and bowls. Dharma Combat is included as it was with each preceptee. At the end, all bring their mats to the center of the room facing the Sangha and following the moktak, do 3 prostrations which the Sangha returns. When they finish, clapping is permitted in acknowledgement of their accomplishment. Then they return to their seats.)

(after all the appropriate precepts are read, the Official continues:)

From this present life until we attain to Buddhahood, we shall resolutely uphold these Precepts and not break them.

We desire that the Buddhas serve as a witness for we shall never depart from these Precepts, preferring rather first to give up our lives.

(All together say:)

The Repentance Ritual

I do most earnestly repent of my transgressions committed since beginningless time, through my greed, my anger, and my ignorance, in thought, word, and deed.

I do now repent the grave offence of taking any life.

I do now repent the grave offence of taking things not given.

I do now repent the grave offense of wrong actions done in lust.

I do now repent the grave offense of boasting of my non-existent spiritual attainments.

I do now repent the grave offense of vain speech.

I do now repent the grave offense of abusive speech.

I do now repent the grave offense of hypocritical speech.

I do now repent the grave offense of endless craving.

I do now repent the grave offense of my ignorance.

May all offenses accumulated during hundreds of kalpas now be totally consumed in an instant, as fire burns dry grass, extinguishing all things until nothing remains.

Our offenses have no self-nature, but arise only from our minds.

If our minds are extinguished, then our offenses too will be destroyed.

When both our minds and our offenses are extinguished, and both are seen as empty, this is termed the true repentance.

(At this point, the preceptees roll up their left sleeve and all the Dharma Teacher rank or above approach the Precepts Table to get matches and wicks for the Precepts Burn. (See ceremony notes on this form.) The reason for this is that the Form-, Karma- and Dharma-bodies all come together and all thinking and all offenses disappear.

During this time, the Mantra of Repentance is chanted by everyone including the preceptees. It is chanted until the last Dharma Teacher has returned the matches to the precepts table. The chant is accompanied by the Official's bell and the moktak which follows the lead of the bell. Everyone who is not taking part in the ceremony should have their hands in Hapchang.)

Mantra of Repentance

Om salba motcha moji sadaya sabaha

(*** put the Baby Ceremony here if you need to combine ceremonies. ***)

(All together say:)

We now prostrate ourselves in repentance for all karma hindrances accumulated for many kalpas.

We desire that our transgressions be totally removed and that life after life we may always walk the path to Enlightenment.

(All novices stand and do 3 prostrations together following the moktak and then sit down)

(The Official says:)

Most noble is He, the Buddha; what person does not take joy in Him!

Calling to mind this assembly, we now obtain the benefits of this Dharma.

(Starting with the highest ranking person taking precepts, each novice, or one representing all of a group if there are many people, offers incense to the Buddha by making a standing bow before the precepts table, putting the incense in the burner and making another standing bow before returning to their seat. After the last offering all will stand and do 3 prostrations together following the moktak and then sit down.)

(The Official says:)

May the merits received by undertaking the Precepts be given to others.

May our merits be perfect and may they benefit all sentient creatures.

For should we fill three thousand worlds with stupas of purest gold, to encourage one person to seek the homeless life out-weighs all of this merit!

(At this point, the Official will give a Dharma Talk on the meaning of the Precepts followed by a talk by the Precepts Teacher. Some trigger words for stories are: hunter and rabbit - different kinds of precepts, body, mind, intent; monk who was robbed and left tied down by grass - keeping precepts story; Nam Cheon's cat - breaking precepts story)

(Please stand for the Four Great Vows. DSSN will sing the Korean if he is present.)

Korean:

Jung saeng mu byon so won do
Bon nae mu jin so won dan
Bom mun mu ryang so wan hak

Bul do mu sang so won song

English:

Sentient beings are numberless
We vow to save them all.
Passions are endless
We vow to extinguish them all.
The Teachings are infinite
We vow to learn them all.
The Buddha Way is inconceivable
We vow to attain it.

(Please sit. Final Announcements - the ceremony will be finished with the extinguishing of the candles.)

(Put out candles)

(Take precepts pictures)

Ji Do Poep Sa Certification Assembly

INTRODUCTION This is a ceremony of verification for students who have received Dae Soen Sa Nim's official sanction, called "inga", to teach Kong-An practice.

Inga literally means "seal." In the Orient, each person has their own seal and they use it as a foolproof method of identifying a decree they send out. They stamp so that half the stamp appears on the original document and half appears on the copy. When there is a question about the authenticity of a document, the seal on the document is tested to see how it matches up with that on the original. If the two halves match exactly producing an individual's personal seal, then everyone understands without a doubt that the copy is true to the original. "Inga" is simply recognition of the veracity of the student's practice.

Students who receive Inga, have the title of Ji Do Poep Sa. "Ji" means to point to and "Do" means correct path, so Ji Do Poep Sa means someone who teaches the Dharma not only by words and formal teaching but also by actions. They may be referred to in conversation as "Poep sa Nim".

This is called "Ji Do Poep Sa Jung Myoeng So Cham" or Ji Do Poep Sa Certification Assembly.

People who become Ji Do Poep Sas may teach Kong-An Practice. They also may go to other Zen Masters and have Dharma Combat with them. If these other Zen Masters also give them Inga, they can return to Dae Soen Sa Nim and if he gives them Transmission, they will become Zen Masters.

WHEN Zen Master's Decision

REMINDER ITEMS TO BE USED

Dharma Room bell
Moktak
Teaching Stick on right side of altar
Ji Do Poep Sa Kasa on right side of altar
Kong-An book on right side of altar
Zen Master's Formal stick on front of altar

SET UP

1. Mats are to be placed in the General Ceremony form with the two mats for Dharma Combat in the center to start and then later these are removed and replaced by the precepts table and 2 chairs.

GENERAL FORM

1. Regular evening chanting. (light candles, incense)
(if done in evening)
2. Short break to set up for assembly and Dharma Combat.
Use the General Ceremony format except put two mats
facing each other in the empty space instead of a
table. Put cushions on the mats.
3. Moktak is hit to recall everybody. When Dae Soen Sa
Nim comes in and takes his seat, the assembly may
begin.
4. Ringing of the bell (opening bell)
"Good evening, welcome to the JDPS certification
assembly. The opening speech will be given
by..."
5. Opening Speech (about 5 minutes)
Speech should include information on what Inga is
and the spirit of the ceremony. Also correct
form of Dharma Combat. (see #10 below)
6. The Threefold Refuge (standing, all together)

Homage to all the Buddhas
Who are present in their glory
At this Assembly

Homage to the Dharma
Which is present in its glory
At this Assembly

Homage to all the Sangha
Who are present in their glory
At this Assembly
7. Kwan Seum Bosal chanting
8. Meditation for 5 minutes
9. The Ji-Do-Poep-Sa-to-be sits on the mat facing away
from the altar and towards the sangha.

Times for each combat depend on number of
candidates in the ceremony. For one, 45 minutes.
For two, 30 minutes each. For three, 20 minutes
each.

10. Dharma Combat with the Sangha. This usually lasts about 30 minutes and its end is signaled by Dae Soen Sa Nim hitting the moktak. The form for Dharma Combat is like a public version of the interview:

Student comes forward, does 1 full prostration
(aB P aB)

Student sits on mat facing JDPS

Student asks question, or whatever -

regular kong-ans are frowned upon, you must
make up your own.

JDPS will answer.

After the sequence is complete, the student says,
"Thank you for your teaching."

Student rises, does 1 full prostration and
leaves, making room for the next student.

If there is more than 1 JDPS candidate for this assembly, the next one takes the place of the first until all have had Dharma Combat.

This part shows the Sangha the teaching styles of the new Ji Do Poep Sas.

11. Ten minute break.
Remove cushions and put in table and chairs.
Use the moktak to recall everyone.
12. Presentation of Ji Do Poep Sa Certificate and a talk by Dae Soen Sa Nim.
13. Formal Dharma Speech by the new Ji Do Poep Sa.
(about 15 min.)
14. Four Great Vows in English. (standing)

Sentient beings are numberless

We vow to save them all.

Passions are endless

We vow to extinguish them all.

The teachings are infinite

We vow to learn them all.

The Buddha way is inconceivable

We vow to attain it.

15. Four Great Vows in Korean (if DSSN present)
16. Closing remarks. (announcements)
(put out candles)
(take pictures)

Ceremony to Give Back Precepts

INTRODUCTION Even the best of intentions cannot last forever. This is especially true of monks and nuns. When it becomes clear that a monk or nun wishes to return to lay life, a Ceremony to Give Back Precepts takes place. This serves to make this person's situation clear to the rest of the community.

WHEN Usually after morning or evening practice.

WHY When a monk or a nun wishes to return to lay life and already has the approval of the Zen Master.

REMINDER ITEMS TO BE USED

No special items are used.

SET UP

1. After chanting, a mat is moved to the center of the sitting square near the end where the Moktak Master and Head Dharma Teacher sit.

GENERAL FORM

1. The Monk or Nun then comes up and does 3 prostrations to the Buddha.
2. At the end of the prostrations, the Monk or Nun turns around and sits on the mat facing the Sangha and gives small speech that covers why they wish to return to lay life and how they got the insight that led them to this conclusion.
3. At the end, they ask, "Does the Sangha approve of this action?" The Sangha answers, "We approve."
(This sequence is repeated 3 times)
4. The Monk or Nun then gives the Monk Kasa to the Zen Master or presiding Teacher and returns to the mat.
5. The Zen Master or Presiding Teacher gives a short speech to the Sangha reminding them that this person is now a Dharma brother or sister and should be welcomed back as a lay person. Their name is now (mention their regular "civilian" name) and their monk's or nun's name should no longer be used.

6. The "new" Lay Person then does 3 prostrations to the Zen Master and Teachers, 3 prostrations to the right side of the room and 3 prostrations to the left side of the room and finishes with 3 prostrations to the Buddha. During this time the Sangha sits with hands in Hapchang and returns the prostrations by doing a sitting bow each time.
7. The mat is returned to its original position and the ceremony is complete.

OTHER VARIATIONS

1. The 12 prostrations may be shortened to 6 by only doing prostrations to the Zen Master or Teacher and the Buddha.

Opening Ceremony For a Zen Center

INTRODUCTION This ceremony celebrates the Dedication of a New Zen Center, either when it is first established or when it has been relocated.

WHEN When the new Zen Center is ready to be used.

REMINDER ITEMS TO BE USED

Dharma room bell
Moktak
Flowers for altar
Fruit for altar (odd number of types & pieces)
Teaching Stick

SET UP

1. Put speaker's table in front of altar to hold microphones and a teaching stick.
2. Mats are to be placed in the General Ceremony form.

GENERAL FORM

- (light candles & incense)
1. Ringing of the bell (opening bell)
 2. Opening speech (about 10 minutes)
 3. The Threefold Refuge (standing, all together)
- Homage to all the Buddhas
Who are present in their glory
At this assembly
- Homage to the Dharma
Which is present in its glory
At this assembly
- Homage to all the Sangha
Who are present in their glory
At this assembly
4. Threefold Refuge in Korean
 5. Korean Heart Sutra (about 5 minutes)
 6. Meditation for 5 minutes
 7. Three dedication addresses
- Format for each talk is:
- Bow to Buddha
Bow to Zen Master
Bow to Sangha
Talk (about 10 minutes)
Bow to Sangha
Bow to Zen Master
Bow to Buddha
8. Formal Dharma Speech (15 - 20 minutes)

9. Offering of Incense
10. English Heart Sutra
11. Four Great Vows in English.

Sentient beings are numberless;
We vow to save them all.

Passions are endless;
We vow to extinguish them all.

The teachings are infinite;
We vow to learn them all.

The Buddha way is inconceivable;
We vow to attain it.

12. Four Great Vows in Korean. (DSSN if present)
13. Closing remarks. (put out candles)
(take group pictures)

After the ceremony is over, the fruit can be taken off the altar and served in the dining area. Altar fruit is supposed to be eaten on the same day as the ceremony.

Installation of an Abbot

INTRODUCTION This ceremony celebrates the Installation of a New Abbot and the leaving of the old abbot.

WHEN Whenever the a Zen Center changes its Abbot.

REMINDER ITEMS TO BE USED

Dharma room bell
Moktak
Flowers for altar
Fruit for altar (odd number of types & pieces)
Teaching Stick

SET UP

1. Put speaker's table in front of altar to hold microphones and a teaching stick.
2. Mats are to be placed in the General Ceremony form.

GENERAL FORM

- | | |
|--|---------------------------|
| | (light candles & incense) |
| 1. Ringing of the bell | (opening bell) |
| 2. Opening speech | (about 5 minutes) |
| 3. The Threefold Refuge | (standing, all together) |
| Homage to all the Buddhas
Who are present in their glory
At this assembly
Homage to the Dharma
Which is present in its glory
At this assembly
Homage to all the Sangha
Who are present in their glory
At this assembly | |
| 4. Threefold Refuge in Korean | |
| 5. Kwan Seum Bosal Chanting | (about 5 minutes) |
| 6. Meditation for 5 minutes | |
| 7. Dharma talk by Guiding Teacher | (15 - 20 minutes) |
| 8. Sangha and new Abbot bow to each other (3 prostrations) | |
| 9. Dharma Speech by new Abbot | (15 - 20 minutes) |

10. Four Great Vows in English.

Sentient beings are numberless;
We vow to save them all.

Passions are endless;
We vow to extinguish them all.

The teachings are infinite;
We vow to learn them all.

The Buddha way is inconceivable;
We vow to attain it.

11. Four Great Vows in Korean. (DSSN if present)

12. Closing remarks. (put out candles)

After the ceremony is over, the fruit can be taken off the altar and served in the dining area. Altar fruit is supposed to be eaten on the same day as the ceremony.

Zen Centers may choose to have a party afterwards also.

Repentance Ceremony

INTRODUCTION Everybody makes mistakes. How do we correct our mistakes? In some forms of Hinayana Buddhism, if you make mistakes, you must give up your precepts. In Mahayana and Zen, if you make mistakes, you can do a Repentance Ceremony. There are big mistakes and small mistakes. A big mistake means that your action causes many problems for other people. A small mistake is only a problem for you.

Doing 108 bows every morning is a repentance ceremony for our small mistakes. For big mistakes, there is a public ceremony, then your mind becomes clean and other peoples' minds become clean. If we don't do this kind of ceremony, then everyone is holding onto "Your Mistake" and making more Karma. If you make a public ceremony, then everyone can let go and move on without holding.

WHEN Usually after morning or evening practice, but can sometimes be done after bows.

WHY When a member of the Sangha has done something to harm the Sangha or someone in it. A Teacher or Senior student may have asked this person to perform a repentance ceremony. The student has seen the result of bad actions and requests a ceremony to help heal the community.

REMINDER ITEMS TO BE USED

No special items are used.

SET UP

1. After chanting a mat is moved to the center of the sitting square near the end of the room where the Moktak Master and Head Dharma Teacher are sitting.

GENERAL FORM

1. The Repenter then comes up and does 3 prostrations to the Buddha.
2. At the end of the prostrations, the Repenter turns around and sits on the mat facing the Sangha and gives a small speech that covers what they did to bring on the ceremony and that they are sorry for it and apologize to the community.
3. The Zen Master or Teacher may choose to give a small talk on the subject of repentance.

4. The Repenter then rises and does 3 prostrations to the Zen Master or Teacher, 3 prostrations to the right side of the room and 3 prostrations to the left side of the room and finishes with 3 prostrations to the Buddha. During this time the Sangha sits with hands in Hapchang and returns the prostrations by doing a sitting bow each time.
5. The mat is returned to its original position and the ceremony is complete.

OTHER VARIATIONS

1. The 12 prostrations may be shortened to 6 by only doing prostrations to the Zen Master or Teacher, and the Buddha.

Marriage Ceremony

WHEN

As scheduled.

Note: Every state has different regulations governing Marriage, so be sure to know what they are and comply with them. This section only deals with the Buddhist part, but it is up to the officials to see that all the legal requirements are met. (All Dharma Teachers are eligible to perform weddings, but, depending on the various state laws, may need to obtain a clergy license.)

REMINDER ITEMS TO BE USED

Dharma Room Bell
 Official papers for state
 Zen Center Wedding Certificate
 Moktak
 Flowers for altar
 Fruit for altar
 Loose flowers & incense for bride and groom
 Speaker's table
 Chairs for guests of the bride and groom

ZEN CENTER OFFICIALS:

Dharma Teacher performing ceremony
 Bell Master
 Moktak Master

WEDDING OFFICIALS:

Ushers
 Ring Bearers

SET UP

1. Put the speaker's table in front of altar to hold candles, incense burner, loose flowers and incense.
2. About 10 feet in front of the speaker's table, put 2 special mats for the bride and groom. They must be 3 feet apart from each other. Cushions should face the speaker's table.
3. As you are facing the altar, chairs for the bride's family are on the right, facing the center of the room and chairs for the groom's family are on the left, facing the center of the room.
4. All other guests are seated on the mats in rows facing the altar and behind the bride and groom. Chairs may be put on the side or to the back for those people who may have trouble sitting on the floor. Any monks or nuns attending the ceremony do so as "civilians" and are seated according to their relationship to the bride and groom, not by Zen Center protocol.

GENERAL FORM

- | | | |
|----|---|--------------------------|
| 1. | Ringling of the bell | (light candles, incense) |
| | (see wedding booklet for full ceremony) | (opening bell) |
| 2. | Closing remarks | (informational) |
| | | (put out candles) |
| | | (take wedding pictures) |

SPECIAL WEDDING FORMS:

Since this is a ceremony that is not sponsored by the Zen Center, but is a requested ceremony, there are certain differentiated responsibilities. They will be detailed here.

Liaison Liaison is thru the Dharma Teacher selected to perform the wedding or through another designated person associated with the Zen Center (especially if Dae Soen Sa Nim is performing the wedding). The Liaison person clarifies the financial responsibilities of the couple and/or others, the legal requirements of the state the wedding is being performed in and is available to the couple for consultation about the on-going planning.

Initial Contact At the time of initial contact, the couple will be given information about our style of Buddhist wedding and be given a copy of the wedding ceremony. This will allow them time to review it and make some minor changes to the vows if they wish. The basic form is not changeable and the Correct Meditation Vow and Final Vow must be included in any final form. A written version of the changes must be presented for approval.

Scheduling the Wedding When the wedding is scheduled, and the couple does not have a preference, the Zen Center will select a Dharma Teacher to perform the wedding, else they may choose any Dharma Teacher in good standing with the Kwan Um School of Zen. Make sure the Dharma Teacher chosen has time to get a clergy license and if the Dharma Teacher is out-of-state, that an in-state Dharma Teacher also has a license.

At this time it may be wise to schedule a rehearsal a few days before the wedding so that all can go smoothly during the actual ceremony.

Questions needing answering at this time are:

- Date and Time of wedding
- Who is presiding Dharma Teacher?
- Who will do the Final/Ring vow first?
- How many guests?
- Will you have the reception at the Zen Center or elsewhere?
- Who will the speakers be for:
 - Opening Speech?
 - Congratulatory speeches?
 - Closing Remarks?
- Will there be personalized programs?

The couple should be given the check-list detailing their responsibilities and the Zen Center's responsibilities.

What to Wear

If both are Dharma Teachers or above, they will wear formal Dharma Teacher Robes and ceremony kasas if they have them.

If only one is a Dharma Teacher or neither are Dharma Teachers, they may elect to not use robes.

If no robes are used, it is suggested (because of our style of practice) that the woman wear a full, calf-length skirt since that will make it easier for sitting and bowing. Also the top should be modest because of the prostrations during the ceremony.

Zen Center Responsibilities for all Zen Center Weddings

1. To provide and maintain the space used for the wedding
2. To set up the altar
3. To make the Zen Center facilities available for food preparation and lodging of guests when possible in conjunction with regular Zen Center functions.
4. To review with the couple (before the speakers are asked) who will give the talks.

Zen Center Responsibilities if the couple are Temple Officials

If either member of the couple is a Temple Official, the Zen Center may choose to do any or all of the following, otherwise it is the responsibility of the couple.

1. Invite other Zen Center members.
2. Tape-record the wedding
3. Arrange and pay for photographs to be taken, as at any Zen Center ceremony. If the couple wish to have many more than the usual few photographs taken, they may arrange for an additional photographer and pay for the photographs themselves.

Couple's Responsibilities

1. Invite and arrange for accommodations for all family and personal friends.
2. If personal guests stay overnight at the Zen Center, pay the fee for guests. The fee will vary depending on whether the couple are residents of the Zen Center or not.

3. Arrange for speakers at the wedding and tell the assistant who they are.
4. Provide fruit (odd number of kinds and quantities) and flowers for the altar.
5. Rent chairs, if necessary.
6. If the reception is at the Zen Center, plan it out with the House Master. Alcoholic beverages and meat are not allowed on Zen Center grounds.

What food will be served?

Who is doing the shopping?

Who will prepare it?

When will it be prepared?

7. Give a donation to the Zen Center for the use of the temple for the ceremony. (In 1990, a suggested amount might be \$100. It should reflect the size of the wedding and the facilities used at the time.)
8. Give a donation to the Dharma Teacher performing the marriage ceremony. (In 1990, a suggested amount might be \$100, but if Dae Soen Sa Nim officiates, \$200.)
9. If the wedding is not at the Zen Center, or the Officiating Dharma Teacher is from out of state, should pay for the transportation of the Dharma Teacher and an assistant to the site of the wedding and, if the distance is very long, overnight accommodations for them.
10. Pay for printing of special personalized programs if that is desired.

THE WEDDING CEREMONY

Opening Bell (light candles, incense)

Opening Speech (about 10 minutes)

(All standing, please recite)

The Three-Fold Refuge

Homage to all the Buddhas
Who are present in their glory
At this Assembly
Homage to the Dharma
Which is present in its glory
At this Assembly
Homage to all the Sangha
Who are present in their glory
At this Assembly

Kwan Sae Um Bosal Chanting (about 5 minutes)

(Everyone sits, except the Official who faces the assembly and the bride and groom who now face each other across their mats with their hands in hapchang and the cushions placed to the right.)

(The Official says:)

To begin this ceremony of marriage, the bride and groom will bow to each other.

Bride and Groom Bow to each other

(Following the moktak, the Bride and Groom do standing bow, 3 prostrations and a standing bow. The mats should be far enough apart to avoid bumping heads. See page 4.16 for the moktak form for 3 prostrations.

After the prostrations are complete, the bride and groom replace their cushions (do not shove the mats together) and stand behind them facing the altar.)

(The Official says:)

The Bride and Groom will offer incense and flowers to the Buddha.

(Bride goes right, Groom goes left - so they are doing things separately at this point. Bride and Groom walk around the outside of their mats and approach the speaker's table. There the Official hands them some lighted incense which they put in the incense burner on the speaker's table and do a standing bow.

They are handed some flowers which they take around the speaker's table and put in a vase on the altar and do a standing bow.

They return to their mats and, together, following the moktak, do a standing bow, 3 prostrations and a standing bow.

They sit down.)

(The Official recites:)

Someone once asked the Buddha, "What are the Highest Blessings?" And the Buddha responded:

"Not to associate with fools, but to associate with the wise and to honor the honorable.

"To reside in an appropriate place, to have done good deeds and to have set oneself on the right course.

"Vast learning, perfect handicraft, a well-trained discipline, and perfect speech.

"The support of mother and father, the cherishing of one's life-companion and children and living by peaceful occupations.

"Generosity, ethical integrity, the helping of relatives and blameless actions.

"One whose mind is not fluttered by worldly change, sorrowless, stainless and secure.

"Those such as these are everywhere invincible and go happily in every way. These are the Highest Blessings."

And Vimilakirti a famous layman of that time explains how bodhisattvas commit themselves to involvement in "worldly affairs" in order to help all sentient beings:

"The mother of true bodhisattvas is penetrating insight. Their father, compassionate action. Leaders are born of such parents.

"During the periods of plague, they become medicine. They make people well and happy, and liberate them.

"During periods of famine, they become food and drink. Having first alleviated hunger and thirst, they teach the Dharma.

"During periods of war, they meditate on love and introduce to non-violence hundreds of millions of beings. In the middle of great battles they remain impartial to both sides, for bodhisattvas rejoice in the resolution of conflict.

"For the sake of the poor they become inexhaustible treasures causing those in want to conceive the spirit of enlightenment.

"They always stand at the head of those terrified with fright. Having been inspired with fearlessness, beings develop enlightened mind. Well-trained in techniques of liberation, they cause beings to rejoice in the Truth."

So it is with this marriage, the combining of the energies of these two people to help each other and to make the world a better place.

Will the bride and groom please stand for their vows?

Marriage Vows:

(Bride and groom stand between the two mats, facing the altar and repeat the vows after the Official. It is not necessary to read the headings.)

Correct Views We vow in our married life together to continually break through our pre-conceived views of each other and see clearly.

Correct Thoughts We vow to let go of delusions created by thoughts that arise from wanting, holding, checking or making.

Correct Conduct We vow to support one another in compassion for all beings and to not fall into desire, anger and ignorance in this lifetime or any life to come.

Correct Speech We vow to refrain from speaking harshly or deceptively to each other or about one another to others.

Correct Livelihood We vow to practice peaceful and ethical occupations and to support each other in realizing our full potential.

Correct Effort We vow to struggle to overcome our own delusions and to see clearly and help build a compassionate, loving home.

Correct Mindfulness We vow to always be mindful of each other and always start from zero so this practice can become part of our life in all situations.

Correct Meditation We vow to support one another in our practice, to make our small "I" disappear and to attain to our True Selves which is part of Universal Energy and to always follow the great Bodhisattva Way.

(The Official says:)

And the Final Vow...

Exchange of Rings / Final Vow

(The couple decides who goes first.)

(If there are rings, they may be exchanged here.)

I vow to help you walk the path of Buddhist Practice together; that I will do nothing to hinder our spiritual growth as a couple, so that the merit of our practice may help all other sentient beings both seen and unseen in all the worlds of the past, present and future.

Signing of Official Papers

Moktak Master starts with a roll and everyone chants

Namu chilguji bul mo dae junje bosal

(see tune diagram at end of ceremony)

until the couple returns to their mats.

(The couple then signs the official papers at the Speaker's desk and returns to face each other across their mats, hands in hapchang.)

Bride and Groom Bow to each other

(Following the moktak, the Bride and Groom do a standing bow, 3 prostrations and a standing bow. The mats should be far enough apart to avoid bumping heads.)

After the prostrations are complete, the bride and groom replace their cushions, and push their mats together and sit down.)

Dharma Speech

(about 10 minutes)

(Given by the Official on the subject of marriage and each person keeping their focus on the other and not themselves.)

Congratulatory Speeches

(about 5 minutes each)

(Given by family and friends of Bride & Groom and introduced by the Official)

Chanting the Heart Sutra in English

(Done in English for the benefit of the guests)

(Please stand for the Four Great Vows)

The Four Great Vows

(English, spoken)

Sentient beings are numberless
 We vow to save them all.
 Passions are endless
 We vow to extinguish them all.
 The teachings are infinite
 We vow to learn them all.
 The Buddha Way is inconceivable
 We vow to attain it.

The Four Great Vows

(Korean, sung)

Jung saeng mu byo so won do
 Bon nae mu jin so won dan
 Bom mun mu ryang so wan hak
 Bul do mu sang so won song

(If no one knows how to do the above part, it can be left out)

(The Official says:)

Please sit. The closing remarks will be made by _____
 and the ceremony will be over with the extinguishing of the
 candles.

Closing Remarks

(Informational - thank you for coming, reception location,
 where to gather for pictures, etc.)

(The official puts out the candles and does a standing bow
 to the Buddha.)

Tune Diagram for Great Love, Great Compassion Mantra:

d		chil				
b	-a mu	gu ji	mo dae	-je Bosal		
a	Na	Bul	Jun			

100-Day Baby Ceremony

INTRODUCTION This ceremony celebrates the first 100 days of a child's life. It can be done as part of a ceremony (do only #2 and #3) or it can be done alone. If it is done as part of another ceremony, it is usually done after the purpose for the main ceremony is completed. For instance, it is done after the Mantra of Repentance in the Precepts Ceremony.

WHEN Anytime after the first 100 days from birth.

REMINDER ITEMS TO BE USED

Fresh water in the water container on the altar
Small towel

SET UP

1. Place the small towel on the first level in the front somewhere.

GENERAL FORM

1. Kwan Seum Bosal chanting (light candles, incense)
(opening bell)
(10 minutes)
2. Parents meet the Official at the altar with the baby.
3. Official takes the water container from the altar, and standing with the left side toward the altar, faces the parents and child.
Hold the container in the left hand and put the towel on the left sleeve.
Dip the first two fingers into the water and place them on the baby's forehead just above the spot between the eyebrows (third eye spot).

The first time, say, "Great Love".

The second time, say, "Great Compassion".

The third time, say, "Great Bodhisattva Way".

(The towel may be used to dry off the baby afterwards if necessary.)

4. Four Great Vows in English and Korean.

(put out candles)

Kyol Che Ceremonies

INTRODUCTION Kyol Che has a beginning, middle and an end. Each of these is marked by a ceremony. The ceremony may be as elaborate as a Man Cheom or as simple as the examples listed below.

WHEN Beginning day of Kyol Che
After the first 6 weeks, before the 1 week intensive
Ending day of Kyol Che

REMINDER ITEMS TO BE USED

Dharma room bell
Moktak
Flowers for altar
Fruit for altar (odd number of types & pieces)
(only for beginning and ending ceremonies)
Teaching Stick

SET UP

1. Put speaker's table in front of altar to hold microphones and a teaching stick.
2. Mats are to be placed in the General Ceremony form.

SPECIAL NOTE

The Sangha that are not participating in the actual Kyol Che retreat may choose to support the Kyol Che participants by engaging in a "Heart Kyol Che". The Heart Kyol Che symbolizes the desire to do extra practice for the Kyol Che period even though the students cannot take time from their busy schedule to enter the actual retreat. Depending on the number of students wishing to participate, special practice times at the Zen Center can be set up and even a special pot luck dinner could be arranged to give identity and support to those participating in this practice. Generally, this is a personal commitment by a student and group practice is not necessary.

GENERAL FORM (Beginning Ceremony)

- | | | |
|----|-----------------------------|---------------------------|
| 1. | Ring of the bell | (light candles & incense) |
| 2. | Reading of the Temple Rules | (opening bell) |
| 3. | Opening speech | (about 10 minutes) |
| 4. | The Threefold Refuge | (standing, all together) |

Homage to all the Buddhas
 Who are present in their glory
 At this assembly
 Homage to the Dharma
 Which is present in its glory
 At this assembly
 Homage to all the Sangha
 Who are present in their glory
 At this assembly

- | | | |
|----|---|-------------------|
| 5. | Threefold Refuge in Korean | |
| | Kwan Seum Bosal Chanting | (about 5 minutes) |
| | And offering of incense | |
| | (If group is small, everyone does it.
If group is large, one does it for all.) | |
| 6. | Meditation for 5 minutes | (please sit) |
| 7. | Dharma Talk by DSSN or JDPSN | (15 min. max) |
| 8. | Four Great Vows in English. | |

Sentient beings are numberless;
 We vow to save them all.

Passions are endless;
 We vow to extinguish them all.

The teachings are infinite;
 We vow to learn them all.

The Buddha way is inconceivable;
 We vow to attain it.

- | | | |
|-----|----------------------------|--------------------|
| 9. | Four Great Vows in Korean. | (DSSN if present) |
| 10. | Closing remarks. | |
| | | (put out candles) |
| | | (have small party) |

After the ceremony is over, the fruit can be taken off the altar and served in the dining area. Altar fruit is supposed to be eaten on the same day as the ceremony.

GENERAL FORM (Mid Kyol Che Ceremony)

- | | | |
|----|-----------------------------|---------------------------|
| 1. | Ring of the bell | (light candles & incense) |
| 2. | Reading of the Temple Rules | (opening bell) |
| 3. | Opening speech | (about 10 minutes) |
| 4. | The Threefold Refuge | (standing, all together) |

Homage to all the Buddhas
 Who are present in their glory
 At this assembly
 Homage to the Dharma
 Which is present in its glory
 At this assembly
 Homage to all the Sangha
 Who are present in their glory
 At this assembly

- | | | |
|----|---|-------------------|
| 5. | Threefold Refuge in Korean
Kwan Seum Bosal Chanting
And offering of incense | (about 5 minutes) |
| | (If group is small, everyone does it.
If group is large, one does it for all.) | |
| 6. | Meditation for 5 minutes | (please sit) |
| 7. | Dharma Talk by DSSN or JDPSN | (15 min. max) |
| 8. | Four Great Vows in English. | |

Sentient beings are numberless;
 We vow to save them all.

Passions are endless;
 We vow to extinguish them all.

The teachings are infinite;
 We vow to learn them all.

The Buddha way is inconceivable;
 We vow to attain it.

- | | | |
|-----|----------------------------|-------------------|
| 9. | Four Great Vows in Korean. | (DSSN if present) |
| 10. | Closing remarks. | (put out candles) |

The Mid Kyol Che Ceremony may be attended by the rest of the Sangha. The main purpose is to give support by our presence to those who are sitting the retreat. Because Kyol Che is continuing after the ceremony, there is no party.

GENERAL FORM (Hae Jae or Ending Ceremony)

- | | | |
|----|-----------------------------|---------------------------|
| 1. | Ring of the bell | (light candles & incense) |
| 2. | Reading of the Temple Rules | (opening bell) |
| 3. | Opening speech | (about 10 minutes) |
| 4. | The Threefold Refuge | (standing, all together) |

Homage to all the Buddhas
 Who are present in their glory
 At this assembly
 Homage to the Dharma
 Which is present in its glory
 At this assembly
 Homage to all the Sangha
 Who are present in their glory
 At this assembly

- | | | |
|----|---|-------------------|
| 5. | Threefold Refuge in Korean | |
| | Kwan Seum Bosal Chanting | (about 5 minutes) |
| | And offering of incense | |
| | (If group is small, everyone does it.
If group is large, one does it for all.) | |
| 6. | Meditation for 5 minutes | (please sit) |
| 7. | Dharma Talk by DSSN or JDPSN | (15 min. max) |
| 8. | Four Great Vows in English. | |

Sentient beings are numberless;
 We vow to save them all.

Passions are endless;
 We vow to extinguish them all.

The teachings are infinite;
 We vow to learn them all.

The Buddha way is inconceivable;
 We vow to attain it.

- | | | |
|-----|----------------------------|--------------------|
| 9. | Four Great Vows in Korean. | (DSSN if present) |
| 10. | Closing remarks. | |
| | | (put out candles) |
| | | (have small party) |

After the ceremony is over, the fruit can be taken off the altar and served in the dining area as part of a small party.

Man Cham

INTRODUCTION Man Cham means "coming together to check the Dharma." The style of Man Cham originated in China. Man Cham refers to this form when it is done in the evening. When it is done in the afternoon, it is called Sang Dan Bo Mun.

In his opening speech for the first Man Cham at the Providence Zen Center, Mu Bul Su Nim said,

When a Zen Master speaks the Dharma, it's just like a mirror, so that your own mind is reflected. So if you hear this speech and you understand yourself, you understand your mind - you are Buddha and you can save all people. If you are not Buddha, if you have bad karma and you hear this speech, then you will understand your bad karma and you must do more hard training.

WHEN When the Zen Master determines.

REMINDER ITEMS TO BE USED

Dharma room bell
Moktak
Zen Master's Stick
Large table with stairs to it - should be sturdy enough to hold a person
Small table to be put on top of larger one for use as a lectern
Material to cover tables
Zen Master's mat and cushion
Zen Master's Kong-An book covered with a cloth
Attendant #1 (carries bell & helps Zen Master)
Attendant #2 (carries book)

SET UP

1. Put the large table in front of the altar with the narrow end facing forward and the stairs at the back. Cover with a cloth to make it look nice.
2. Place small table on top of large table at the front end and cover it with cloth.
3. On top of large table place the Zen Master's mat and cushion. Between the mat and small table, place the Zen Master's stick.
4. Mats are to be placed in the General Ceremony form.

GENERAL FORM

1. Attendant #1 enters carrying and hitting a hand-held bell. (light incense)
2. Zen Master enters.
3. Attendant #2 enters carrying in both hands, the Zen Master's Kong-An book which is wrapped in cloth.
4. All three stop at the altar and bow.
5. The Zen Master ascends to the high stand and sits down.
6. Attendant # 2 bows, gives him his book and bows again.
7. The Zen Master unwraps the book.
8. Moktak Master hits moktak once. Assembly stands up and puts cushions to right side.
9. The Head Dharma Teacher chants 3 times in Korean:
(at the same time does 3 prostrations)

Chag yong shin shi mi
Dae jung shin ga a ran
Yu won dae soen sa (boep sa for sutra master)
Kang ni jung saeng sang

This means:

This Dharma is very profound in meaning.
The whole assembly wants to hear it.
Please, Great Zen Master, descend.
Reveal Buddha in this place.

While the Head Dharma Teacher is chanting, the Moktak Master leads the assembly in 3 full prostrations by matching the Head Dharma Teacher's bows.

10. Everybody sits down. The Zen Master is still sitting.
11. The Zen Master starts chanting in Korean - everyone's hands are in Hapchang. Everyone joins in when he chants, "Namu Amita Bul".

Chong sa nung cha bu dong myo
Baek um cha ko re mi da
Namu amita bul

Un Sahn bong gong ni e
Sa o nun i ship i ri da
Namu amita bul

12. Zen Master delivers Formal Dharma Speech.
13. The Zen Master finished by chanting in Korean with everyone joining in at "Namu Amita Bul".

Chong sa nung cha bu dong myo
Baek um cha ko re mi da
Namu amita bul

Un sahn bong gong ni e
Sa o nun i ship i ri da
Namu amita bul

14. Attendant #2 bows, takes the book which the Zen Master has wrapped in cloth again, bows again.
15. Attendant #1 helps Zen Master from High Stand.
16. All three bow to the altar.

As the Zen Master completes the bow to the Altar, the Moktak Master starts Kwan Seum Bosal chanting with:

(skip the 3 vows)

Namu bomun shi hyon wol lyok hong shim dae ja dae bi
Kwan Seum Bosal, Kwan Seum Bosal, ...

17. Attendant #1 leaves ringing the bell, followed by the Zen Master, followed by Attendant #2.

After the Zen Master leaves, the Kwan Seum Bosal chant is finished in the regular manner by doing the complete last part.

OTHER NOTES

1. The tradition behind the requesting chant is that the Zen Master is reluctant to speak about the Dharma, especially in formal style, but since the assembly has asked three times, he will speak.

Memorial Ceremony

INTRODUCTION Memorial Ceremony is done at death and selected anniversaries.

WHEN	Day of death	Ji Jang Bosal
	3 or 5 days after	Full Memorial Ceremony
	7 days after	Ji Jang Bosal
	100 days after	Ji Jang Bosal
	1 year after	Ji Jang Bosal
	3 years after	Ji Jang Bosal

Ji Jang Bosal is the usual chant because he is the guide to Amita Bul, but you can also chant Namu Amita Bul. Ji Jang Bosal may be chanted daily for the first 49 days.

REMINDER ITEMS TO BE USED

Dharma room bell
 Altar Bell
 Moktak
 Flowers for the altar
 Fruit for altar (no peaches)
 Deceased person's name and picture (if available) on the lowest level

SET UP

1. Set up is in Regular Meditation form, unless there are a lot of people, then use the Conference form.
2. The Memorial Ceremony may be a burial ceremony or after-cremation ceremony. If a cremation ceremony, the urn may be placed on the floor in front of the altar. If a burial ceremony, it is not necessary to bring the body in.

GENERAL FORM

1. Ringing of the Bell (light candles & incense)
 (opening bell)
 (see memorial ceremony booklet for full ceremony)
2. Closing remarks. (informational)
 (put out candles)

SPECIAL MEMORIAL CEREMONY FORMS:

Since this is a ceremony that is not sponsored by the Zen Center, but is a requested ceremony, there are certain differentiated responsibilities. They will be detailed here.

Zen Center Responsibilities

1. To provide and maintain the space used for the memorial ceremony.
2. To set up the altar.
3. To make the Zen Center facilities available for food preparation and lodging of guests when possible, if the family wishes, in conjunction with regular Zen Center functions.

Zen Center Responsibilities if the deceased is a temple official.

If the deceased is a temple official, the Zen Center may choose to do the following, otherwise it is the responsibility of the family.

1. Invite other Zen Center members.
2. Tape-record the memorial ceremony
3. Arrange and pay for photographs to be taken, as at any Zen Center ceremony.

Family's Responsibilities

1. Making the announcement in the newspaper. (This is usually done by the memorial ceremony home.)
2. Arrange for speakers at the memorial ceremony and tell the assistant who they are.
3. Provide fruit (odd number of kinds and quantities) and flowers for the altar. Peaches should not be used. It is said that the spirits of the dead do not like them because of the fuzz and will stay away from the ceremony. Thus

they will not hear the chanting.

4. Rent chairs, if necessary.
5. If the reception after the memorial ceremony is at the Zen Center, plan it out with the House Master. Alcoholic beverages and meat are not allowed on Zen Center grounds.
 - What food will be served?
 - Who is doing the shopping?
 - Who will prepare it?
 - When will it be prepared?
6. Give a donation to the Zen Center for the use of the temple (in 1990, usually \$100).
7. Give a donation to the Dharma Teacher performing the memorial ceremony (in 1990, usually \$100, but if Dae Soen Sa Nim officiates, \$200)

THE MEMORIAL CEREMONY

(lighting of candles and incense)

Opening bell (b8bH bH bH bH b8bH)

Opening talk

(officiate)

Ji Jang Bosal chanting

(all together)

na-mu nam-bang hwa-ju ji-jang bo-sal
na-mu yu-myong gyo-ju ji-jang bo-sal
na-mu dae-won bon-jon ji-jang bo-sal

na-mu nam-bang hwa-ju yu-myong gyo-ju
dae-won bon-jon

ji-jang bo-sal
ji-jang bo-sal . . . (repeat)

ji-jang bo-sal
myor op-chang da-ra-ni
om ba-ra ma-ni da-ni sa-ba-ha
om ba-ra ma-ni da-ni sa-ba-ha
om ba-ra ma-ni da-ni sa-ba-ha

won song-chwi jin-on
om a-mot-ka sal-ba-da-ra sa-da-ya shi-bye-hum
om a-mot-ka sal-ba-da-ra sa-da-ya shi-bye-hum
om a-mot-ka sal-ba-da-ra sa-da-ya shi-bye-hum

bul-sol so-jae gil-sang da-ra-ni
na-mu sa-man-da mot-ta-nam a-ba-ra-ji
ha-da-sa sa-na-nam da-nya-ta
om ka-ka ka-hye ka-hye hum-hum a-ba-ra
a-ba-ra ba-ra-a-ba-ra ba-ra-a-ba-ra
ji-tta ji-tta ji-ri ji-ri ppa-da ppa-da
son-ji-ga shi-ri-e sa-ba-ha

na-mu sa-man-da mot-ta-nam a-ba-ra-ji
ha-da-sa sa-na-nam da-nya-ta
om ka-ka ka-hye ka-hye hum-hum a-ba-ra
a-ba-ra ba-ra-a-ba-ra ba-ra-a-ba-ra
ji-tta ji-tta ji-ri ji-ri ppa-da ppa-da
son-ji-ga shi-ri-e sa-ba-ha

na-mu sa-man-da mot-ta-nam a-ba-ra-ji
 ha-da-sa sa-na-nam da-nya-ta
 om ka-ka ka-hye ka-hye hum-hum a-ba-ra
 a-ba-ra ba-ra-a-ba-ra ba-ra-a-ba-ra
 ji-tta ji-tta ji-ri ji-ri ppa-da ppa-da
 son-ji-ga shi-ri-e sa-ba-ha

bo-gwol jin-on
 om ho-ro ho-ro sa-ya mot-kye sa-ba-ha
 om ho-ro ho-ro sa-ya mot-kye sa-ba-ha
 om ho-ro ho-ro sa-ya mot-kye sa-ba-ha

bo ho-hyang jin-on
 om sam-ma-ra sam-ma-ra mi-ma-ra
 ja-ra-ma ja-go-ra ba-ra-hum
 om sam-ma-ra sam-ma-ra mi-ma-ra
 ja-ra-ma ja-go-ra ba-ra-hum
 om sam-ma-ra sam-ma-ra mi-ma-ra
 ja-ra-ma ja-go-ra ba-ra-hum

chal-chin shim-nyom ga-su-ji
 dae-he-jung-su ka-um jin
 ho-gong ga-ryang pung ga gye
 mu-nung jin-sol
 bul gong-dok

Incense offering by family and friends

(Each person offering incense comes forward, offers incense before the image of the Buddha, and returns to his or her place. After the incense offering, everyone bows together and then remains standing.)

Calling on Buddhas and bodhisattvas

(officiate, ringing hand bell)

Namu Amita Bul
 Namu Kwan Seum Bosal
 Namu Tae Sae Ji Bosal
 Namu In Ro Wang Bosal

(all together)

Homage to Amita Bul, the Buddha of Infinite Time and Infinite Space
 Homage to Kwan Seum Bosal and Tae Sae Ji Bosal, the great attendant bodhisattvas
 Homage to In Ro Wang Bosal who guides the deceased

(officiate)

In this world of impermanence, we offer this ceremony to [deceased]. Further, we make dharma offerings to all spirits, those above and below, those who have found rest and those who are still wandering. Also, for all tormented spirits and all beings in the hell realms.

(please be seated)

Dharma speech to the deceased

(officiate)

The nature of the original mind is still and clear. Original mind has no past or present. Round and bright, it has no birth or death. In Magadha, Shakyamuni closed the door and sat inside. Bodhidharma sat facing the wall in Sorim. At Niryun River, Buddha stuck his two feet through the coffin during his funeral ceremony. Bodhidharma was seen carrying one shoe over Chongyong Hill three years after his death.

All of you gathered here today: do you know the one pure and clear thing? Looking above and below, it is always still. Seeing and hearing, it is clear and plain. One who attains this can put an end to futile craving. If you are not able to attain this, please come to this ceremony through the power of the Buddha. Accept these dharma offerings and gain the insight that there is no life or death. Where the light of compassion shines, the lotus flower blooms. Seeing with the eye of wisdom, hell disappears. Practicing the Great Mystic Compassion Mantra, all beings become Buddha in an instant.

If you wish to thoroughly understand all the Buddhas of past, present and future, then you should view the nature of the universe as being created by mind alone.

(all together)

The Mantra for Shattering Hell

Om gara jiya sabaha

Om gara jiya sabaha

Om gara jiya sabaha

The Mantra for Dispelling Hate

Om sandara gadayak sabaha

Om sandara gadayak sabaha

Om sandara gadayak sabaha

(please stand)

Vast Summoning Mantra (officiate, ringing hand bell)

Namu bo bo jeo li kali dali tata a daya
Namu bo bo jeo li kali dali tata a daya
Namu bo bo jeo li kali dali tata a daya

The Three Refuges of the Ten Directions (all together)

I now receive the Buddha,
who is present in all the ten directions.
I now receive the dharma,
which is present in all the ten directions.
I now receive the sangha,
which is present in all the ten directions.
Homage to Kwan Seum Bosal
of great compassion and sympathy,
who saves all from distress.
Homage to the Great Wide Buddha
of the Avatamsaka Sutra.

(please be seated)

(officiate)

With deep sincerity we offer an invitation to all beings:
Please come and listen!
True nature is before thinking.
Dharma body has no form.
Conditions and relationships appear and disappear like
reflections in a mirror.
The effects of karma arise and decline like a water bucket
rising and falling in a well..
We cannot understand this miraculously changing mind.
When this illusion occurs, what can you do?

We now sincerely invite [deceased] to come before this altar,
guided by the great Buddha's noble light to receive these dharma
offerings.

The Human Route (all together)

Coming empty-handed, going empty-handed—
that is human.
When you are born, where do you come from?
When you die, where do you go?
Life is like a floating cloud which appears.

Death is like a floating cloud which disappears.
The floating cloud itself originally does not exist.
Life and death, coming and going are also like that.
But there is one thing which always remains clear.
It is pure and clear, not depending on life and death.

Then, what is the one pure and clear thing?

(officiate)

With a pure heart, I offer an invitation and prayer for
[deceased]. I also offer an invitation and prayer for all our
ancestors from numberless past lives, our teachers, all spirits
above and below, and all deceased beings. May they be guided by
the Buddha's great noble light.

A refreshing tea grows on a high mountain. In a stone pot, Zen
Master Jo Ju boiled this tea in the water of Mind's River and
offered it to thousands of people. Please come and drink this
tea.

If you suffer in the painful realms, listen so that the fire of
karma may be extinguished and that you may be free from
suffering. May all beings attain enlightenment.

(all together)

All forms are empty
If one sees all form as non-form,
Just like this is Buddha.

All things that have tangible characteristics are delusion.
If you see that all aspects are not tangible aspects,
Then you will see your true self.

All phenomena, from their very origin, always have
the aspect of stillness and extinction.

When disciples of the Buddha walk this path,
They will become Buddhas in future lives.

All formations are impermanent.
This is the law of appearing and disappearing.

When appearing and disappearing disappear,
Then this emptiness is bliss.

(officiate)

The four elements disperse as in a dream. The six dusts, six roots and consciousness are originally emptiness. To understand that, the Buddha and the eminent teachers return to the place of light: The sun is setting over the western mountains, the moon is rising in the east.

Homage to the Western Pure Land, a world of utmost bliss. The Buddha's body is long and wide. Its auspicious marks are without boundary and its golden color shines brightly, pervading the whole universe.

Great love and great sadness are our original teacher. Homage to Amita Bul, the Buddha of Infinite Time and Infinite Space.

(all)

Namu amita bul
Namu amita bul
Namu amita bul
Namu amita bul
Namu amita bul
Namu amita bul
Namu amita bul
Namu amita bul
Namu amita bul

(all)

May all the merit accumulated through this ceremony
be conveyed to all beings.
May we in this life, find nirvana,
Realize infinite life and together all become Buddha.

Short talks from family and/or friends

(all together, with officiate ringing hand bell)

Namu dae seung In Ro Wang Bosal
Namu dae seung In Ro Wang Bosal
Namu dae seung In Ro Wang Bosal

(officiate)

Today at this outer gate, we send off [deceased]. As is traditional, we have read sutras and chanted with sincere hearts. By virtue of this, we have become free of undesirable influences.

(all chant together while officiate goes to altar and burns name plate)

Om biro gije sabaha
Om biro gije sabaha
Om biro gije sabaha (repeat)

Mantra for Favorable Rebirth

(all together)

Om mani dani hum hum ba tak sabaha
Om mani dani hum hum ba tak sabaha
Om mani dani hum hum ba tak sabaha

(please stand)

The Four Great Vows

(all together)

Sentient beings are numberless;
We vow to save them all.

Delusions are endless;
We vow to cut through them all.

The teachings are infinite;
We vow to learn them all.

The Buddha way is inconceivable;
We vow to attain it.

(family member or friend)

Thank you for coming and chanting for [deceased].

(extinguishing of candles)

Installation of a Guiding Teacher

INTRODUCTION This ceremony celebrates the installation of a New Guiding Teacher when the previous Guiding Teacher steps down.

WHEN Whenever the Zen Center changes its Guiding Teacher.

REMINDER ITEMS TO BE USED

Dharma room bell
Moktak
Flowers for altar
Fruit for altar (odd number of types & pieces)
Teaching Stick

SET UP

1. Put speaker's table in front of altar to hold microphones and a teaching stick.
2. Mats are to be placed in the General Ceremony form.

GENERAL FORM

1. Ringing of the bell (light candles & incense)
(opening bell)
2. Opening speech (about 5 minutes)
3. The Threefold Refuge (standing, all together)

Homage to all the Buddhas
Who are present in their glory
At this assembly
Homage to the Dharma
Which is present in its glory
At this assembly
Homage to all the Sangha
Who are present in their glory
At this assembly

4. Threefold Refuge in Korean
5. Kwan Seum Bosal Chanting (about 5 minutes)
6. Meditation for 5 minutes

7. Congratulatory talks
Format for each talk is:
Bow to Buddha
Bow to Zen Master
Bow to Sangha
Talk (about 5 minutes)
Bow to Sangha
Bow to Zen Master
Bow to Buddha
8. Sangha and outgoing Guiding Teacher bow to each other.
(3 times)
9. Congratulatory talk by outgoing Guiding Teacher
(15 - 20 minutes)
10. Dharma Speech by incoming Guiding Teacher
(15 - 20 minutes)
11. Sangha and incoming Guiding Teacher bow to each other
(3 times)
12. Four Great Vows in English.

Sentient beings are numberless;
We vow to save them all.

Delusions are endless;
We vow to cut through them all.

The teachings are infinite;
We vow to learn them all.

The Buddha way is inconceivable;
We vow to attain it.
13. Four Great Vows in Korean. (DSSN if present)
14. Closing remarks.
(put out candles)

After the ceremony is over, the fruit can be taken off the altar and served in the dining area. Altar fruit is supposed to be eaten on the same day as the ceremony.

Zen Centers may choose to have a party afterwards also.

V. CHANTING

General Comments

"Chanting meditation means keeping a not-moving mind, perceiving your true self. So when you are chanting, you must perceive the sound of your voice: you and the universe have already become one, suffering disappears, true happiness appears. This is called Nirvana. If you keep Nirvana, your mind is clear like space. Clear like space means clear like a mirror. Red comes, red. White comes, white. Someone is happy, I am happy. Someone is sad, I am sad. Someone is hungry, give them food. The name for this is Great Love, Great Compassion, the Great Bodhisattva Way. This is chanting meditation, chanting Zen."

Zen Master Seung Sahn

During one of the first Kidos on the East Coast, Dae Soen Sa Nim talked about chanting and said that in order for the chanting to be effective as a meditation you must chant loud enough to hear your own voice and soft enough to hear all the other voices in the room. Together action is very important, so everyone chanting the same tune is necessary.

All of the chants in this section are done phonetically and do not represent the spelling of the actual words in Korean.

Special Forms

1. If you need to use a chanting book, hold it with your hands in Hapchang.
2. The chanting books are handed out after the candles are lit. The Head Dharma Teacher and Moktak Master hand them out by walking down the inside of the square. The Head Dharma Teacher may designate alternates to do this.
3. During morning and evening chanting, hands are held in Hapchang during the standing chants and in the Great Mudra during the sitting chants.
4. After the Morning Bell Chant and Evening Bell Chant, the Moktak Master waits for the bell person to return to their mat before beginning the chanting.
5. If the bell person crosses directly in front of the altar to return to their seat, they must do a full standing bow facing the Buddha as they pass in front.
6. At the end of chanting, the Moktak Master bows with everyone and then gets up directly to put the Moktak on the altar and put out the candles. It is not necessary to bow again before getting up.

7. It is considered disrespectful to put the chanting books under the mats. Return them to their proper place as you leave the Dharma Room.
8. In the evening, do not enter the Dharma Room between the time that the big temple bell starts ringing until the Evening Bell Chant ends.
9. If you must be late for chanting for some reason, enter between the short chants. Since the Morning Bell Chant and Special Chanting are long, you can enter during these chants.
10. If you are late for Regular Chanting, you must do a standing bow, 1 prostration and standing bow if you come in after the Homage to the Three Jewels. This is not necessary if you come in after the Evening Bell Chant but before the Three Jewels.

If you are late for Special Chanting, you must do the standing bow, 1 prostration, and standing bow if you missed the prostration at the beginning of the 1000 Hands and Eyes Sutra.

Chanting Combinations

Morning Chanting:

sit	Morning Bell Chant	(20 min)
stand	Homage to the Buddhas	(5 min)
	Ten Great Vows (if DSSN is present)	
	Korean Heart Sutra	(5 min)
sit	English Heart Sutra	(5 min)
	Great Dharani	(5 min)

Evening Chanting:

sit	Evening Bell Chant (solo)	(5 min)
stand	Homage to the Buddhas	(5 min)
	Korean Heart Sutra	(5 min)
sit	English Heart Sutra	(5 min)
	Great Dharani	(5 min)

Special Chanting:

sit	1,000 Hands and Eyes Sutra	(15 min)
stand	Kwan Seum Bosal,	(10 min)
or	Ji Jang Bosal (for dead people),	
or	Shakyamuni Buddha Chanting	

Morning Bell Chant

INTRODUCTION: The Morning Bell Chant comes from the Avatamsaka Sutra. This sutra talks about the interdependence of all beings. So all animals, birds, human beings, demons, beings in hell, when they hear the sound of the bell, wake up, get enlightenment and become Buddha. This sound penetrates all 6 realms of existence - heaven, asura, human beings, animals, hungry ghosts and demons, hell - and takes away your ignorance. Wisdom grows, you get enlightenment and save all beings.

There is a line in the chant that says, "Everywhere everything is equal." This means in Universal Energy, everything is equal, there is no form, no name. So at the time when you hear the sound of the bell, Universal Energy appears, name and form disappear and everything becomes equal.

Another line says, "Together you and I simultaneously attain Buddha's Way." When we hear the sound of the bell, it means we all wake up - animals, birds, human beings, all. Waking up means going beyond time and space. Time and space are a hindrance caused by thinking. Hearing the sound of the bell makes thinking disappear, time and space disappear and all become Buddha at the same time.

Near the end it says, "Great love, great sadness, our great teacher." Love is substance and great sadness is compassion. If other people are suffering, I am sad and compassionate. If everyone is happy, I am happy. "Our Great Teacher" means we are connected to everything else in the universe and everything is teaching us the lesson of great compassion and great love.

MORNING BELL CHANT

w8wH wH wH brR___ b8bH

Won cha jong song byon bop kye
Chol wi yu am shil gae myong
Sam do i go pa do san (bH)
Il che jung saeng song jong gak (bH)

Namu biro gyo ju hwa jang ja jon
Yon bo gye ji gum mun po
Nang ham ji ok chuk
Jin jin hon ip
Chal chal wol lyung (bH)
Ship cho ku man o chon sa ship pal ja il sung won gyo

Namu dae bang gwang bul hwa om gyong
Namu dae bang gwang bul hwa om gyong (bH)
Namu dae bang gwang bul hwa om gyong

Je il gye
Yag in yong nyo ji
Sam se il che bul
Ung gwan bop kye song
Il che yu shim jo
Pa ji ok jin on

Namu atta shiji nam sam myak sammota
Gu chi nam om ajana baba jiri jiri hum (bH)
namu atta shiji nam sam myak sammota
gu chi nam om ajana baba jiri jiri hum
namu atta shiji nam sam myak sammota (bH)
Gu chi nam om ajana baba jiri jiri hum

Won a jin saeng mu byol yom amita bul dok sang su (bH)
Shim shim sang gye ok ho gwang
Yom nyom bul li gum saek sang
A jip yom ju bop kye gwan
Ho gong wi sung mu bul gwan (bH)

Pyong dung sa na mu ha cho
Gwan gu so bang amita
Namu so bang dae gyo ju mu ryang su yo rae bul (bH)

Namu amita bul
Namu amita bul
Namu amita bul
Namu amita bul
Namu amita bul
Namu amita bul (bH)
Namu amita bul (bH)

Chong san cheop cheop mita gul
Chang he mang mang jong myol gung
Mul mul yom nae mu ga ae
Ki gan song jong hak du hong (bH)
Namu amita bul (bH)

San dan jong ya ja mu on
Jok chong nyo yo bon ja yon
Ha sa so pung dong nim ya
Il song han ang nyu jang chon (bH)
Namu amita bul (bH)

Won gong bop gye jae jung saeng
Dong im mita dae won hae
Jin mi rae je do jung saeng
Ja ta il shi song bul do (bH)
Namu amita bul (bH)

Namu so bang jong to gung nak se gye
Sam ship ryuk man ok il ship il man
Gu chon o baek dong myong dong ho
Dae ja dae bi amita bul
Namu so bang jong to gung nak se gye
Bul shin jang gwang (bH)

Sang ho mu byon gum saek gwang myong byon jo bop gye
Sa ship pal won do tal jung saeng
Bul ga sol bul ga sol chon
Bul ga sol hang ha sa bul chal mi jin su
Do mak chug wi
Mu han guk su
Sam baeng nyuk ship man ok (bH)

Il ship il man gu chon o baek dong myong dong ho
Dae ja dae bi
A dung do sa
Geum sek yo rae
Namu amita bul (bH)

Namu amita bul
Namu amita bul
Namu amita bul
Namu amita bul

Bon shim mi myo jin on da nya ta

Om ari dara sabaha (bH)

Om ari dara sabaha

Om ari dara sabaha_a_a_a_(b8bh)_a_a_a

bR____brR____ b8bH bH bH bH b8bH w8wH w8wH wH wH b8bH

bR____ brR____ bR____ brR____ bR____ brR____
 ** ** this roll is syncopated

b8bH bH bH bH b8bH H iB

English translation:

Vowing this bell sound spreads through the whole universe
 Making all the Hell of Dark Metal bright,
 Relieving the three realms of suffering,
 Shattering the Hell of Swords;
 All beings attain Enlightenment.

Homage to the splendid, loving holy one,
 The Great Master Vairocana, Buddha of Light.
 Now we open the treasure box of our minds
 And the golden books of the Sutras.
 The three Jewels of the Dharma interpenetrate one another.
 Moment by moment, each is perfectly complete.
 100,095,048 words are the complete teaching of the One Vehicle.

Homage to the Great Wide Buddha: The Avatamsaka Sutra
 (3 times)

The first verse;
 If you wish to understand thoroughly
 All the Buddhas of past, present, and future,
 Then you should view the nature of the Universe
 As being created by the mind alone.
 The Mantra of Shattering Hell:

Namu ata shiji nam samyak sammota guchi nam
 Om ajana baba jiri jiri hum (3 times)

For the rest of our lives,
 We single mindedly vow to only follow Amita,
 The Buddha of Infinite Time and Infinite Space
 All Minds are always connected
 To the Jewel of Wisdom's Light.
 All thoughts never stray from this golden form.

Holding meditation beads, perceiving the Universe:
 Emptiness connects everything.
 Everywhere everything is equal

Perceive and attain the Amita Buddha of the Western Paradise
Homage to the Great Western Master,
Tathagata Buddha of Infinite Life.

Become One! Infinite Time, Infinite Space Buddha (7 times)

The blue mountain of many ridges is Buddha's home.
The vast ocean is the palace of Stillness
Whatever appears, meet it without hindrance,
Few can see the red crane's head atop the pine tree.
Become One! Infinite Time, Infinite Space Buddha

Sitting in silence in a mountain temple in the quiet night
Extreme quiet and stillness are original nature.
Why does the Western wind shake the forest?
A single cry of the winter geese fills the sky.
Become One! Infinite Time, Infinite Space Buddha

Vowing to join with all sentient beings
Through-out the Universe;
Together we will enter Amita's Ocean of Great Vows,
To save beings of numberless worlds.
Together, you and I simultaneously attain the Buddha's Way.
Become one! Infinite Time, Infinite Space Buddha

Become one with the Western Pure Land, a world of utmost bliss;
The 36,000,119,500 names of Buddha are all the same name.
Great Love, Great Sadness,
Buddha of Infinite Time, Infinite Space.

Become one with the Western Pure Land, a world of utmost bliss;
This Buddha's body is long and wide.
Its auspicious forms are without boundary and
Its golden color shines brightly, pervading the entire universe

Forty-eight vows to liberate all beings.
No one can say it, nor say its opposite.
No one can say it because Buddha is
Like the sands by the river
Or the number of dust particles,
Or the measure of a split second,
Or the blades of grass,
A numberless number!

The 360,000,119,500 names of Buddha are all the same name.
Great Love, Great Sadness
Our Great Teacher, the golden "Just Like This" Buddha.

Homage to the Buddha of Infinite Time, Infinite Space.
(4 times)

The Mantra of Original Mind's Sublimity:

Om ari dara sabaha (3 times)

MORNING BELL CHANT

Special Notes:

1. This chant known for its drop in pitch. Everyone seems to go flat during this chant. Here are some of the reasons why:
 - a. Chanting too slow - the chant including the bell at the end should take no more than 20 minutes. When the long notes are held too long, the pitch has a tendency to drop. Also if the chanting is slow, people tend to fall asleep or space out and that will cause them to sing flat.
 - b. After the "namu amita bul" sets, not making the full leap to the higher note. This is a major cause of ending up singing so low no one can reach the bottom note. When this mistake has been made for long time, it becomes the new tune and is even harder to correct. The leap between the "bul..." and the beginning of the next phrases, (Chong san cheop cheop..., San dan jong ya..., Won gong bop gye..., and Namu seo bang...) is a full 5 notes.
2. The last "sabaha" is frequently done incorrectly with the bell, the time is as follows:

sa a
ba a_a_____ a
-a a
ha_____ a
b8bH

3. Bell that is done when bell chant is skipped for housemeeting:

w8wH wH wH brR b8bH bH bH bH b8bH w8wH wH wH b8bH

br____ brR____ br____ brR____ br____ brR____
** ** this roll is syncopated

b8bH bH bH bH b8bH H iB

Evening Bell Chant**w8 wH wH wH b8bH**

Mun jong song bon ne dan
 Ji he jang bori saeng ni ji ok (bH)

Chul sam gye won song bul do jung saeng
 Pa ji ok jin on (bH)

Om gara jiya sabaha
 Om gara jiya sabaha (bH)
 Om gara jiya sabaha (b8bH) a a a_ a a a

b8bH bR____ b8bH bH bH bH b8bH H. iB**English Translation:**

Hearing the sound of the bell, all thinking is cut off.
 Wisdom grows; enlightenment appears; Hell is left behind.

Transcending the three worlds, vowing to become Buddha
 And save all beings. The Mantra of Shattering Hell:

Om gara jiya sabaha (3 times)

Special Notes:

1. Frequently the last "sabaha" is done incorrectly with the timing of the bell. The expanded diagram is below:

a_
 a_a____ a
 sa_ba_ha_____ a
 a
b8bH

Homage To The Buddhas

Before starting this
chant, move black
cushion to the right
of mat next to feet.

R___ R___ H. H.
aB___

| Gye hyang, jong hyang, hye hyang, (H.)
Hae tal hyang, hae tal ji gyon hyang,
R___ H.
aB___

Gwang myong un dae, ju byon bop kye,
Gong yang shi bang, mu ryang bul bop sung.
R___ H.
aB___

Hon hyang jin on:
Om ba ara tobiya hum (H.)
Om ba ara tobiya hum (H.)
Om ba ara tobiya hum
R___ H.
aB___

Ji shim gwi myong ne
Sam gye do sa sa saeng ja bu
Shi a bon sa
Sogamuni bul
R___ H.
P___ K

Ji shim gwi myong ne
Shi bang sam se je mang chal hae (H. S)
Sang ju il che
Bul ta ya jung
R___ H.
P___ K

Ji shim gwi myong ne
Shi bang sam se je mang chal hae (H. S)
Sang ju il che
Dal ma ya jung
R___ H.
P___ K

Ji shim gwi myong ne
 Dae ji mun su sari bosal
 Dae haeng bo hyon bosal
 Dae bi kwan seum bosal (H. S)
 Dae won bon jon ji jang bosal
 Ma ha sal

R_____ H.

P_____ K

Ji shim gwi myong ne
 Yong san dang shi su bul bu chok
 Ship dae je ja shim nyuk song
 O baek song dok su song nae ji (H. S)
 Chon i baek je dae a ra han
 Mu ryang song jung

R_____ H.

P_____ K

Ji shim gwi myong ne
 So gon dong jin gub a hae dong yok
 Dae jong dung je dae jo sa
 Chon ha jong sa

H.

S

Il che mi jin su je dae
 Son ji shik

R_____ H.

P_____ K

Ji shim gwi myong ne
 Shi bang sam se je mang chal hae (H. S)
 Sang ju il che
 Sung ga ya jung

R_____ H.

P_____ K

Yu won mu jin sam bo dae ja dae bi

P_____ H. K

Su a jong ne myong jun ga pi ryok
 Won gong bop kye je jung saeng

H.

S

Ja ta il shi
 Song bul do

R_____ H.

aB_____

English Translation:**Homage to the Buddhas**

May the fragrance of our precepts, our meditations, our wisdom, our liberation, and the knowledge of our liberation form a bright-shining, cloud-like pavilion and may it pervade the whole universe and so do homage to the countless Buddhas, their Dharmas, their Sanghas, in all of the ten directions.

Mantra of the Incense Offering:

Om ba ara tobiya hum

(3 times)

We do homage to the teacher of the three worlds, the loving father of all creatures, to him who is our original teacher, Shakyamuni Buddha.

We do homage to the assembly of all the Buddhas, eternally existent, in all the ten directions of the past, present and future, as countless as the lands and the seas in Lord Indra's net.

We do homage to all the Great Bodhisattvas, especially Manjushri Bodhisattva of Great Wisdom, Samantabhadra Bodhisattva of Great Action, Avalokiteshvara Bodhisattva of Great Compassion, and Ksitigarbha Bodhisattva of Great Vows.

We do homage to those who have personally received the Lord Buddha's teachings on Mount Gridhakuta - the ten great disciples, the sixteen saints, the five hundred holy ones, pratyeka Buddhas, the twelve hundred great Arhats and the innumerable Sanghas.

We do homage to those great patriarchs and teachers who came from the West to the East, and those who came to the Korean shores, and who transmitted the Lamp of the Dharma for generations; also to our tradition's masters, recognized throughout the ages, and to the various numberless spiritual teachers and friends.

We do homage to all the congregations of the Sangha, eternally existent, in all the ten directions of the past, present and future, as countless as the lands and the seas in Lord Indra's net.

We earnestly desire that these innumerable Three Precious Ones most lovingly and compassionately receive our devotions, and that they empower us spiritually; so that, at one and the same time, together with all creatures in the universe, we may attain to Buddhahood.

Ten Great Vows

Korean:

Sang nae chon so su kon dok kae
Feyang sam chon shil won man

R_____ H.
aB_____

Dae han minguk nam bok tong il sok soeng wan su
Min jeok tan ha si gae pyong hwa
Bul il jeong hi pon myung soen jeon
Bon myun son jon on mu gun gu kae
Hang ha i man sae

R_____ H.
aB_____

Won a gum cha ji gup ji jeong song
Jae myong po bon myo ka gak soen on yo dal ma sa
Kwan Um soen jeong hae
Dae jak bul sa
Mul jeong mu ae wani wun man
Sok seong chi wi dae won

R_____ H.
aB_____

Yo rae ship dae bal won mun
Won a yong ri sam ak do
Won a sok dan tam jin chi
Won a sang mun bul bop sung
Won a gun su kye jong hye
Won a hang su je bur hak
Won a bul tae bo ri shim
Won a gyol jong saeng an yang
Won a sok kyon amita
Won a bun shin byon jin chal
Won a kwang do je jung saeng

Sae sae sang haeng bo sal to
Ku gyong won sang sal bai ya

Maha banya bara mil.

R_____ H.
aB_____

Namu Sogamuni Bul.
Namu Sogamuni Bul
Namu shi a bon sa Sogamuni Bul

R_____ H.
aB_____

TEN GREAT VOWS

English:

I will always stay far from the three evil ways.
I will quickly cut off desire, anger, and ignorance.
I will always listen to Buddha, Dharma, and Sangha.
I will diligently cultivate precepts, meditation,
and cognition.
I will constantly cultivate Buddha's teaching.
I will never abandon the Enlightenment-mind.
I will always be reborn under favorable conditions.
I will quickly see Buddha-nature.
I will project myself through out the universe.
I will freely save all beings.

World after world, life after life, I will follow the
Bodhisattva Path and finally gain liberation.

Maha banya bara mil.
Namu Sogamuni Bul.
Namu Sogamuni Bul.
Namu shi a pon sa Sogamuni Bul.

(DSSN sings this solo in Korean after the Homage to the Buddhas
if he is present. If he is not present, skip to the Korean Heart
Sutra. Everyone joins in at "Maha banya bara mil.")

Korean Heart Sutra

R__ H. H H H H H H H H H (10)
aB__

(sets rhythm for chant
and is continued until
"maha" on the last
line.)

Maha banya bara milta shim gyong

(this has 10 syllables,
if you chant this
mentally while you are
hitting the moktak
above, the speed will
be right when you
start chanting here.)

Kwan ja jae bosal haeng shim banya
Bara milta shi jo gyon o on gae gong do il che go ek.
Sarija saek bul i gong gong bul i saek saek chuk shi gong
Gong juk shi saek su sang haeng shik yok pu yo shi.

Sarija shi je bop kong sang
Bul saeng bul myol, bul gu bu jong, bu jung bul gam,
Shi go gong jung mu saek, mu su sang haeng shik,
Mu an i bi sol shin ui, mu saek song hyang mi chok bop,
Mu an ge ... ne ji ... mu ui shik ke, mu mu myong yok,
Mu mu myong jin... ne ji... mu no sa, yong mu no sa jin
Mu go jim myol do, mu ji yong mu duk, i mu so duk ko,
Bori salta ui banya bara milta go shim mu ga ae,
Mu ga ae go, mu yu gong po, wol li jon do mong sang,
Gu gyong yol ban.

Sam se je bul ui banya bara milta,
Go duk a nyoktara sammyak sambori:
Goji banya bara milta shi dae shin ju, shi dae myong ju,
Shi mu sang ju, shi mu dung dung ju nung je il che go,
Jin shil bul ho, go sol banya bara milta ju.

Juk sol ju wal:

Aje, aje bara aje, bara sung aje, moji sabaha
Aje, aje bara aje, bara sung aje, moji sabaha
Aje, aje bara aje, bara sung aje, moji sabaha

Maha banya bara milta shim gyong

Q Q

R__ H.
aB__

H.
aB

English Heart Sutra

R____ H.

iB____

The Maha_____

(solo by Moktak Master
to give the starting note)

Prajna Paramita Hridaya Sutra_____

H. (moktak cuts off long note
when half of it has died
away)

Avalokitesvara Bodhisattva when practicing deeply the Prajna Paramita perceives that all five skandhas are empty and is saved from all suffering and distress.

Shariputra, form does not differ from emptiness, emptiness does not differ from form. That which is form is emptiness, that which is emptiness form. The same is true of feelings, perceptions, impulses, consciousness.

Shariputra, all dharmas are marked with emptiness. They do not appear or disappear, are not tainted or pure, do not increase or decrease, therefore in emptiness no form, no feelings, perceptions, impulses, consciousness.

No eyes, no ears, no nose, no tongue, no body, no mind, no color, no sound, no smell, no taste, no touch, no object of mind, no realm of eyes, and so forth until no realm of mind consciousness. No ignorance and also no extinction of it, and so forth until no old age and death and also no extinction of them. No suffering, no origination, no stopping, no path, no cognition, also no attainment with nothing to attain.

The Bodhisattva depends on Prajna Paramita and the mind is no hindrance, without any hindrance no fears exist. Far apart from every perverted view, one dwells in Nirvana.

In the three worlds all Buddhas depend on Prajna Paramita and attain Anuttara Samyak Sambodhi.

Therefore know that Prajna Paramita is the great transcendent mantra, is the great bright mantra, is the utmost mantra, is the supreme mantra which is able to relieve all suffering and is true, not false. So proclaim the Prajna Paramita mantra, proclaim the mantra which says:

Gate gate paragate parasamgate bodhi svaha

Gate gate paragate parasamgate bodhi svaha

Gate gate paragate parasamgate bodhi svaha_____

R_____ H.

iB_____

The Great Dharani

INTRODUCTION: In Buddha's lifetime, one monk broke the precepts and was very unhappy. So the Buddha taught him that his karma comes from his mind. If mind disappears, karma disappears. If you hold your mistake, your karma will never go away. Then the Buddha gave this monk the Great Dharani Mantra in order to take away his holding, thinking mind.

The Great Dharani

R__ H__ H H H H H H H (8) (Sets ryhthm for chant and
iB__ is continued until "sabaha"
on last line)

Shin myo jang gu dae darani (this has 8 syllables, if
you chant this mentally while
you are hitting the moktak
above, the speed will be
right.)

Namora dana dara ya ya namak alya baro gije saebaraya
Moji sadabaya maha sadabaya maha garoni gaya
Om sal babaye su darana garaya dasa myong namak karidaba

I mam alya barogije saebara daba niraganta
Namak harinaya ma balta
I sami sal bal ta sadanam su bana ye yom
Salba bodanam baba mal a mi sudagam danyata

Om arogye aroga maji roga jiga ran je hye hye ha rye
Maha moji sadaba samara samara harinaya guro guro
Galma sadaya sadaya doro doro mi yon je
Maha mi yon je dara dara da rin na rye saebara

Jara jara mara mimara amara molche ye hye hye rogye saebara
Ra a mi sami nasaya nabe sami sami nasaya
Moha jara mi sami nasaya horo horo
Mara horo harye bana mana ba sara sara
Shiri shiri soro soro motcha motcha modaya modaya

Maedariya niraganta gamasa nalsanam bara hara naya
Manak sabaha shittaya sabaha
Maha shittaya sabaha
Shitta yuye saebaraya sabaha nira gantaya sabaha
Baraha mokka shingha mokaaya sabaha

Banama hataya sabaha
 Jagara yok taya sabaha
 Sang ka som na nye modanaya sabaha
 Mahara gutadaraya sabaha

Bamasa ganta i sa shi che da garinna inaya sabaha
 Myagara jalma niba sanaya sabaha
 Namora dana dara yaya namak alya

Barogije saebaraya___ saba__ha___

Q Q R___
 iB___

H. (Moktak master gets
 up and puts moktak
 on altar and puts out
 candles, etc. There
 is no extra sitting
 bow.)

(There is no translation for this mantra.)

Four Bodhisattva Vows

INTRODUCTION: The tradition of reciting the Four Great Vows started during the Tang dynasty in ancient China. These vows are taken from the Avatamsaka Sutra. In China and Korea, they recite these vows at the end of a ceremony. The American style is to recite them in the morning before bows. The bows are the bows of repentance and these four Bodhisattva vows provide our direction.

English:

Sentient beings are numerless;
We vow to save them all.

Delusions are endless;
We vow to cut through them all.

The teachings are infinite;
We vow to learn them all.

The Buddha way is inconceivable;
We vow to attain it.

Korean:

R _____ H.
aB _____

Jung saeng mu byon so won do
R _____ H.
aB _____

Bon nae mu jin so won dan
R _____ H.
aB _____

Bom mun mu ryang so wan hak

Bul do mu sang so won song
R _____ H. H.
aB _____ aB

R_____ R_____ H. H.
aB_____

R _____ H.
aB _____

R _____ H.
aB _____

R_____ H.
aB_____

Thousand Eyes and Hands Sutra

R____ R____ H. H.
aB_____

Agum il shim jung
Byon je gwan um dae song jon

Juk kyon mu jin shin
Il il mu su rye

Om ba a ra mil (H.)
Om ba a ra mil (H.)
Om ba a ra mil

R____ H.
P_____

H. H. H H H H H H H (8)

(after this it's freestyle,
one beat per syllable or
every other syllable)

Jong gu op jin on
Suri suri maha suri su suri sabaha
Suri suri maha suri su suri sabaha
Suri suri maha suri su suri sabaha

O bang nae we an wi je shin jin on
Namu samanda motdanam om doro doro jimi sabaha
Namu samanda motdanam om doro doro jimi sabaha
Namu samanda motdanam om doro doro jimi sabaha

Gae gyong gye
Mu sang shim shim mi myo bop
Baek chon man gop nan jo u
Agum mun gyon duk su ji
Won hae yo re jin shil i

Gae bop chang jin on
Om aranam arada
Om aranam arada
Om aranam arada
Chon su chonan gwan ja jae bosal
Gwang dae won man mu ae dae bi shim
Dae darani gye chong

Gye su gwan um dae bi ju
Wolyok hong shim sang ho shin
Chon bi jang om bo ho ji
Chon an gwang myong byon gwan jo
Jin shil o jung son mil o

Mu wi shim nae gi bi shim
Song nyong man jok je hi gu
Yong sa myolche je je op
Chol lyong jung song dong ja ho
Baek chon sam mae don hun su

Suji shin shi gwang myong dang
 Suji shim shi shin tong jang
 Se chok jil lo won je hae
 Cho jung bori bang pyon mun
 Agum ching song so gwi e
 So won jong shim shil won man

Namu dae bi Kwan Seum
 Namu dae bi Kwan Seum
 Namu dae bi Kwan Seum
 Namu dae bi Kwan Seum
 Namu dae bi Kwan Seum
 Namu dae bi Kwan Seum
 Namu dae bi Kwan Seum
 Namu dae bi Kwan Seum
 Namu dae bi Kwan Seum
 Namu dae bi Kwan Seum

Wona sok chi il che bop
 Wona joduk ji hye an
 Wona sok do il che jung
 Wona joduk son bang pyon
 Wona sok sung banya son
 Wona joduk wol go hae
 Wona sok duk gye jong do
 Wona jo dung won jok san
 Wona sok he mu wi sa
 Wona jo dong bop song shin

Ayak hyang dosan
 Ayak hyang hwa tang
 Ayak hyang ji ok
 Ayak hyang a gwi
 Ayak hyang su ra
 Ayak hyang chuk saeng

Dosan ja che jol
 Hwa tang ja so myol
 Ji ok ja go gal
 A gwi ja po man
 Ak shim ja jo bok
 Ja duk dae ji hye

Namu Kwan Seum	bosal mahasal
Namu Dae Se Ji	bosal mahasal
Namu Chon Su	bosal mahasal
Namu Yo Ui Ryun	bosal mahasal
Namu Dae Ryun	bosal mahasal
Namu Kwan Ja Jae	bosal mahasal
Namu Jong Chi	bosal mahasal
Namu Man Wol	bosal mahasal
Namu Su Wol	bosal mahasal
Namu Gun Da Ri	bosal mahasal
Namu Ship Il Myon	bosal mahasal
Namu Je Dae	bosal mahasal

Namu bonsa amita bul
 Namu bonsa amita bul
 Namu bonsa amita bul

Shin myo jang gu dae darani
 Namora dana dara ya ya namak alya baro gije saebaraya
 Moji sadabaya maha sada baya maha garoni gaya
 Om salba baye su darana garaya dasa myong

Namak karidaba imam alya barogije saebara
 Daba nira ganta namak harinaya ma balta
 I sami sal balta sadanam subana ye yom
 Salba bodanam baba mal ami sudagam danyata

Om arogye aroga maji roga jiga ran je hye hye ha rye
 Maha moji sadaba samara samara
 Harinaya guro guro galma sadaya sadaya
 Doro doro mi yon je
 Maha mi yon je dara dara darin na rye saebara

Jara jara mara mimara amara molche ye hye hye ro gye saebara
 Ra a misami nasaya nabe sami sami nasaya
 Moha jara misami nasaya horo horo mara horo ha rye ba
 Nama naba sara sara shiri shiri soro soro
 Motcha motcha modaya modaya

Maedariya nira ganta gamasa
 Nalsanam bara hara naya manak sabaha
 Shittaya sabaha
 Maha shittaya sabaha
 Shitta yuye saebaraya sabaha nira gantaya sabaha
 Baraha mokka shingha mukkaya sabaha

Banama hadaya sabaha
 Jagara yoktaya sabaha
 Sang ka som na nye modnaya sabaha
 Mahara gutadaraya sabaha

Bamasa ganta isa shi che da garinna inaya sabaha
 Myagara jalma niba sanaya sabaha namora
 Dana dara yaya namak alya baro gije saebaraya sabaha

Il sae dong bang gyol do ryang
 I sae nam bang duk chong ryang
 Sam sae so bang gu jong to
 Sa sae buk bang yong an gang
 Do ryang chong jong muhayee
 Sambo chol lyong gang cha ji

Agum ji song myo jinon
 Won sa ja bi mil gaho
 A sok so jo je ag op
 Gae yu mu shi tam jin chi
 Jong shin gu i ji so saeng
 Il che agum gae cham he

Namu cham je op chang bo sung jang bul
 Bo gwang wang
 Hwa ryom jo bul il che hyang hwa ja jae ryong wang bul
 Baek ok hang ha sa
 | Gyol chong bul
 Jin wi dok bul gum gang gyon gang so bok ke san bul
 | Bo gwang wol chon myo um jon wang bul

Hwan hi jang
Mani bo jok bul
Mu jin hyang
Sung wang bul
Saja wol bul hwan hi jang om ju wang bul
Je bo dang
Mani sung gwang bul

Sal saeng jung je gum il cham he
Tu do jung je gum il cham he
Sa um jung je gum il cham he
Mang o jung je gum il cham he
Gi o jung je gum il cham he
Yang sol jung je gum il cham he
Ak ku jung je gum il cham he
Tam ae jung je gum il cham he
Jin hye jung je gum il cham he
Chim am jung je gum il cham he

Baek kop chok chip je
Il lyom don tang jin
Yo hwa bun go cho
Myol chin mu yu yo
Jae mu ja song jong shim gi
Shim yang myol shi je yong mang
Jae mang shim myol yang gu gong
Shi jung myong wi jin cham he

Cham he jinon
Om salba motja moji sadaya sabaha
Om salba motja moji sadaya sabaha
Om salba motja moji sadaya sabaha

Junje gong dok chwi
Jok jong shim sang song
Il che je dae nan
Mu nung chim shi in
Chon sang gum in gan
Su bok yo bul tung
U cha yo i ju

Jong hwik mu dung dung
Namu chil guji bul modae junje bosal
Namu chil guji bul modae junje bosal
Namu chil guji bul modae junje bosal

Jong bop gye jinon
Om nam
Om nam
Om nam

Ho shin jinon
Om chi rim
Om chi rim
Om chi rim

Kwan Seum bosal
Bon shim mi myo yuk ja dae myong wang jinon
Om mani ban me hum
Om mani ban me hum
Om mani ban me hum

Junje jinon
Namu sadanam sammyak sammotta guchi nam danyata
Om ja rye ju rye junje sabaha burim
Om ja rye ju rye junje sabaha burim
Om ja rye ju rye junje sabaha burim

Agum ji song dae junje
Juk bal bori gwang dae won
Wona jong hye sok won myong
Wona gong dok kae song chi
Wona sung bok byon jang om
Won gong jung saeng song bul do
Yo rae ship dae bal won mun

Wona yong ni samak do
Woa sok dan tam jin chi
Wona sang mun bul bop sung
Wona gun su gye jong hye
Wona hang su je bul hak
Wona bul te bori shim
Wona gyol chong saeng an yang
Wona sok kyon amita
Wona bun shin byon jin chal
Wona gwang do je jung saeng

Bal sa hong so won
Jung saeng mu byon sowon do
Bon nae mu jin sowon dan
Bom mun mu ryang sowon hak
Bul do mu sang sowon song

Ja song jung saeng sowon do
Ja song bon nae sowon dan
Ja song bom mun sowon hak
Ja song bul do sowon song

Woni bar woni gwi myong nye sambo

Namu sang ju shi bang bul
 Namu sang ju shi bang bop
 Namu sang ju shi bang sung

Namu sang ju shi bang bul
 Namu sang ju shi bang bop
 Namu sang ju shi bang sung

Namu sang ju shi bang bul
 Namu sang ju shi bang bop
 Namu sang ju _____ shi bang sung _____
 Q Q R _____ H. _____ H. iB
 iB _____

English Translation for the Thousand Eyes and Hands Sutra

This is the beginning of the Thousand Hands and Eyes Sutra.
 Mantra that cleans away all bad karmas created by mouth:
 Suri suri maha suri susuri sabaha (3 times)

Mantra that consoles gods of the five directions:
 Namu samanda motdanam om doro doro jimi sabaha (3 times)

Opening chant of the sutra:

The supreme, profound and marvelous Buddha's Dharma could not be encountered in a million kalpas. But now that I fortunately have seen it, heard it and obtained it, I vow to attain the true meaning.

Opening Mantra:

Om aranam arada (3 times)

I request Avalokitesvara Bodhisattva, who saves this world with his thousand hands and eyes, to grant his all-embracing perfect and compassionate Dharani. (literally, Dharani means having everything or cutting off from everything - here, it means possessing every good dharma).

I bow before Avalokitesvara Bodhisattva who possesses mighty strength and graceful appearance, who uses everyone of his thousand arms to protect this world and whose thousand eyes' brightness overlooks every part of this world. His unimpeachable speech teaches secret meanings. He unceasingly shows us his empty compassionate mind. He fulfills our wishes fast and completely wipes out all bad karmas.

While the Heaven, the dragon, and the Holy Beings protect us with compassion, Samyak Sambodhi will be attained. The newly attained body will be the bright flag; the newly attained mind will be the wonder. With the new body and mind, we will get rid of all worldly dust and cross the Sea of Suffering to attain the expediency which will lead us to the Gate of the Bodhi. (expediency: the way to attain Buddhahood)

Since I now receive the Bodhisattva by memorizing the Chant, all my wishes will be fulfilled.

I faithfully depend on Kwan Seum Bosal

To guide me to attain all true dharmas as soon as possible.

I faithfully depend on Kwan Seum Bosal

To guide me to attain the eye of wisdom quickly.

I faithfully depend on Kwan Seum Bosal

To guide me to save this world as soon as possible.

I faithfully depend on Kwan Seum Bosal

To guide me to promptly attain the expediency.

I faithfully depend on Kwan Seum Bosal

To guide me aboard the ship of wisdom (prajna).

I faithfully depend on Kwan Seum Bosal
 To guide me across the sea of suffering as soon as possible.
 I faithfully depend on Kwan Seum Bosal
 To guide me to attain the Path of Precepts as soon as possible.
 I faithfully depend on Kwan Seum Bosal
 To guide me to reach Nirvana promptly.
 I faithfully depend on Kwan Seum Bosal
 To guide me to reach the House of Nothingness promptly.
 I faithfully depend on Kwan Seum Bosal
 To guide me to become Buddha as soon as possible.

If I go to the Hell filled with swords,
 Swords will break into pieces by themselves.
 If I go to the Hell filled with boiling metal
 Boiling metal will dry up by itself.
 If I go to the Hell of endless suffering,
 The Hell will be destroyed by itself.
 If I go to the world of starving demons,
 Demons' appetite will be satiated.
 If I go to the Animal World,
 Animals will attain great prajna by themselves.

I hereby receive Kwan Seum Bosal Mahasal
 I hereby receive Dae Se Ji Bosal Mahasal
 I hereby receive Chon Su Bosal Mahasal
 (Bodhisattva with 1000 hands, one of Kwan Seum Bosal's six incarnations)
 I hereby receive Yo Ui Ryun Bosal Mahasal
 (Bodhisattva who possesses Cintamana and Wheel of Treasure.
 Former signifies his willingness to fulfill our wishes and
 latter is Buddha's dharma - one of the six incarnations)
 I hereby receive Dae Ryun Bosal Mahasal
 (One of the six incarnations)
 I hereby receive Kwan Ja Jae Bosal Mahasal
 (Another name of Kwan Seum Bosal)
 I hereby receive Jong Chi Bosal Mahasal
 (One of the six incarnations)
 I hereby receive Man Wol Bosal Mahasal
 (One of the six incarnations - name means that his face is
 like the moon in the sky)
 I hereby receive Su Wol Bosal Mahasal
 (Moon reflected on the water)
 I hereby receive Gun Da Ri Bosal Mahasal.
 I hereby receive Ship Il Myon Bosal Mahasal
 I hereby receive Je Dae Bosal Mahasal
 I hereby receive Bonsa Amita Bul
 (bonsa means original teacher)

The Great Dharani (no translation)

Chant lauding the four directions

First, a Bodhi-mandala has been established by wiping delusions of the East away.

Second, coolness has been attained by wiping distress of the South away.

Third, an Elysium has been attained by wiping the desires of the West away.

Fourth, everlasting tranquility has been attained by wiping lewdness of the North away.

Chant praising the Bodhi-mandala

Now that every part of the Bodhi-mandala is free of dust,
The Three Treasures and the Dragon of the Sky come down to it.
Since I now possess and constantly repeat the marvelous mantra,
I will be protected by Great Compassion.

Repentance:

I now repent, from the bottom of my heart, of the sins, whether large or small, which I have committed since time immemorial, and which were created by the desires and committed by the body, mouth and will.

(Twelve lines of repentance chant - names of twelve Bodhisattvas from "namu cham je op chang bo sung jang bul ... Je bo dang mani sung kwang bul")

Today, I repent for killing sentient beings.

Today, I repent for stealing.

Today, I repent for committing adultery.

Today, I repent for lying.

Today, I repent for my alienating remarks.

Today, I repent for my evil tongue (utterances)

Today, I repent for craving sex.

Today, I repent for getting angry.

Today, I repent for my foolish behaviors.

Sins we have accumulated for millions of kalpas are vanished by one thought, as the dry bush that is set on fire and burned away without leaving any signs.

Sin does not have its own nature, it arises only out of the mind. If the mind disappears, sins will also vanish.

The only way to attain repentance is to let the mind and sin disappear and attain emptiness.

Repentance Mantra:

Om salba motcha moji sadaya sabaha

(3 times)

If you repeat the pious acts of Jun Je Bodhisattva with a clear mind, no difficulty will arise, and whether you will be reborn as Buddha in Heaven or as a human being, Buddha's fortune will always be with you.

I receive the Great Junje Bosal, who is the mother of seven billion Buddhas.

Mantra that cleans the realm of Dharma:

Om nam (3 times)

Mantra for Self-Protection:

Om chi rim (3 times)

Six-lettered Mantra which illustrates mysterious original mind of Kwan Seum Bosal:

Om mani ban me hum (3 times)

Jun Je's Mantra:

Namu sadanam sammyak sammotta guchinam danyata,

Om ja rye ju rye junje sabaha burim (3 times)

Now that I vow to recite the Great Jun Je Mantra faithfully and to retain Great Bodhi-mind, I am confident that I shall be directed to practice through samadhi and wisdom and see the brightness, to do charitable and pious acts, to attain victorious fortunes, and to attain Buddhahood with the people of this world.

The Ten Great Vows:

I will always stay far from the three evil ways.
I will quickly cut off desire, anger and ignorance.
I will always listen to Buddha, Dharma, and Sangha.
I will diligently cultivate precepts, meditation and cognition.
I will constantly cultivate Buddha's teaching.
I will never abandon the Enlightenment-mind.
I will always be reborn under favorable conditions.
I will quickly see Buddha-nature.
I will project myself throughout the universe.
I will freely save all beings.

The Four Vows.

Sentient beings are numberless,
I vow to save them all.
The passions are endless,
I vow to destroy them all.
The teachings are infinite,
I vow to learn them all.
The Buddha-way is inconceivable,
I vow to attain it.

Receiving of the Three Treasures: (set of 3, done 3 times)

I now receive the Buddha, who is present in the ten directions.

I now receive the Dharma, which is present in the ten directions.

I now receive the Sangha, which is present in the ten directions.

Kwan Seum Bosal Chanting

What follows is the phonetic chant with the basic symbols for moktak and bowing. At the end of this part, the beginning of the chant (which most people have trouble with for a while) is diagrammed further for timing and basic melody.

R_____ R_____ H. H.

aB_____

Namu bul ta bu jung gwang nim bop he

R_____ H.

aB_____

Namu dal ma bu jung gwang nim bop he

R_____ H.

aB_____

Namu sung ga bu jung gwang nim bop he

R_____ H.

aB_____

Namu bomun shi hyon wol lyok hong shim daeja daebi

H H H H H H H

Kwan Seum Bo sal

H H H H H

aB_____

Kwan Seum Bo sal ...

H. H H. H

(continue with this part until signaled by moktak:)

Kwan Seum Bo sal

H. H H. H

Kwan Seum Bo sal ...

H H H

Kwan Seum Bo sal

H H H

Kwan Seum Bo sal ...

H H H

Kwan Seum____ Bosal myol____ Op jang jinon

H H H H H H H H H H H H

aB_____

(free style until
last 4 lines)

Om maro rugye sabaha

Om maro rugye sabaha

Om maro rugye sabaha

Won song chi jinon

Om amotka salba dara sadaya shibe hum

Om amotka salba dara sadaya shibe hum

Om amotka salba dara sadaya shibe hum

Bul sol soje kil sang darani
 Namu samanda mottanam abaraji hadasa sananam danyata
 Om kaka kahe kahe hum hum abara abara bara abara bara abara
 Jita jita jiri jiri pada pada sonjiga shiri-e sabaha

Namu samanda mottanam abaraji hadasa sananam danyata
 Om kaka kahe kahe hum hum abara abara bara abara bara abara
 Jita jita jiri jiri pada pada sonjiga shiri-e sabaha

Namu samanda mottanam abaraji hadasa sananam danyata
 Om kaka kahe kahe hum hum abara abara bara abara bara abara
 Jita jita jiri jiri pada pada sonjiga shiri-e sabaha

Bo gwol jinon
 Om horo horo saya moke sabaha
 Om horo horo saya moke sabaha
 Om horo horo saya moke sabaha

Bo ho hyung jinon
 Om samara samara mimara jarama jagura bara hum
 Om samara samara mimara jarama jagura bara hum
 Om samara samara mimara jarama jagura bara hum

Chal chin shim nyom gasu ji
H.

Dae he jung su ka um jin
H.

Ho gong ga ryang pung ga ge
Q Q

Mu nung jin sol bul gong dok____
Q Q **R_____ H._____ H. aB**
 aB_____

7

f -an Se
d -an Seum Bo sal Kwa -osal
a Kwa -um Bo
H H H H H
aB

(above line is for first time only, after first time, use the next line as the first one of the set of 4 lines, but skip it the first time through)

f	Kwan				-an Se		
d		Seum	Bo	sal	Kwa		-osal
a						-um Bo	
	H.	H	H.	H	H.	H	H

f	Kwan	Seum	Bo	sal		-an Se	
d					Kwa		-osal
a						-um Bo	
	H.	H	H.	H	H.	H	H

g				sal	Kwan	Seum	Bo
f			Bo				-osal
d	Kwan	Seum					
	H.	H	H.	H	H.	H	H

a		-an	Seum	Bo			
g				-sal	Kwan		
f	Kwa				Seum	Bo	
d							-osal
	H.	H	H.	H	H.	H	H

(repeat above 4 lines until time to quit, then:)

f	Kwan				-an Se		
d		Seum	Bo	sal	Kwa		-osal
a						-um Bo	
	H.	H	H.	H	H	H	H

f	Kwan	Seum	Bo	sal		-an Se	
d					Kwa		-osal
a						-um Bo	
	H	H	H		H	H	H

f	Kwan		Bo		Op		
d		Seum		sal	myol	chang	jinon
	H	H H H	H	H	H H	H H	H
	aB						

etc....

Ji Jang Bosal Chanting

What follows is the phonetic chant with the basic symbols for moktak and bowing. At the end of this part, the beginning of the chant (which most people have trouble with for a while) is diagrammed further for timing and basic melody.

R____ R____ H. H.
aB_____

Namu nam bang hwa ju ji jang bosal
R____ H.
aB_____

Namu yu myong gyo ju ji jang bosal
R____ H.
aB_____

Namu dae won bon jon ji jang bosal
R____ H.
aB_____

Namu nam bang hwa ju yu myong gyo ju dae won bon jon
H H H H H H H

Ji__ Jang Bo sal Ji__ Jang Bo sal ...
H H H H. H H. H
aB_____

(continue with this part until signaled by moktak:)

Ji__ Jang Bo sal Ji__ Jang Bo sal ...
H. H H. H H H

Ji__ Jang Bo sal Ji__ Jang Bo sal ...
H H H H H H

Ji Jang Bo sal myol__ Op chang darani (free style until
H H H H H H H H H last 4 lines)
aB_____

Om bara mani dani sabaha
Om bara mani dani sabaha
Om bara mani dani sabaha

Won song chi jinon
Om amotka salba dara sadaya shibe hum
Om amotka salba dara sadaya shibe hum
Om amotka salba dara sadaya shibe hum

Bul sol soje ^Kgil sang darani
 Namu samanda mottanam abaraji hadasa sananam danyata
 Om kaka kahe kahe hum hum abara abara bara abara abara abara
 Jita jita jiri jiri pada pada sonjiga shiri-e sabaha

Namu samanda mottanam abaraji hadasa sananam danyata
 Om kaka kahe kahe hum hum abara abara bara abara bara abara
 Jita jita jiri jiri pada pada sonjiga shiri-e sabaha

Namu samanda mottanam abaraji hadasa sananam danyata
 Om kaka kahe kahe hum hum abara abara bara abara bara abara
 Jita jita jiri jiri pada pada sonjiga shiri-e sabaha

Bo gwol jinon
 Om horo horo saya moke sabaha
 Om horo horo saya moke sabaha
 Om horo horo saya moke sabaha

Bo ho hyung jinon
 Om samara samara mimara jarama jagura bara hum
 Om samara samara mimara jarama jagura bara hum
 Om samara samara mimara jarama jagura bara hum

Chal chin shim nyom gasu ji
H.

Dae he jung su ka um jin
H.

Ho gong ga ryang pung ga ge
Q Q

Mu nung jin sol bul gong dok____
Q Q **R**____ **H.**____ **H. aB**
 aB_____

f na a a a
d -amu -am ba -ang hwa a a a ju -u -osal
c a u
a Na a u ji jang bo
R _____ H.
aB _____

f y u o o o
d -amu -u myo -ong gyo o o o ju -u -osal
c o u
a Na o u ji jang bo
R _____ H.
aB _____

[illegible]

f -u myong
d -amu nam bang hwa ju yu gyo ju -on jon
a Na dae won bo
H H H H H H H

[illegible]

(above line is for first time only, after first time, use the next line as the first one of the set of 4 lines, but skip it the first time through)

f Ji -i Ja
d Jang Bo sal Ji -osai
a H. H H. H H. H

f Ji Jang Bo sal Ji -i Ja -osai
d H. H H. H H. H
a H. H H. H

g sal Ji Jang Bo
f Bo -osai
d Ji Jang H. H H. H

a -i Jang Bo
g -sal Ji Jang Bo
f H. H H. H H. H
d H. H H. H

(repeat above 4 lines until time to quit, then:)

f Ji -i Ja
d Jang Bo sal Ji -osai
a H. H H. H H. H

f Ji Jang Bo sal Ji -i Ja -osai
d H H H H H H H H
a H H H H H H H

f Ji
d Jang Bo sal myol__ op chang darani__
H H H H H H H H H H
aB_____

f -om ba
d O ra mani dani sabaha__
H H H H H H H H H H ... etc...

Sogamuni Bul Chanting

What follows is the phonetic chant with the basic symbols for moktak and bowing. At the end of this part, the beginning of the chant (which most people have trouble with for a while) is diagrammed further for timing and basic melody.

R_____ R_____ H. H.
aB_____

Namu bul ta bu jung gwang nim bop he
R_____ H.
aB_____

Namu dal ma bu jung gwang nim bop he
R_____ H.
aB_____

Namu sung ga bu jung gwang nim bop he
R_____ H.
aB_____

Namu sangye dae sa sa saeng ja bu shi a bon sa
H H H H H H H

So ga muni Bul So ga muni Bul ...
H H H H H. H H. H
aB_____

(continue with this part until signaled by moktak:)

So ga muni Bul So ga muni Bul ...
H. H H. H H H H

So ga muni Bul So ga muni Bul ...
H H H H H H H

Chon sang chon ha mu yo bul
H.
aB_____

Shi bang se gye yong mubi
Se gan so yu a jin gyon
Il che mu yu yo bul cha
Go a il shim gwi myong jong nye
Q Q R_____ H. H. H H
aB_____

Myol__ Op jang jinon
Om maro ru gye sabaha
Om maro ru gye sabaha
Om maro ru gye sabaha

(free style until
last 4 lines)

Won song chi jinon

Om amotka salba dara sadaya shibe hum

Om amotka salba dara sadaya shibe hum

Om amotka salba dara sadaya shibe hum

Bul sol soje kil sang darani

Namu samanda mottanam abaraji hadasa sananam danyata

Om kaka kahe kahe hum hum abara abara bara abara bara abara

Jita jita jiri jiri pada pada sonjiga shiri-e sabaha

Namu samanda mottanam abaraji hadasa sananam danyata

Om kaka kahe kahe hum hum abara abara bara abara bara abara

Jita jita jiri jiri pada pada sonjiga shiri-e sabaha

Namu samanda mottanam abaraji hadasa sananam danyata

Om kaka kahe kahe hum hum abara abara bara abara bara abara

Jita jita jiri jiri pada pada sonjiga shiri-e sabaha

Bo gwol jinon

Om horo horo saya moke sabaha

Om horo horo saya moke sabaha

Om horo horo saya moke sabaha

Bo ho hyung jinon

Om samara samara mimara jarama jagura bara hum

Om samara samara mimara jarama jagura bara hum

Om samara samara mimara jarama jagura bara hum

Chal chin shim nyom gasu ji

H.

Dae he jung su ka um jin

H.

Ho gong ga ryang pung ga ge

Q Q

Mu nung jin sol bul gong dok_____

Q Q

R_____ H._____ H. aB

aB_____

f bu u u u.
d -amu -ul ta a bu u u u ju ung -op he
c a u
a Na a u gwang nim bo
R _____ H.
aB _____

f da u u u
d -amu -al ma a bu u u u ju ung -op he
c a u
a Na a u gwang nim bo
R _____ H.
aB _____

f d -amu su -ung ga a bu u u u ju ung -op he
c a Na a u gwang nim bo
f R _____ H.
aB _____

f -a saeng
d -amu samgye dae sa sa ja bu -on sa
a Na shi a bo
H H H H H H H

f		-o	ga	muni	Bul		-o	ga			
d						So					Bul
a	So							-a	muni		
H	H	H	H	H		H.	H		H	H	
aB											

(above line is for first time only, after first time, use the next line as the first one of the set of 4 lines, but skip it the first time through)

f	So			
d		ga	muni	Bul
a				
	H.	H	H.	H

So -o ga
-a muni Bul
H. H H. H

f
d So ga muni Bul
a

H. H H. H

So -o ga

-a muni Bul

H. H. H. H

g Bul
f muni
d So ga
H. H H. H

So ga mu
 ni Bul

H. H H. H

a -o ga muni
g So Bul
f
d
H. H H. H

So ga mu
 ni Bul
H. H H. H

```
(repeat above 4 lines until time to quit, then:)
```

f So
d ga muni Bul
a

 H. H H. H

So -o ga Bul
-a muni
H H H

f
d So ga muni Bul
a

H H H

-o ga
So Bul

-a muni
H H H

a Sang____
g chon ha____
f mu yeo____
d Chon bul
H.

f -bi
d Shi bang__ se gye__ yong mu__

a Se
g gan__ so a
f yu__
d jin__ gyon

f Il che__ u
d mu yu u
a# u
a u yeo bul cha

f Go a i
d il shi i _ong nae____
a# i
a -im bi myong jo
Q Q R H. H. H H
aB

f op
d Myol__ chang jinon
H H H H H H

f -ha
d O-om ma__ro rugye saba
H H H H H H H

.....

Man Cham Chants

The Head Dharma Teacher chants 3 times in Korean:
(at the same time does 3 prostrations)

Chag yong shin shi mi
Dae jung shin ga a ran
Yu won dae soen sa (boep sa for sutra master)
Kang ni jung saeng sang

This means:

This Dharma is very profound in meaning.
The whole assembly wants to hear it.
Please, Great Zen Master, descend.
Reveal Buddha in this place.

While the Head Dharma Teacher is chanting, the Moktak Master leads the assembly in 3 full prostrations by matching the Head Dharma Teacher's bows.

The Zen Master starts chanting in Korean - everyone's hands are in Hapchang. Everyone joins in when he chants, "Namu Amita Bul".

Chong sa nung cha bu dong myo
Baek um cha ko re mi da
Namu amita bul

Un sahn bong gong ni e
Sa o nun i ship i ri da
Namu amita bul

This is done before the speech starts and at its finish.

Request to the Zen Master by the Head Dharma Teacher (3 times)

R__ R__ H. H.

aB__

f Chag yo
d -ong__ shin shi mi__

f -ae
d Dae__ jung shin ga__ a__ ran

f Yu won
d dae__ soen__ sa__

f Kang i
d ni i -aeng sang
a# i
a i__ jung sae__

R__ H.
aB__

Note: The letters to the left are actual notes on an instrument.

Zen Master's opening and closing chant:

f Chang
d sa nung_____
a#
a

f
d Cha bu dong_____ myo o
a# o
a o_____

f
d -um cha ko re mi da
a#
a Baek u_____

g u_____ u
f mu u u mi a
d Na_____ u a_____ i a bul_____
c ta
a# i
a i_____ a
R_____
iB_____ H.

b a
a sa_____ a
f# a
f
d Un -ahn bong gong__ ni e____ e
a# e
a e_____

d i ship i ri da_____
a Sa o mun_____

g u_____ u
f mu u u mi a
d Na_____ u a_____ i a bul_____
c ta
a# i
a i_____ a
R_____
aB_____ H.

Precepts Ceremony Mantras

Note: The letters to the left are actual notes on an instrument.

The Mantra Summoning The Three Precious Ones
(Precepts Teacher with a hand bell)

d. d. d. d. d. d. d. d.
d__ d. d. d__ d. d. d__ d d d d d d d d

f
d -mu bo bo jeo li ka -li da li ta ta__ da ya__
a Na
d d d d d d d d d d d d d d d d

f
d -mu Na__ u bo__ bo__ jeo__ li__
a
d d d d d d d d d d d d

f
d -a Ka -li da li__ ta ta__ da ya
a
d d d d d d d d d d

f
d -a__ -a__ -mu__ -oo bo__ jeo -eo li
c# Na_____
a#
a bo i
d (11) d d d d d d d d d d d d d d d

f
d Ka__ li da li -ta__ a -ya a__
c# ta a__
a# a da a__
a
d d d d d d d (11) d d d. d d d d.
aB_____

The Mantra of Offering Seats to the Sangha

a Om_____ ba a ra_____ mi na ya_____ sa ba ha_____

a Om_____ ba a ra_____ mi na ya_____ sa ba ha_____

a Om_____ ba a ra_____ mi na ya_____ sa ba ha_____

The Mantra of the Universe in its Purity

a Om_____ nam_____

a Om_____ nam_____

a Om_____ nam_____

The Mantra to begin a Ceremony

a Om___ maha ka___ babada___ shi che_a___ sa ba ha___

a Om___ maha ka___ babada___ shi che_a___ sa ba ha___

a Om___ maha ka___ babada___ shi che_a___ sa ba ha___

Mantra of Repentance (repeated until finished with burn)

d -om sal

b O -ba motcha moji -daya___ -baha___

a sa sa

Namu Amita Bul Chanting

What follows is the phonetic chant with the basic symbols for moktak and bowing. At the end of this part, the beginning of the chant (which most people have trouble with for a while) is diagrammed further for timing and basic melody.

R_____ R_____ H. H.
aB_____

Namu bul ta bu jung gwang nim bop he
R_____ H.
aB_____

Namu dal ma bu jung gwang nim bop he
R_____ H.
aB_____

Namu sung ga bu jung gwang nim bop he
R_____ H.
aB_____

Namu so bang dae gyo ju mu ryang su yo rae bul
H H H H H H

Na-a mu Amita Bul Na mu Amita Bul ...
H H H H H H. H H. H
aB_____

(continue with this part until signaled by moktak:)

Na mu Amita Bul Na mu Amita Bul ...
H. H H. H H H H

Na mu Amita Bul Na mu Amita Bul ...
H H H H H H

Na__mu A mita Bul__ myol__ Op chang jinon (free style until
H H H H H H H H H H last 4 lines)
aB_____

Om maro rugye sabaha
Om maro rugye sabaha
Om maro rugye sabaha

Won song chi jinon
Om amotka salba dara sadaya shibe hum
Om amotka salba dara sadaya shibe hum
Om amotka salba dara sadaya shibe hum

Bul sol soje kil sang darani
 Namu samanda mottanam abaraji hadasa sananam danyata
 Om kaka kahe kahe hum hum abara abara bara abara bara abara
 Jita jita jiri jiri pada pada sonjiga shiri-e sabaha

Namu samanda mottanam abaraji hadasa sananam danyata
 Om kaka kahe kahe hum hum abara abara bara abara bara abara
 Jita jita jiri jiri pada pada sonjiga shiri-e sabaha

Namu samanda mottanam abaraji hadasa sananam danyata
 Om kaka kahe kahe hum hum abara abara bara abara bara abara
 Jita jita jiri jiri pada pada sonjiga shiri-e sabaha

Bo gwol jinon
 Om horo horo saya moke sabaha
 Om horo horo saya moke sabaha
 Om horo horo saya moke sabaha

Bo ho hyung jinon
 Om samara samara mimara jarama jagura bara hum
 Om samara samara mimara jarama jagura bara hum
 Om samara samara mimara jarama jagura bara hum

Chal chin shim nyom gasu ji

H.

Dae he jung su ka um jin

H.

Ho gong ga ryang pung ga ge

Q Q

Mu nung jin sol bul gong dok_____

Q Q

R_____ H._____ H. aB

aB_____

f bu u u u
d -amu -ul ta a bu u u u ju ung -op he
c a u
a Na a u gwang nim bo
R _____ H.
aB

f da u u u
d -amu -al ma a bu u u u ju ung -op he
c a u
a Na a u gwang nim bo
R _____ H.
aB

f su u u u
d -amu -ung ga a bu u u u ju ung -op he
c a u
a Na a u gwang nim bo
R _____ H.
aB _____

f
d -amu so bang dae gyo -o ju mu ryang -ae bul
a Na su yo rae
H H H H H H H

[illegible]

(above line is for first time only, after first time, use the next line as the first one of the set of 4 lines, but skip it the first time through)

f	Na				-amu			
d		mu	Amita	Bul	Na		-ta	Bul
a						Ami		
	H.	H	H.	H	H.	H	H.	H

f	Na	mu	Amita	Bul	Na		-amu	
d							-ta	Bul
a						Ami		
	H.	H	H.	H	H.	H	H.	H

g				Bul	Na	mu	Ami	
f			mita				-ta	Bul
d	Na	mu	A-					
	H.	H	H.	H	H.	H	H.	H

a		-amu	Amita		Na			
g				Bul		mu	Ami	
f	Na						-ta	Bul
d								
	H.	H	H.	H	H.	H	H.	H

(repeat above 4 lines until time to quit, then:)

f	Na				-amu			
d		mu	Amita	Bul	Na		-ta	Bul
a						Ami		
	H.	H	H.	H	H	H	H.	H

f	Na	mu	Amita	Bul	Na		-amu	
d							-ta	Bul
a						Ami		
	H.	H	H.	<u>H</u>	H	H	H.	H

f	Na		mi			Op		
d		a	mu	A	ta	Bul		
	H	H	H	H	H	H	H	H
	aB							

etc....

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VI. FORMS

The following section deals with form. Form is important because it gives structure to our practice and helps the practice run smoothly. Form's main purpose is to be the background upon which we test our clear mindedness, for if we are not clear about what we are doing, we make mistakes in the form.

Over the years the forms change, so included here are some older forms along with the newer ones. Some of the older ones were useful at a certain time in our school's development and may again become useful in the future.

Because the form of sound is one of our main forms, the rhythms and symbols for the various instruments will be discussed first. The symbol page contains all the symbols used through-out this manual. The rhythms are used mainly for guiding chanting and various parts of the day at the Zen Center.

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Rhythms

Special Symbols: The symbols used below as a short hand for describing the rhythm forms can be found described on page vii at the beginning of this manual.

The Moktak Single Roll

(and accompanying bow at the beginning of a chant)

R_____ H.

aB_____ (or iB_____)

The 5-minute Moktak:

8H. R_____ H. H. 8H.

The Moktak Double Roll:

(and accompanying bow at the beginning of first chant during evening chanting, at the beginning of the: 1000 Hands and Eyes, Kwan Seum Bosal, Ji Jang Bosal, Sogamuni Bul and before the English Heart Sutra at the end of evening YMJJ sitting.)

R_____ R_____ H. H.

aB_____ (or iB_____)

Work Bell: (beginning of work period)

b8bH bH bH bH b8 b8bH

Work Bell: (end of work period)

Walk around the house ringing the hand bell.

Opening Bell/Wake-up Bell:

(done at wake-up, ceremonies and when Zen Master returns)

w8wH. wH. wH. b8bH bH bH bH b8bH

Temple Bell:

(rung on the big bell at 7 PM)

b8bH bH bH bH b8bH

Dinner Bell:

b8bH bR_____ bH bH b8bH

And ring the hand bell around the house.

Hands: Hapchang**Form:**

1. Start by pressing the palms of both hands together.
2. All the fingers and thumb of the right hand should be touching each other, no gaps between the fingers. The same holds true for the left hand.
3. The fingers and thumb of the right hand should be touching the fingers and thumb of the left hand.
4. The hands should be held about mid-chest in an almost vertical position - only barely pointing outward.

Common Errors:

1. The fingers are not closed. DSSN says our energy flows out thru the gaps, so we do not get the benefit of the form.
2. The Hapchang is held too high, the tops of the fingers are in front of the mouth or nose. The tops of the fingers should be no higher than the base of the neck.
3. The fingers are pointing straight out or even downward.

When it is used:

1. To say "no" during a formal meal. When offered a dish you wish to refuse, use Hapchang.
2. To say "Thank you" during retreats (or anytime).
3. To say "Goodbye" to someone who is leaving as they drive off.
4. To ask for a hit with the stick during formal meditation just as the person who is carrying the stick arrives at your position or is no more than 1 mat away.
5. When standing during meditation periods.
6. By the person collecting the water at the end of a formal meal.

Sitting Mudra
Maha mudra or Great mudra

Form:

1. Lay your right hand in your lap palm up, fingers closed and thumb separated from them.
2. Lay your left hand on top of your right, also palm up, fingers closed and thumb separated from them. The fingers of the left hand should be resting on the fingers of the right hand.
3. Gently touch your thumbs together at the tips. They should complete an oval formed by the fingers on the bottom and the thumbs on the top.
4. The center of the oval should be positioned on the body at the hara, about 2 inches below the navel.

Common Errors:

1. Letting the oval sag by being too loose, or letting it 'peak' out by pushing the thumbs together too hard.
2. Allowing the fingers to open up and have gaps in them.

When it is used:

1. During formal meditation periods.
2. During formal meals at the beginning, at the end or if you finish a part before others.

Meditation Beads

INTRODUCTION Yom Ju literally means "think beads" which stands for "always keep Buddha mind." They should be kept with you, but can also be kept on an altar in your room. They consist of 27, 36 or 108 beads.

Form 1 for sitting:

1. Start with hands in sitting mudra but with either hand on top (which ever is most comfortable for working with the beads).
2. Use the top hand to move the beads one at a time. They should mostly be hidden from view in your lap. Short beads (27 or 36) are recommended since they do not make as much noise as the 108 beads.

Form 2 for sitting:

1. Before putting the hands in the sitting mudra take the bead in 1 hand so that they cross the fingers with the hand palm up.
2. Bring the other hand in underneath to form the sitting mudra. Again, use the top hand to move the beads. They will not be hidden from view so more care must be taken to keep them from clicking. This variation is to be used only with short beads (27 or 36).

Form 3 for bowing:

1. Put the hand thru the loop of the beads. Hold a bead between the thumb and the side of the forefinger. This will allow you to keep your hands in Hapchang and still move the beads.
2. As you go down to do a prostration and your hands are coming out of the Hapchang position, advance your thumb 1 bead. (This is a suggestion, everyone has their own timing for moving the bead.)

When it is used:

1. During formal sitting meditation.
2. Anytime except during formal talks, since we are supposed to be paying attention to the talk and not doing a mantra.

Other Notes:

1. Using long beads (108 strand) during bows or formal meditation sessions is permissible if done quietly.
2. Using any beads during walking meditation or standing meditation is permissible when used quietly. In this case, use **Form 1** as that is the closest to the way your hands are kept during walking meditation.

Bows: Greeting Bow

Form:

1. Put your hands in Hapchang.
2. Bow slightly from the waist, about 45 degrees, keeping the hands close to the body.
3. Return to standing position.

Common Errors:

Since this is an informal variation of the Hapchang, refer to the errors there.

When it is used:

1. For greetings to lay people - a form of casual "hello" to Dharma brothers and sisters.
2. To say "Thank you" during retreats (or anytime).
3. To say "Goodbye" to someone who is leaving as they drive off.
4. Reception bow used by a Zen Master.

Full Standing Bow

Form:

1. Put your hands in Hapchang, feet together.
2. Bow fully from the hips, keeping your back straight so your chest is parallel to the floor.
3. Your head should be bowed and your hands will drop to the level of your knees as you go down.
4. As you return to the vertical position, your hands will also return to chest height.

Common Errors:

1. The bow is not deep enough - a 90 degree angle should be formed by your body.
2. The feet are not together.
3. Not bringing the hands up into Hapchang position at the beginning and ending of the bow when the body is in the vertical position.
4. The person starts to move before completing the full bow. Frequently on leaving the Dharma Room people start walking while coming up into the vertical position. The bow needs to be completed before walking.

When it is used:

1. For greetings of Korean Monks when they are not in the Dharma Room (when we usually do a prostration).
2. For entering or leaving the Dharma Room.
3. Anytime you cross in front of the altar within ten feet of it, you must bow to the Buddha by facing the altar and using this form.
4. At the beginning and ending of a set of prostrations.

Sitting Bow

Form:

1. In a sitting position, make a Hapchang.
2. Bend at the waist, letting your hands fall to your lap (hands still together).
3. Come back up to a vertical position with your hands in Hapchang.
4. Return hands to sitting mudra.

Common Errors:

1. Bowing too low and touching the floor instead of parallel but not touching.
2. Not bringing the hands up into Hapchang position at the beginning and ending of the bow when the body is in the vertical position.

When it is used:

1. To bow to the person with the stick before being hit with it (a complete bow is expected, then go into the position for being hit).
2. To bow to the person with the stick after being hit (a complete bow is expected even if you are facing the wall).
3. To bow to the person passing the stick to you before you get up and take it.
4. At the beginning and ending of chants done in a sitting position.
5. Before standing up during sitting meditation.
6. At the end of meditation after the Chug-pi is hit 3 times.

Half Prostration

Form: This falls in the middle of a regular full prostration.

1. When the head is on the floor during a regular prostration, rise to a kneeling position with the toes still crossed (not tucked under) and the hands in Hapchang.
2. Go back down to the head-to-the-floor position. Continue finishing the regular full prostration.

When it is used:

1. At the end of a set of bows where there is more than 1 prostration. It is done during the last prostration before the standing bow at the end.

Prostrations

Form:

1. Start in a standing position with the feet together, and the hands in Hapchang.
2. Drop gently to your knees, but still stay in a vertical position sitting on your heels with your hands in Hapchang.
3. Drop forward to all fours so that the right hand is in front of the right knee and same for the left.
4. Rock back and down so that your rear is touching your heels and your forehead is touching the floor. In this position, your hands should be turned over (palms up), touching the mat next to your ears and your left foot should be crossed over the right one.
5. Hesitate in this position.
6. Rock forward and up so that you return to the "all fours" position.
7. Sit back on your heels and come to a vertical position with your hands in Hapchang, resting on the balls of your feet again.
8. Stand straight up using the strength of your leg muscles to push to a standing position.

Alternate Form:

1. Pushing off from the kneeling position with the hands to return to the standing position. This is sometimes necessary if our bodies are not well or we have bad knees or our balance is not good.

Common Errors:

1. Not going all the way to the mat.
2. Feet are not crossed.
3. Not having hands in Hapchang as you are coming up.
4. Raising your hands above the base of the neck as you are coming up.

5. When doing prostrations during the Homage to the Buddhas chant, paddling or flipping your feet to get your Dharma Teacher robe off your heels. The correct way is to put your hands further out in front of you (maybe a foot in front of the mat) and this will pull the robe off your heels.
6. During the standing bows at the beginning and ending of the prostration set, not bringing the hands up into Hapchang position at the beginning and ending of the bow when the body is in the vertical position.
7. Not bowing together with other people - highest ranking teacher begins the bowing and sets the pace.

Special note for Leader of Bows:

Doing bows in the standard form will take longer than doing them in the alternate form. If you do the bows as described above, it will take you about 13-15 minutes to do 108. If you do one of the alternate variations, each bow will take less time and you will finish in about 12 minutes. This doesn't seem like much of a difference, but if you have people following you that are bowing the other way, they may have trouble keeping up with you and will wonder why the bows are so fast this morning. So be mindful of your overall speed when leading bows.

Acceptable Variations during Morning Bows

(One of these alternates may be used when illness strikes or a physical disability is involved.)

1. In place of a prostration, do a full standing bow.
2. In place of a prostration, starting from a kneeling position, do steps 2 thru 7 above - do not return to a standing position.
3. In place of a prostration, remain standing and only move your hands in Hapchang, in time with the bowing of others.
4. In place of a prostration, remain sitting in a kneeling or cross-legged position and move your hands in Hapchang, in time with the bowing of others.

When it is used:

1. Morning bows:

Full standing bow
108 prostrations
Half prostration
Full standing bow

2. When greeting the Zen Master after a long absence, or when he is leaving on a long trip or going to be gone a long time (over 2 weeks)..

Bowing to the Buddha when you are leaving or returning from an overnight stay.

Bowing to the Buddha when visiting other temples.

Full standing bow
3 prostrations
Half prostration
Full standing bow

3. When bowing to monks on arriving or leaving, or Ji Do Poep Sas during a retreat.

Bowing to a Zen Master leaving for a short trip or before 108 bows in the morning.

Full standing bow
1 prostration
Full standing bow

4. During the Homage to the Buddhas Chant. This is especially difficult to do with a long Dharma Teacher robe on. The key to getting up without stepping on the robe is to put your hands further out in front when you come up on "all fours". If you usually put your hands on the mat, try putting them a foot further out on the floor. Do not 'flip' or paddle your feet to get the robe out of the way.

5. As a meditation practice. "Doing Bows" is a form of meditation practice that is especially good for those times when the mind is thinking a lot and at a high rate of speed. The practice is usually done in multiples of 108. (324, 756 or 1080 being the most preferred.)

6. When coming into chanting late after the Homage to the Buddhas, or after the very beginning of special chanting.

Full standing bow
1 prostration
Full standing bow

Meditation

INTRODUCTION: Traditionally, in China and Korea, only monks did Zen practice. But Zen has come to the West and here lay people practice Zen. This has changed the character of Zen. Now our teaching is about Zen in everyday life. Sitting Zen all the time is not possible for lay people. Everyday-life Zen means learning mind-sitting. Mind-sitting means not-moving mind. How do you keep not-moving mind? Put down your opinion, condition and situation moment-to-moment. When you are doing something, just do it. This is everyday Zen. For lay people the teaching of great love, great compassion and the Great Bodhisattva Way is very important. To attain that, it is necessary to keep a not-moving mind, then correct situation, correct function, and correct relationship appear by themselves in everyday life.

There are various forms of meditation. Each technique has a special effect on the mind. The various techniques will be discussed below.

Form: Mind Practices

These practices are the heart of meditation. They have different effects on the mind when they are practiced. Also the speed of the effect can be different depending on the technique used.

In all meditation techniques, the breath is important. To calm your body down, it is helpful to take several long, deep breaths at the beginning of meditation. Breathe using the diaphragm and center it in the lower belly. It should be relaxed, natural and quiet - the breath should breathe you.

Technique 1: Keeping a Question

This is the most important practice. Traditionally this is called "hwa tou". If you have a question, this question will help you practice. If the question is big enough and intense enough, (the usual ones are "what am I?", "What is life?", etc.) it will practice you and will give you Don't-know Before-Thinking Mind. Let go of all thinking, opinions and desires and continually return to the questioning mind.

Technique 2: Mantra Practice

Using a mantra to calm the mind and strengthen the center is one technique used by students of Zen. The main difference between the mantras is the length of the mantra used and the mantra's direction. Generally the more incessant the thinking, the shorter the mantra.

The usual technique is to recite the mantra constantly, paying attention to it and allowing all other thinking to drop away. This takes some practice since it is very easy to let one part of the brain 'chant' the mantra while the other part is thinking about dinner or going to the movies. When this happens, gently bring the mind back to the mantra without any judgement.

The most common mantras used for beginners are listed below. Additional ones can be found in the appendix under 'Mantras'.

Clear mind, clear mind, clear mind, Don't know

This mantra is usually suggested to beginners in conjunction with a breathing exercise. Breathe in to a count of 3, saying "clear mind" at each count and breathe out to a count of 7 saying 'dooooonnnn't knnnnoooooow' just once for the whole 7 count. The count may vary with the individual, but the exhalation must be more than twice as long as the inhalation.

Kwan Seum Bosal

This is the Korean name of the Bodhisattva of Compassion, Avalokitesvara. This mantra is commonly suggested for people whose minds cannot be quiet one minute or who cannot concentrate for very long. Because it is short it can be repeated over and over (usually with a set of beads for counting). The usual recommendation is for 3000 to 10000 a day for someone who really wants to clear their mind of a particular problem. It is also used on a daily basis by many people as part of their sitting meditation technique.

Technique 3: Kong-an Practice

Kong-an practice is an ancient form of question and answer. The actual word means "public record". So these are the public records of past Zen Masters. The answers are rooted in the reality that is beyond time and space, likes and dislikes, but is just-like-this. One of their functions is to give you a Great Question if you don't have one. Another is to help you eliminate the "hooks" from your mind. Each Kong-an has loops (sort of like velcro) and when you cannot solve it, it is because the hooks of your mind have caught on the velcro of the Kong-an. Sitting with the Kong-an as a question is one of the trademarks of Zen Practice.

Technique 4: Chanting

Although the individual chants may be done alone as mantras, chanting is used basically the same way as the mantra practice except that it is done in a group. The key to chanting correctly as a meditation is to chant just loud enough to hear your own voice but softly enough to hear everyone else in the room. This allows everyone to follow the Moktak Master for the chant as there is no one voice over-powering all the rest. Also people who have a hard time singing in key can then blend in with everyone and the sound from the chant in group will have a together-action character about it.

The meditation practice of 'being in the present' becomes apparent during chanting. When the mind is not present in the room, but is thinking about something else, it is very easy to skip parts of the chant, let the voice go up when everyone is singing down the scale, or sing flat and have the chant end up so low that no one can sing it.

Technique 5: Prostrations

Prostrations could be likened to the 'emergency measure' for clearing the mind. They are a very powerful technique for seeing the karma of a situation because both the mind and the body are involved. Something that might take days of sitting to digest may be digested in a much shorter time with prostrations. The usual practice here is to do 1000 bows a day (actually 1080). This can be done all at once or as is usually the case, spread out through the day. For instance,

- 1 set for morning bows,
- 2 sets before breakfast,
- 2 sets at lunch time,
- 2 sets mid-afternoon,
- 1 set before evening practice,
- 2 sets after evening practice.

The description of prostrations can be found in the section on bowing and will not be repeated here.

Technique 6: Clear Mind meditation

This form of meditation involves just sitting and being aware of what is going on at just this moment. This is moment-to-moment mind. It hears the birds in the trees, the cars going by, the planes overhead, and the children playing outside. To the clear mind there is no such thing as 'noisy', it all just 'is'. This is not a beginning technique, but is an out-growth of the previous meditations.

Sitting Meditation

Form:

1. Place cushion on a mat and sit in a simple cross-legged position.
2. Keeping the spine straight, shoulders back and loose, tip head forward slightly, tuck in your chin so that you can see the floor about 3 feet in front of you. Your eyes should be half open, looking down.
3. Place hands in lap in the Maha Mudra. (see "Hands" for full description).

Other Variations:

1. Sitting on a chair.
2. Piling 4 cushions on top of each other, turning them sideways and straddling them. This is sometimes comfortable for beginners, but is not a stable position if you have a tendency to fall asleep during the sitting period.
3. Kneeling on the mat and putting the cushion on the calves of the legs and sitting on it.
4. Using 'meditation bench' consisting of a slanted board with 2 legs. It is put over the calves of the legs as you kneel on the mat and then you sit on the bench.
5. Half-lotus.
6. Full-lotus.
7. Sitting cross-legged, but without the legs crossing each other. This is a more open position and may be of help to someone who is having trouble with their legs falling asleep.

Common Errors:

1. Not sitting with the backbone straight. This may be remedied by using more cushions. Generally the legs must be in a symmetrical position - what one is doing, the other must do.
2. Sitting past one's physical endurance and not standing up so that the mind becomes focused on the physical position instead of its real work.

When it is used:

1. During daily formal meditation practice in the Dharma Room, facing the wall.
2. During chanting when sitting down, facing center.
3. During Yong Maeng Jong Jin, facing the center.
4. During short 5-10 minute sittings, facing the center.

Special Notes:

1. If you use beads during sitting meditation, take care to move them in such a way as to make no clicking noises.
2. Once in a particular sitting position, it should be kept until you wish to change positions. Use the standing meditation posture as a transition between different sitting positions. Do a sitting bow, then stand up, do standing meditation until any discomfort disappears, do a standing bow and sit down in the new position.
3. During regular meditation, sit facing the wall, away from the center of the room. During retreats, and optionally during long sittings, sit facing the center of the room.
4. Always walk behind those seated in meditation.
5. There are 2 ways to use the stick:
 - a. During regular daily meditation, the HDT walks with the stick in the middle of the sitting period if there are 6 or more people.
 - b. During retreats, the HDT may walk as above or the teacher may choose to have everyone walk with the stick. This makes for tighter retreat where everyone takes responsibility to help others stay awake.
6. When someone needs to use a chair for sitting, it must be placed so that their feet do not extend past the front edge of the mats. This usually means the chair is placed slightly back of the row of mats. Fold the mat in half (keeping it in line with the other mats) and place the chair over it so that there is enough room for the person to put their feet on the end of the mat. For the person to be seated properly, their knees should be slightly higher than the chair seat so the edge of the chair does not cut off circulation. A black cushion can be added to the folded mat for shorter people.

Standing Meditation

Form:

1. Stand behind your mat in an erect posture, feet fairly close together and the head inclined forward slightly, so the eyes see the floor about 6 to 8 feet in front of you.
2. Hands are in Hapchang if you are not using beads. Or hands can be clasped at the waist if you are using beads.

Common Errors:

1. Standing with the feet too far apart.
2. Rocking back-and-forth or side-to-side.
3. Using beads noisily.

When it is used:

1. During chanting meditation.
2. During sitting meditation when sitting has become physically painful and a change in position is needed to keep the mind from focusing on the pain in the legs or shoulders.

Special Notes:

1. When changing from standing to sitting or sitting to standing, be mindful of your movement and try to make it as quiet as possible.
2. If you are having trouble with sleeping during meditation, standing meditation is a good alternative to sitting.

Walking Meditation

Form 1: (follow-the-leader, current form)

1. When the chug-pi is hit once, everyone gets up and lines up behind the senior teacher, or Head Dharma Teacher if no other teacher is present. (Each Zen Center has the option of deciding to follow the person with the chug-pi if no senior teacher is present.) Hands are clasped at the waist with the fingers interleaved.
2. The teacher (who may or may not have the chug-pi) then leads the group around the room in various patterns of walking meditation.
3. The person with the chug-pi must keep an eye on the clock - walking is for 10 minutes. It is necessary to walk the full 10 minutes so that the people who have left to use the bathroom will have time to get back. (The Dharma Teachers must take off their robes before using the facilities and that takes some time especially if there is a line.)
4. When the 10 minutes are about up, the chug-pi person hits the chug-pi once at the point in transit where everyone (especially the leader) is well past his or her seat. This is the signal for everyone to stop at their seat when they next encounter it. Always face the center. The last person to get to their seat will be the leading teacher.

The people on the 3 sides of the room away from the altar, stop behind their mats. The people who are on the same side as the altar, stop in front of their mats if walking meditation is in front of these mats, or stop behind their mats if walking meditation is behind these mats.
5. When the teacher is in position, anyone who has just come in, may return to their seat by walking behind people standing at their mats.
6. The chug-pi is hit once and everyone sits down.

Advantages and Disadvantages:

1. This technique is especially good when there is a large retreat, or it is summer and walking meditation can be done out of doors.

Form 2: (positional, older form)

1. This form has a predetermined number of cycles around the room. This number is calculated so that it will take 10 minutes to do at a moderate rate of walking.
2. When the chug-pi is hit once, everyone gets up and faces counter-clockwise. Hands are clasped at the waist with the fingers interleaved.
3. When everyone is up and standing in position behind their mat, walking starts with everyone starting together (usually the senior teacher starts slowly to set the pace and the slower people catch up).
4. It is very important to maintain your position relative to the next person. If the next person is 2 mats away from you, they should remain always 2 mats away from you.
5. When the number of cycles around the room has been done, everyone stops behind their respective mats facing the center.
6. At this time, anyone who has just come in, may return to their seat by walking behind people standing at their mats.
7. The chug-pi is hit once and everyone sits down.

Advantages and Disadvantages:

1. This technique is good when there are more experienced people or there are only a few people scattered about the room.

Common Errors:

1. Using beads while walking.

When it is used:

Walking meditation is used as a physical relief period between sitting meditations. During this time people can go out to the bathroom, leave for other reasons, or re-enter the Dharma Room. Since this is still considered meditation, it should not be used as a break (to leave the Dharma Room and relax, for instance) but reserved for really necessary reasons.

Special Notes:

1. When returning to the Dharma Room after leaving there are two options for entering walking meditation depending on the position of the door, the shape of the Dharma Room and the number of people:
 - A. Enter the Dharma Room and immediately do a standing bow to the Buddha. Wait by the door until your position gets close and then enter the line of walkers. Do not do an extra bow before entering the line as it slows down the line and you have already bowed to the Buddha when you came in the room.
 - B. Wait outside the door where you can see the line, as your position gets close, enter the Dharma Room, do a standing bow to the Buddha and immediately enter the line of walkers.

If walking meditation is almost over (last circuit), wait until everyone stops behind their mats and then quickly walk behind them to your mat.

2. Entering and leaving should be done in silence and silence should be kept in the immediate vicinity of the Dharma Room during meditation since the doors will be open and sound carries.
3. When using the bathroom during walking meditation, always remove your robe and kasa before entering the bathroom. This is especially true for Dharma Teachers.
4. When leaving the Dharma Room, go in the direction of the walking until you reach a door. Do not walk against the flow to leave the room.
5. No bow is done at the end of walking meditation before sitting down. You are still considered to be in meditation, so no bow is necessary.
6. If you return after walking is finished, sit outside the Dharma Room until the next walking period or end of meditation when you can re-enter.

Formal Meals

INTRODUCTION: The 4-bowl style is from China. Originally, in Buddha's time, there was only one bowl. The 4 bowls are symbolic of the four elements - earth, air, fire and water, and also of Buddha, Dharma, Sangha and Mind.

Formal meals are an important part of practice. Everyone eats together in silence in the dining room or in the Dharma Room if there is no other room large enough to be used.

PRELIMINARIES: When the dinner bell rings this is the signal to go directly to the dining area. The food will have been put out on the serving mats already.

Each person will have a set of bowls labeled and kept on a shelf near the dining area. Everyone gets their bowls and sits in 2 rows facing each other with a place for the Zen Master, or Teacher, at the head facing down the 2 rows. Usually Dharma Teachers and other senior students scatter themselves among the beginners to help the newer students with the form. The Head Dharma Teacher sits at the end of the row nearest the Teacher.

Service always starts at the front, with the Zen Master or Teacher being served first followed by monks and senior students.

Together action is emphasized by eating together and eating the same food that everyone else eats regardless of each person's likes or dislikes. Silence is kept not only by not talking, but by making an effort to use the utensils gently and eat quietly.

Form:

1. Dinner bell (**b8bH bH bH bH b8bH**)
2. Get bowls and take them to the dining room
3. Lay out the square cloth about a hand's length in front of your legs, lining it up with other cloths in the row. Place the stack of 4 bowls in the lower left-hand quadrant of the cloth with the utensil handles at 3 o'clock in the top bowl. Fold the napkin and put to the lower left of the cloth on top of the utensil holder if there is one. Sit with hands in the Maha Mudra.

CHUGPI IS HIT 3 TIMES

4. Do a sitting bow.

5. Lay the bowls out on the square wrapping cloth in the following order, where A is the largest bowl and D is the smallest.

D	C
A	B

6. Utensils go in bowl A with their handles at 3 o'clock.
 7. Some people get up to serve. Service is in the following order:

- a. Water pitcher (poured into bowl A). Receiver pours water thru the bowls in the following order: A - B - D - C
- b. Rice or other starch - bowl A
- c. Soup, stew, vegetable - bowl B
- d. Salad or fruit - bowl D
- e. Condiment Trays

PLEASE TAKE SMALL PORTIONS AT THIS TIME.

8. Service comes around a second time, at this time you may:

- a. Take more food. Do not put any food back.
- b. Hapchang (no change)

9. Serving is finished and everyone sits down. (Depending on the particular Zen Center, the food may be returned to the serving mat, or taken to the kitchen to make it available to outside workers who return late.)

CHUGPI IS HIT 3 TIMES

10. Everyone does a sitting bow and starts eating.
 11. When you are thru eating, sit with your hands in the Maha Mudra.

CHUGPI IS HIT 2 TIMES

(when 80% of people are done)

12. Someone will get up and pour the tea - always start at the front. If there is only 1 teapot, start at the front left (with the Teacher, if present) and continue counter-clockwise around the room ending at the front right.
13. Tea is usually poured into bowl A, but if bowl A is very messy and you want to use B or D so you can have extra tea for a second cleaning, that is OK.

14. Clean your bowls with the tea, going from bowl A - B - D.
15. Drink the tea and food particles from bowl D.
16. Pour the water from bowl C to bowl A.
17. Put your utensils in bowl A with handles at 3 o'clock.
18. Sit with your hands in the Maha Mudra.

CHUGPI IS HIT 1 TIME

20. Rinse your bowls with the water, going from A - B - D. Dirty water does not go back to C.
21. Let the water rest in bowl D while you dry and stack bowls A, B, and C. Sit and wait.
22. Someone will come by with a large empty bowl into which you may pour the clear portion of the water in bowl D. Take care not to let any food particles slip by.
When all the water is collected, the water bowl will be shown first to the Teacher, Head Dharma Teacher or person hitting the Chugpi (ranking teacher if Teacher and HDT are missing) who will check for food particles. If the water is clear, the Teacher will signal 'OK' by raising the right index finger and the water bowl will be taken to the kitchen and poured out in 3 portions. If there are food particles in the water, the Teacher has the option of re-distributing the water to everyone.
23. Drink the rest of the water and food particles in bowl D (think of it as soup). Dry it with the small towel and stack with the rest of the bowls.
24. Fold the bowls into the cloth by flipping 2 diagonal corners across the bowls and then tying the other 2 diagonal ends in a square knot. The utensils are slipped under the knot to lay across the bowls. Put the napkin on top. Place the bowls about a hand's span in front of you aligned with the others in your row.
25. Sit with your hands in the Maha Mudra.

(any announcements are asked for and given at this time)

CHUGPI IS HIT 3 TIMES

26. Everyone does a sitting bow.

(meal is over - leave your bowls in their place on the floor and remove the serving dishes first, then come back and get your bowls and return them to the shelf.)

Additional notes:

1. The bell for meals signifies "come immediately" do not wait 5 minutes.
2. Do not leave the dining room during a meal unless it is an emergency.
3. Always use 2 hands for serving and receiving.
4. Do not relieve a server unless you are ahead of them in whatever is being done. (If your bowls are not wrapped, don't relieve the water-bowl person if theirs are.)
5. The water is always served first.
6. Bowls should all be lined up - approximately 1 hand's span from legs or edge of mat.
7. Eating should be done quietly - no loud scraping of bowls, etc.
8. If you do not want to be served in a certain bowl, place your chopsticks across it if you will not be at your position when service comes by (if you are serving). If you are sitting down when server comes by, you may refuse by putting your hands in Hapchang.
9. The condiment trays are started at the ends of the lines, so the people who are near them should use them first and then get up to help serve. This will allow the condiment trays to keep moving and speeds service.
10. Whenever you aren't doing anything, sit with your hands in the Maha Mudra, eyes at a 45 degree angle - not looking around.

11. Whenever there is only 1 teapot (or 1 of anything), it goes around the room counter-clockwise starting with DSSN or JDPSN.
12. Breakfast and dinner are eaten silently in the formal manner if there are at least 4 people eating. If there are less than 4 people, the meal is informal and people may talk. Lunch is served informally unless there are 10 or more people or during silent meditation retreats.
13. The Teacher's place is at the head of the mat where the food is served. This place is reserved for him or her whether or not he or she is present.
14. The order of the food on the serving mat is also the order of service. Starting nearest the Teacher:
 - a. Water pitchers
During retreats, also put out orange or apple juice for people who are fasting.
2 condiment trays on front corners
 - b. Grain / grain / breakfast grin
 - c. Stew / soup / milk or soy milk
 - d. Salad / fruit / fruit
 - e. Tea
 - f. Water bowls for end of meal

All of the serving utensil handles are pointed away from the Teacher, before and after serving.

15. Guests are expected to sign up for meals at least 1½ hours before the meal or when the cook starts cooking. Zen Centers may also use a sign-out sheet for people who are not eating. During retreats, people should attend the meal even if they are fasting.
16. If 12 or more people are eating, there are at least 2 of everything served. **There should be a condiment tray for each 6 people present.** If there are only 2 trays, start at the front with the Zen Master. If there are more, distribute the rest at equal intervals down the rows.
17. The Head Dharma Teacher hits the chugpi, if the HDT is not present, the next senior Dharma Teacher will hit it.
18. Anyone may get up to serve the food. Start with the Zen Master and move to your left (counter clockwise) going around the square.

19. If there is one server, that person continues counter-clockwise around the room until encountering the Zen Master again. If there are 2 servers, they both start at the front. The one that will move counter-clockwise serving the Zen Master. Each person serves down the row until they meet at the back. Then they return to the front for the second pass. They may be relieved by other people at any time.
20. Always use 2 hands when serving and serve small portions on the first service so that people can use the condiment trays as they come around.
21. During the service of anything, the receiver holds his/her bowl out with both hands. To indicate "enough", the bowl is rotated back and forth.
22. Each dish is always passed twice, even if the dish is empty to allow people to put some food back when they have too much.
23. Hapchang during a meal means "no thank you".
24. Do not use condiments on food you plan to put back.
25. You may use your fingers or spoon to wash the scraps of food from your bowls. If you use a spoon, do so quietly without making any scraping noise.
26. Whoever finishes stacking 3 of their bowls up first, gets up and takes the water bowl around starting with the Zen Master and moving counter clockwise. The water bowl is set on the floor using 2 hands between the cloths of 2 people. While the people pour only clear water into the water bowl, the collector stands with hands in Hapchang. It is the job of the collector to make sure that no one pours any scraps of food into the common bowl.
27. The tradition of collecting only clear water in a common bowl not only helps us be mindful of wasting food, but also is said to save the hungry ghosts in the drain from suffering. These beings have throats like the eye of a needle and insatiable appetites. Clear water saves them from the torture of having food caught in their throats. This is symbolic of saving them from the perpetuation of their endless cravings.

28. During any service, one person may start, but someone else may get up and take that person's place serving. This is especially true if the person serving is behind everyone else in the meal. For instance, if their bowls are not folded up and someone else's are, that person should get up and replace the server so the server may catch up to the rest of the group.

Interviews

Form:

Interview sets begin and end with 3-rings of the altar bell. If you are the first person, you will get up at that time. If you are not the first person, wait for a 2-ring signal.

For Zen Masters and Ji Do Poep Sas:

These interviews are generally for Kong-An practice, but you may ask other questions as well. Keep in mind that the bell is used during these interviews and you may hear it rung occasionally.

1. Bell is rung 2 times.
2. Do a sitting bow and stand up behind your mat.
3. Walk to the Dharma Room door and do a standing bow.
4. Open the door and walk thru, leaving it open for the person returning to close.
5. Walk directly to the interview room, open the door and do a standing bow to the Teacher, who will do a sitting bow in return.
6. Enter the room, being careful to not turn your back to the Teacher. Stand far behind the mat and cushion.
7. Do a standing bow, 1 prostration, and a standing bow in greeting to the Teacher.
8. Step forward and sit on the cushion and have your interview.
9. When the interview is completed, do a sitting bow, stand up and step far back of the mat.
10. Do a standing bow, 1 prostration and a standing bow to the Teacher.
11. Move towards the door, being careful to not turn your back to the Teacher. Open the door and stand in it facing the Teacher.
12. Do a standing bow to the Teacher and close the door leaving it slightly ajar. (At this time the Teacher will ring the bell twice.)
13. Return to the Dharma Room. Allow the person leaving to go ahead of you and after you enter, close the Dharma Room door.

14. Do a standing bow to the Buddha.
15. Return to your seat, walking behind everyone.
16. Do a standing bow to your mat and sit down.

For Bodhisattva and Senior Dharma Teachers:

These interviews are for helping you with your practice and do not include Kong-An practice. You may discuss any problem you have with the BDT or SDT and they will draw from their practice experience to help you.

The interview form is almost identical to the JDPS form above, the only difference is to skip the prostrations (step 6, 7 and step 10). This is a much more informal interview.

Common Errors:

1. Waiting outside the interview room when an interview is in process. If you made a mistake and left early, return to the Dharma Room and inform the Head Dharma Teacher so they do not think you are finished.
2. Not returning to the Dharma Room directly after the interview. This is especially important during walking meditation when the bell may not be heard. Even if you must leave for work, you must let the Head Dharma Teacher know you are finished, so the next person can have an interview.

Interview Order:

Moktak Master
Cook (if any)
Head Dharma Teacher
Proceed counter-clockwise around the room until
you get to the Moktak Master

If you wish to be skipped, you may decline by putting
your hands in Hapchang.

In some Zen Centers, the Head Dharma Teacher may elect to
be last to help the interviewing Teacher know when the
end of interviews has been reached.

Special Notes:

1. Occasionally the interview room is far from the Dharma Room and the bell cannot be heard in the Dharma Room. In this case it is necessary to make an intermediate position between the Dharma Room and the interview room.

At the start of interviews, 2 people will sit at the intermediate position. When the 3-ring signal is given, the first person will go to the interview room and the second one will continue sitting. When the 2-ring signal is given, the second person will go to the interview room and first one will return to the Dharma Room. This return will be the signal for the next person to go sit at the intermediate position. The person leaving the Dharma Room will sit on this mat until the bell rings 2-times again.

If you are returning from an interview using this form and there is no one from the mat passing you for an interview, tell the Head Dharma Teacher that the mat was empty and no one went for an interview. The Head Dharma Teacher can then correct the situation.

2. If your turn for an interview comes during walking meditation, step out of line, walk directly across the room to the door. Don't wait until the line gets to the door.
3. If returning during walking meditation, enter the Dharma Room, do a standing bow to the Buddha, wait until your position comes by and then step into line. It is not necessary to bow to the line as this causes the line to stop.

Dharma Room

The Dharma Room is the focal point of every Zen Center. It is where Formal Practice takes place. At one end of the Dharma Room is the altar, placed against the center of the wall with sitting cushions to each side of it and extending around the room in a rectangle.

As you are facing the altar, the Moktak Master sits to the right and the Head Dharma Teacher sits to the left. If the Zen Center has a permanently assigned Head Dharma Teacher, no one sits in the HDT's spot unless they are taking the place of the HDT for more than 3 days. If there is no permanently assigned HDT, whoever is acting as the HDT for that sitting will sit in the HDT's place. This depends on the individual Zen Center style.

The central mat across the room from the altar is reserved for the Zen Master whether present or not. This place may be taken by another Teacher during retreats, but the Zen Master's mat should be replaced by a different mat. If monks are present, they sit to the Zen Master's right and the lay Ji Do Poep Sas sit to the Zen Master's left. Children do not sit in the row facing the altar.

Residents of the Zen Center have assigned seats as do non-residents who come often. Guests are shown how to tie a robe, given a chanting book and shown to an open cushion.

All articles used in the Dharma Room are treated with respect. Cushions are moved and brushed off only with the hands and two hands are used whenever possible.

The Dharma Room is a place for quiet meditation not only during the scheduled sitting periods but for special practice through-out the day. No one may exercise or sleep in the Dharma Room during the day. At night, after formal practice has ended, the Dharma Room is available for sleeping. In the tradition of traveling monks, everyone sleeps with their heads toward the Buddha or toward a line extending from the Buddha to the back of the room. One person may light incense before turning out the lights, doing a standing bow before and after.

Altar

Altar Description:

Our universe is made up of four elements - earth, air, fire and water. The items on the altar are symbolic representations of these elements. The incense represents air; the candle, fire; the water bowl, water; the altar and Buddha, the earth; the rice is symbolic of earth and food. So when you experience these things, your small mind disappears and for a little while you have Buddha Mind.

The Altar has 3 levels. The highest tier is called sang dan which means 'high stand' and is used only for Buddhas or Bodhisattvas. The middle tier is called jung dan meaning 'middle stand' and is for the gods. The lowest tier, ha dan, meaning 'low stand' is for pictures and names of dead people when a ceremony is being performed for them. These levels represent the top three levels of the six realms of existence.

First Level (ha dan) Contents:

- Incense burner (center)
- Incense (to right of incense burner)
- Matches
- Candles
- Candle snuffer
- Small container for used matches
- Moktak (on right side of altar, not in front)
- Stick (in front of candles with handle to right)
- Kong-An book (on left side of altar, not in front)
- Chug-pi (on left side of altar with handle to right)
- Offering envelopes
- Plants & flowers
- Altar cards (for people who are sick or have died)
- Fruits (on special occasions)

Second Level (jung dan) Contents:

- Rice bowl (to left of center as you face the altar)
- Water bowl (to right of center as you face the altar)
- Plants & flowers
- Fruits (on special occasions)

Third Level (sang dan) Contents:

- The Buddha

Special Notes:

1. After bows, and before evening chanting, the Moktak Master takes the water bowl out of the room to change the water. It should be changed before every regular chanting session (usually twice a day). Fill it to about $\frac{1}{2}$ inch from the top. Return it to the altar before Homage to the Buddhas begins. If the water is changed only once, it should be done after bows in the morning.
2. The water bowl is only opened for chanting. It is never opened for bowing or sitting.

Approaching Altar before Bows: (by HDT, Moktak Master, or ranking Dharma Teacher)

and before Special Chanting:

1. Walk to center of altar, stop 1 step away.
2. Do a standing bow facing the Buddha.
3. Step forward 1 step.
4. Take a piece of incense out of the incense box and lay it horizontally on the edge of the incense burner.
5. Light the end of the incense with a match, shake the match out and put it in the match-dish.
6. Pick up the incense stick and shake the flame out by either moving it from side-to-side or by one sweeping motion upwards - do not blow it out. (Spirits are said to live around the flame and blowing it out might singe them).
7. Put it in the incense burner.
8. Put your hands in Hapchang, back up 3 steps starting with the right foot.
9. Do a standing bow. Everyone else does a sitting bow.
10. Return to your mat to start bows (or special chanting). For bows, everyone stands up and puts their black cushion to the right of their mat immediately after step 9.

Leaving the Altar after Special Chanting:

1. If you must cross the center line of the altar to put the moktak back, do a standing bow, facing the Buddha at the center point before continuing across to put the moktak back. If you do not have to cross the center line, just walk up and put the moktak on the altar.
2. Walk to the center of the altar, 1 step away and put your hands in Hapchang.
3. Step back 3 steps starting with the right foot.
4. Do a standing bow.

Approaching Altar before Regular Chanting: (by Moktak Master)

1. Walk to center of altar, stop 1 step away.
2. Do a standing bow facing the Buddha.
3. Step forward 1 step.
4. Light a match and using both hands (one hand on the other arm) light the candles starting with the right candle.
5. Take a piece of incense out of the incense box and light it from the right candle.
6. Shake the flame out by either moving it from side-to-side or by one sweeping motion upwards - do not blow it out. (Spirits are said to live around the flame and blowing it out might singe them).
7. Put it in the incense burner.
8. Reach to the second level where the water container is and quietly remove the top of the water container, placing it on the outside of the holder (away from the rice container or incense burner if it is on the same level).
9. Put your hands in Hapchang, back up 3 steps starting with the right foot.
10. Do a standing bow.
11. Walk to the right side of the altar where the moktak is and take the moktak from the altar.
12. Turn around and bow at your mat, sit down and put the moktak on the floor in front of your mat (in the center).

Approaching Altar after Regular Chanting: (by Moktak Master)

1. Get up from your seat (no extra bow), turn and put the moktak on the altar.
2. Walk to center of altar, stop 1 step away.
3. Do a standing bow.
4. Step forward 1 step.
5. Using candle snuffer and both hands, put out the candles starting with the right candle.
6. Reach up to the second level and using both hands, quietly put the top on the water container.
7. Put your hands in Hapchang, back up 3 steps starting with the right foot.
8. Do a standing bow.

Approaching the Altar at end of YMJJ sitting: (Moktak Master)

(to get moktak for last 2 chants)

1. Get up from your mat, turn and take the moktak from the altar.
2. Step back 1 step and do a standing bow.
3. Turn and do a standing bow to your mat.
4. Sit down.
5. Starting with the double roll for beginning chanting, do the English Heart Sutra and the Great Dharani.
6. Recite the 4 Bodhisattva Vows.
7. Do a sitting bow.

Approaching the Altar at end of YMJJ sitting: (Moktak Master)

(to put moktak back on Altar)

1. Get up, turn, and put the moktak on the altar.
2. Walk to the center of the altar, 1 step away and put your hands in Hapchang.
3. Step back 3 steps starting with the right foot.
4. Do a standing bow.

Taking something off the Altar:

(for kong-an books, water bowl, plants, candles, etc. not during regular practice)

1. Walk to the altar (not necessarily the center), 1 step away and do a standing bow.
2. Step forward, take the object off the altar, step back.
3. Do a standing bow with the object in your hands.

Putting something on the Altar:

(for kong-an books, water bowl, plants, candles, etc. not during regular practice)

1. Walk to the altar (not necessarily the center), 1 step away and do a standing bow with the object in your hands.
2. Step forward, put the object on the altar, step back.
3. Do a standing bow.

Special Altar Practice:

This is usually done by the Moktak Master in the morning right after morning practice. It is only done when you are using an alternate Dharma Room from the main one. After practice, the Moktak Master goes to the Main Dharma Room, and:

Changes the water on the altar
 Lights the candles and incense
 Takes the chug-pi from the altar
 Does a set of 3 prostrations in the following style:

CHcHcH	cH cH	cH cH	cH cH	cH cH	cHcHcH
aB_____	P__ S__	P__ S__	P__ K__	P__ S__	aB_____

Returns the chug-pi to the altar
 Puts out the candles and covers the water

Altar Cards:

These cards carry the name of a person who is sick (Kwan Seum Bosal) or who has died (Ji Jang Bosal). The Ji Jang Bosal cards along with a picture of the deceased may remain on the altar for 49 days from the anniversary of death. The Kwan Seum Bosal cards are usually left on for the length of time the person is ill. However, you may want to make a policy at your Zen Center about putting a 'removal date' on the back of the card to keep the altar from getting cluttered. Or decide that the Kwan Seum Bosal cards may remain a fixed length of time unless requested otherwise. Either way a 'removal date' is helpful.

Chugpi

Description: A chugpi consists of 2 flat pieces of wood bound into a handle at one end. The two flat pieces are separated by a small dowel placed between them near the handle.

Hitting Form:

1. Place handle in the right hand - palm facing down. Rest edge of the other end in the left hand - palm facing up. Both pieces of wood will be touching the left hand.
2. Strike the flat part of the end of the chugpi on the open palm of the left hand. Only one of the pieces of wood will touch the left hand.
3. The speed depends on the function.
For meals, hit the chugpi 3 times 1-second apart:

1, 1000, 2, 1000, 3, 1000
CH CH CH

For meditation, hit the chugpi 3 times, 2-seconds apart:

1, 1000, 2, 1000, 3, 1000, 4, 1000, 5, 1000
CH CH CH

Sitting Form: During sitting meditation, the chugpi will rest parallel to the front of the mat with the handle to the sitter's right.

During meals, the chugpi will rest parallel to the right edge of the mat (if there is a mat) with the handle towards the rear of the sitter.

Getting the Chugpi from Altar: (see also bowing with stick)

1. From 1 step away from the altar, perform a standing bow.
2. Step forward and take the chugpi from the altar with both hands palms up and the chugpi resting on top of them. Its handle should be in the right hand.
3. Step back 1 step and perform a standing bow by bowing thru the hole formed by your arms and the chugpi. The level of the chugpi should stay the same and should not drop as you bow.

Returning the Chugpi to Altar: (see also bowing with stick)

1. From 1 step away from the altar, hold the chugpi with both hands, palms up with the chugpi resting on top of them. Its handle should be in the right hand.
2. Perform a standing bow by bowing thru the hole formed by your arms and the chugpi. The level of the chugpi should stay the same and should not drop as you bow.
3. Step forward and put the chugpi on the left side of the altar (as you are facing it).
4. Step back 1 step and perform a standing bow.

Walking Form: During walking meditation, hold the handle in the right hand and rest the edge of the other end on the inside of the left elbow or the left palm (facing up).

Common Errors:

1. Holding the chugpi in a vertical position when walking.

When it is used:

1. To begin and end meditation - 3 hits.
2. To begin and end walking meditation - 1 hit.
3. To signal the end of walking meditation and that people should stop at their mats the next time they come to them - 1 hit.
4. To guide the stages of a formal meal - 1 to 3 hits - see the section on formal meals.

Special Notes:

1. The Chugpi remains in the room at all times during meditation. This includes such situations as leaving during walking meditation and going for interviews. If you are HDT for the period and you need to leave the room, you must pass the chugpi to the next student in the hierarchy below Head Dharma Teacher, who will then assume your function while you are absent. On your return, they will pass it back to you. See "hierarchy within a Zen Center" in the "Forms" chapter for the proper order.

Moktak

INTRODUCTION: "Mok" means wood; "Tak" means hit, but the original word is "Mok O". The Japanese call it "Mokugyo". "Moku" means wood; "gyo" means fish. This instrument is like a fish with its mouth open. There is a story about the origin of this instrument.

Long time ago in China, there was a monk called Chung San Poep Sa. He lived near a big city and a big lake. One day a high government official came to the lake with his family for a picnic. They had a small baby only a few months old. By chance when they were on the boat, the baby fell overboard. The official engaged local fishermen to swim into the waters and find the body of his baby, but they couldn't find the body. So he went to Chung San Poep Sa and said he would like to do a ceremony for his dead baby but couldn't find the body. Could Chung San Poep Sa please help? Chung san Poep Sa went into deep meditation and perceived what had happened. He told the official, "we must go to the fish market very early tomorrow and buy some fish." So they went to the fish market and Chung San Poep Sa selected a very big fish. When they cut open the stomach, they found the baby inside. To the surprise of the family, the baby was still alive. They were all very happy. The official wanted to help all fish for saving the life of his baby, so this moktak is shaped like a fish with an open mouth and a hollow stomach.

Description: A moktak is a 2-piece instrument consisting of a hollow wooden sphere with a wooden loop for a handle and a weighted hitting stick.

Hitting Form: (right and left can be reversed in this description)

1. Start with the palms of your hands facing each other.
2. Put the thumb of your left hand thru the hole formed by the loop, the sphere will rest on the part of your hand between the thumb and fingers, you do not have to hold it off your hand.
3. Make a loose fist with your right hand and in the hole formed by the thumb and index finger, put the narrow end of the weighted stick. Hold the stick very loosely - it should feel like it will slip through your fingers any minute. In fact the ball at the bottom of the stick can rest on your little finger to keep it from sliding through.

4. Hold the moktak and stick in a vertical position about waist height, your forearms should be parallel with the floor. The vertical position allows the stick to fall freely without any friction from your hand. If you tip the moktak and stick away from you, you must fight the friction from the stick rubbing on your hand and getting a proper roll is much harder.
5. Hit the moktak hollow ball by simply rotating your right wrist. It is not necessary to move your whole arm. The stick should hit the moktak and bounce off of its own accord.
6. Tipping your left wrist in or out will change the angle of the moktak in relation to the stick and will cause the stick to bounce more (or less) depending on the shape of the spot being hit (governs the volume) and how far apart your hands are.
7. **It is never necessary to hit the moktak hard!** A light touch will always work and will keep the moktak from wearing out. A little experimenting with the moktak when you first learn it will show you where the loud and soft spots are.

Special Notes:

1. Always try to keep the moktak and stick in a vertical position as this allows the weighted hitting stick to bounce back of its own accord. If the stick is held loosely, the moktak will virtually play itself.
2. One of the tricks to getting a good roll is to start slowly. Think of a ball bouncing from a great height, relax, take some time with it, practice a lot.
3. Learning to do the moktak is a good exercise in watching your body have its own opinion. In order to get a consistent smooth roll down to the very fine part, it is necessary to "just let go" and let the weighted stick finish the roll. For some this can be hard to do, the mind and body conspire to give the stick a little extra energy before letting go and the result is noticeable in the sound of the roll as a loud "bump" where there shouldn't be one. To counteract this tendency, practice the roll with the moktak and stick hanging straight down (as if you were doing a standing bow).
4. There are different spots on the moktak hollow that will be louder or softer, as you learn, explore and find those spots. It is not necessary to hit the moktak harder to increase sound volume. It is only necessary to find the right spot.

5. The speed for all the chants is the same (about 100 beats a minute). It is especially important to remember this at the daily end of YMJJ chanting. Usually everyone is tired by that time and the moktak is done too slowly.
6. When sitting with the moktak, put it on the floor in the center, in front of your mat. You can tuck the stick through the handle to keep it from rolling about or you can lay the stick to the side of the moktak with the narrow end next to the mat and the fat end pointing to the center of the room.

Bells

The **Temple Bell** is a large bell (5 to 6 feet tall) usually placed in a prominent area of the temple grounds. It is hit by pushing a log hung on chains from the ceiling of the bell house into the bell (the bell has no clapper).

USAGE: To signal beginning of Evening Practice

TIME: 7:00 P.M.

RHYTHM: b8bH bH bH bH b8bH

NOTE: Care must be taken with the triplets (b8bH) to exaggerate the space between b8 and bH so that the sound doesn't reach the Dharma Room as bH bH bH.

The **Dharma Room Bell** is a smaller version of the Temple Bell ranging in size from 1.5 feet to 3 feet tall. It is hung on a frame and sits by the left wall near the altar in the Dharma Room (as you are facing the altar). It is hit with a wooden mallet that sits on the floor near the bell.

USAGE: Morning Bell Chant, Evening Bell Chant

TIME: See Chanting notes

RHYTHM: See Chanting notes

NOTES: These bells usually have multiple levels of harmonics if they are hit in just the right place and hardness. A harmonic can be identified by the 'wa-wa' sound. Each level will have a different speed with the higher pitches being faster. If you find the right spot, the sound of the bell will fill the room. Usually the spot is around the 'flower' the part of the bell meant to be hit, but sometimes on larger bells a better sound can be found in the pattern on the rim.

The **Wake-up Bell** is a small, flat, round piece of beaten metal that is held by a loop attached to two holes along one edge of it. It is usually hung on the frame of the Dharma Room Bell. It is hit using the same mallet that is used on the Dharma Room Bell.

USAGE: 15 minutes before morning bows

TIME: Start 17 minutes before morning bows

RHYTHM: bH . . . bH . . . bH . . . (slow beat) or,
b8 . . . b8 . . . b8 . . .

NOTE: The wake-up ritual begins with the wake-up person hitting the Dharma Room Bell **b8bH bH bH bH b8bH**. Start softly if there are people sleeping in the Dharma Room and gradually get a little louder. (You can turn up the light on the altar a little, but leave the Dharma Room dark so people can get up and get their stuff together in relative privacy.) Take the Wake-up Bell and go all over the house so that everyone can hear the bell. Return to the Dharma Room, replace the bell and mallet and turn up the lights for bows (by this time everyone will have cleared out).

The **Altar Bell** is the smallest of the bells and is simply a regular bell with a clapper and a long handle. It is rung by holding the bell handle such that the little finger is closest to the bell and the thumb is closest to the handle end. (If the bell is standing on a table, reach out and grasp it without turning your hand over.)

USAGE: Interviews, Special Ceremonies

TIME: Depends on the Usage

RHYTHM: Depends on the Usage

NOTE: This bell is rung by a quick twist of the wrist.

The **Dinner Bell** is a circular metal ring hung on a rope and a metal rod for hitting it.

USAGE: Meal calls, Work Period start and end

TIME: Just before the activity (5 min)

RHYTHM: Depends on usage, see section on Rhythms.

NOTE: Means "come right away, we are starting now".

Meditation Stick

Description: The meditation stick is approximately 4 feet long. It has a rounded handle at one end that tapers into a flat 3-inch wide surface after about a foot from the handle end. The flat part is no more than ¼-inch thick. The feel of the stick should be flexible and light.

Getting the Stick:

1. Approach the altar with your hands clasped at your waist. When you are 3 steps away from the altar, perform a standing bow.
2. Step forward 3 steps and take the stick from the altar with both hands palms up and about shoulder width apart with the stick resting on top of them. Its handle should be to your right.
3. Step back 3 steps, starting with your right foot, holding the stick about mid-chest high.
4. Perform a standing bow by bowing thru the hole formed by your arms and the stick. The level of the stick should stay the same and should not drop as you bow. (It feels like you are raising the stick over your head).
5. Turn to your left to begin walking around the room. Move the stick to a vertical position with your hands gripping the handle - right hand on the top and a fist's space between it and the left hand on the bottom which is a fist's space up from the end of the handle. Hold the stick away from your body and maintain its vertical position. If there is a notch where the handle becomes flat, the notch should face the body - (face in).

Common Errors:

1. Allowing the stick to leave the vertical position while you are walking with it.
2. Carrying the stick too high, your right hand should be about waist height.

Special Notes:

1. During regular sitting meditation, the Head Dharma Teacher gets up in the middle of the period if there are 6 or more people in the room and does one circuit with the stick.

Walking with the stick:

1. This has been described as one of the few times during meditation when we are truly paying attention. The purpose of walking with the stick is to aid other sitters - to keep them from falling asleep or from spacing out, or to relieve muscle spasms that appear during long sittings.
2. Watch for nodding heads, drooped mudras, fallen beads that would indicate someone sleeping or not being present in the room. It helps to look a little ahead of where you are walking to be sure that someone is actually falling asleep and not just shifting their head.
3. Watch for a Hapchang, this is a request for a hit from someone.
4. Depending on the Zen Center, if someone is slumped in a bad posture - correct it. This may be reserved for Dharma Teachers only.

Returning the Stick:

1. From 3 steps away from the altar, hold the stick with both hands, palms up with the stick resting on top of them (notch up). Its handle should be on your right.
2. Perform a standing bow by bowing thru the hole formed by your arms and the stick. The level of the stick should stay the same and should not drop as you bow.
3. Step forward 3 steps starting with the right foot and put the stick in the center of the altar with the handle to the right (as you are facing it).
4. Step back 3 steps and perform a standing bow.
5. Return to your mat with your hands clasped at your waist (walking meditation form). Step behind your mat, do a standing bow facing the center of the room before sitting down.

Hitting with the Stick: (sitters are facing center of room)

1. If the person is asleep, tap them lightly on the left shoulder to wake them up. As they wake up, they will Hapchang. (If they are not asleep, but are requesting a hit, their hands will already be in Hapchang.)
2. Turn to the right and face them bringing the stick into a horizontal position, handle to the right and palms up.
3. Do a standing bow with the stick, taking care not to lower the level of the stick. Sitter will do a simultaneous sitting bow.
4. After the bow is completed, sitter will lean forward at a 45-degree angle, bowing their head slightly, hands still in **Hapchang**, not touching the floor. They may touch a particular shoulder (or both shoulders) as they bow, indicating which side(s) they want to be hit on. If no indication is made, you may pick the side. If the sitter is too low or too high to be hit properly, you may adjust the angle of their body before hitting them.
5. Two quick sharp hits with the **last 6-inches** of the flat end of the stick should be delivered to the long muscle on the sides of the backbone. **Take care not to hit the backbone.** The force should be just enough to wake up the person or snap a tight muscle out of a spasm, but not enough to bruise. This is not a beating.
6. After the hits are completed, step back and bring the stick into a horizontal position, handle to the right and palms up.
7. Do a standing bow with the stick, taking care not to lower the level of the stick. Sitter will do a simultaneous sitting bow.
8. Return the stick to the vertical position and continue walking around the room.

Hitting with the Stick: (sitters are facing the wall)

1. If the person is asleep, tap them lightly on the right shoulder to wake them up. As they wake up, they will Hapchang. (If they are not asleep, but are requesting a hit, their hands will already be in Hapchang.)
2. Turn to the right and face their back bringing the stick into a horizontal position, handle to the right and palms up.
3. Do a standing bow with the stick, taking care not to lower the level of the stick. Sitter will do a simultaneous sitting bow while facing the wall.
4. After the bow is completed, sitter will tip their head to one side, bowing it slightly, hands still in **Hapchang**. They do not bow with their body, it remains erect. They may touch a particular shoulder (or both shoulders) as they are tipping their head, indicating which side(s) they want to be hit on. If no indication is made, you may pick the side. If the sitter is too low to be hit properly, you may adjust the angle of their body before hitting them.
5. Two quick sharp hits with the **last 6-inches** of the flat end of the stick should be delivered to the muscle between the base of the neck and the shoulder. **Do not hit too close to the base of the neck.** The force should be just enough to wake up the person or snap a tight muscle out of a spasm, but not enough to bruise. This is not a beating.
6. After the hits are completed, step back and bring the stick into a horizontal position, handle to the right and palms up.
7. Do a standing bow with the stick, taking care not to lower the level of the stick. Sitter will do a simultaneous sitting bow.
8. Return the stick to the vertical position and continue walking around the room.

Passing the Stick: During YMJJ it may be necessary to pass the stick to the person who sits to the right of you after you have walked around the room with it. This depends on whether the form of the YMJJ includes everyone walking with the stick. Sometimes only the Head Dharma Teacher walks with it.

1. When the moktak is hit signaling a change of walkers, turn to the right and face the sitter. Bring the stick into a horizontal position, handle to the right, notch up and palms up. The sitter will stand up behind their mat (no bow).
2. Do a standing bow with the stick, (hold it with both hands that are about shoulder width apart) taking care not to lower the level of the stick. Sitter will do a regular standing bow.
3. Bring your hands together in the middle of the stick and flip it over (rotate it clockwise like a windmill) ending with the handle to the left, notch up and palms up, hands still close together.
4. Hand the stick to the sitter who will take it palms up and hands shoulder width apart. If you are too far away, you may step forward 1 step to hand the stick over.
5. Step back. Do a regular standing bow. Sitter will do a bow with the stick, taking care not to lower the level of the stick.
6. Return to your seat, stepping across your mat and turning to face center. Do a standing bow before sitting down. Sitter will step across their mat to the center at the same time bringing the stick into a vertical position (notch to inside, right hand on top and 3" above left hand) and begin to walk.

Special Notes:

1. At the beginning of the early morning sitting, the Moktak Master starts walking with the stick. The Zen Master, Ji Do Poep Sa or ranking Teacher will be the timer with the moktak. Depending on the number of people, 1 or 2 circuits may be done before passing the stick to the next person.
2. Near the end of each sitting period, the stick will be returned to the altar. The timer will hit the moktak as you approach the altar. Return the stick to the altar (see Returning the Stick) and return

to your seat doing a standing bow to the center of the room before you sit down. After you are sitting, the Head Dharma Teacher will hit the chugpi once for walking meditation or 3 times for the end of meditation.

3. When walking meditation ends and sitting begins again, the next person gets up, walks directly to the altar with their hands clasped as in walking meditation. Three steps from the altar do a standing bow, take 3 steps forward and take the stick from the altar, step back 3 steps and do a standing bow with the stick, turn, bring the stick to vertical and begin walking with it. See Walking with the Stick, above.
4. The timer's job is very difficult because it requires being present in the room at all times. The timer should be aware of the number of circuits decided upon. When starting and stopping at the beginning of each sitting period, the general rule is: If there is supposed to be 1 circuit per person and the first or last person is more than halfway, let them walk and extra circuit. So each person should walk at least half-way but not more than $1\frac{1}{2}$ times around the room.

Stick at end of YMJJ: During the last 5 to 10 minutes of the last sitting of the day, the senior teacher (or the designated teacher for the retreat if they are not the same) goes around the room and hits everyone with the stick. After this the chugpi will be hit and the last 2 chants sung.

1. If no one is walking with the stick at the time, the Teacher does a sitting bow, gets up and walks around the inside of the mats to the altar, bows and gets the stick from the altar (see above for description).
If there is someone walking with the stick, the Teacher hits the moktak as that person gets to the Teacher's mat. The person then passes the stick to the Teacher and returns to their seat.
2. After removing the stick from the altar, the Teacher turns to the left and moves the stick down to a 45-degree angle across the front of the body. The right-hand is facing up and the left-hand is palm down with the flat end of the stick to the left

of the body. (If extended it would make a 45-degree angle with the floor.)

If the Teacher received the stick from a student, (see Passing the Stick, above) the Teacher will put the stick in the above position and walk slowly but directly to the position in front of the altar but facing to the left.

3. Start walking around the inside of the mats. The **first** person encountered will do a sitting bow to the Teacher's standing bow. The sitter will bow again to be hit and then do a sitting bow to the Teacher's standing bow. (Note - this is the same as **Hitting with the Stick** above, but the Teacher always hits only the student's right side by laying the stick at an angle across the body.)
4. The **next** person in line will do a Hapchang and bow to a 45-degree angle and wait. The Teacher will do 2 quick hits, then the sitter will do a sitting bow to the Teacher's standing bow and the Teacher will move on. This is repeated until all students have been hit and the Teacher has returned to the front of the altar. If people are standing, they do a standing bow and sit down before the Teacher reaches them so they can be hit also.
5. The Teacher **Returns the Stick to the Altar** and returns to their mat.
6. The Head Dharma Teacher hits the chugpi and the final chanting begins.

Robes

Introduction: Originally, these robes were monk's clothes. In India, during Buddha's time, the monks wore yellow robes because it is the color of the earth there. They chose yellow because they get less dirty-looking if the dust is blowing. When Buddhism came to China, things changed a little. The robes that we wear are Taoist-style. Only the monks' big kasa reflects the original Indian robe.

Caring for your robes:

1. The cotton and cotton/polyester robes can be washed in warm water. The wool/polyester robes should be dry-cleaned to prevent shrinkage. (Some of the lighter ones can be washed in warm water.) Wool/polyester Dharma Teacher robes must always be dry-cleaned.
2. **DO NOT PUT THE WOOL/POLYESTER ROBES IN THE DRYER.** It will cause them to wrinkle and the wrinkles cannot be ironed out. The cotton and cotton/polyester may be put in the dryer.
3. The cotton robes may be ironed on the cotton setting, but all other robes must use a polyester setting (cool iron).
4. The kansas are almost all cotton/polyester and can be washed in warm water and ironed with a cool iron.

Bowing Robe

Description:

A bowing robe is a hip-length loose Korean-style jacket that is fastened by a single button or a tie. It has a shawl collar and long loose sleeves. There is an inside tie on the left side of the robe as you are wearing it and an outside tie on the right side. The robe always overlaps left over right. It is a medium gray color and can be made from various fabrics - cotton, cotton/polyester or wool/polyester.

Tying the Ties:

Inside tie: This is used to hold the robe front in place and is a simple tie with a one-loop bow.

Outside tie: This is to hold the robe together and also is a one-loop bow that is part of the design.

It is important to make sure the single loop of the outside bow is pointing upwards and the bottoms of the two ties are even when you are finished with the knot. The following instructions assume you already have put the robe on and have tied the inside tie. Right and left ties refer to where the tie is originally attached and the designation will not change as the bow is tied.

1. Grasp the left tie in the left hand and the right tie in the right hand.
2. Put the right tie over the left and holding the two ties together with the left hand, bring the right tie down and under the left one and up thru the hole formed by the ties and the body of the robe.
3. Pull this tight. The right tie (pointing upwards) should be in your left hand and the left tie (pointing downwards) should be in your right hand.
4. Drop the tie in your right hand and take the tie from the left hand - holding it in the middle of the length.
5. Put the left wrist under the tie held by the right hand (the original right tie).
6. Wrap the tie loosely around and under the left wrist so that the left wrist seems completely encircled by the tie.
7. While you are holding onto the right tie with the right hand, reach down with the left hand and use two fingers to pick up the middle of tie that is hanging downward.

8. Using the two fingers to form a loop, pull your left hand up thru the tie that is circling its wrist. (See step 6 above.) Only about 3 inches of material should come thru.
9. As soon as the left hand has cleared the loop being held by the right hand, pull the right hand downward, grasping both ties so that the tie ends will end up the same length. This will also tighten the knot around the loop being held by the left hand.

Folding the Robe:

1. Put the sleeves together, back-to-back. Hold the end of the sleeve (top edge) in your left hand and the neck of the robe in your right hand.
2. Shake the robe to straighten it out. The tie that is connected in the middle of the front should be facing you.
3. Fold the sleeves diagonally across the front, covering the tie in the middle of the robe. Your right hand should still be at the neck and your left hand will move to the point where the bottom of the sleeve connects to the robe.
4. Fold the robe in half lengthwise by bringing your left hand and under-arm seam across to the front edge of the robe.
5. This completes the folding. You should have a smooth exterior with no sleeves or ties showing. There will be a tie that will hang loose because it is attached to the front edge of the robe - that is ok.

Hanging the Robe:

Hang the robe on a peg with the single fold facing outward. If you have a kasa, place the kasa-strap loop over the robe on the peg so that the square part of the kasa will fall in front of the two parts of the robe that are hanging down.

Special Notes:

1. Because these robes are used mainly for bowing, they need to be cleaned more often than the larger robes. Inspect them at least once a month.

2. During the summer, shorts too short to be seen under the robe should not be worn. When there are Korean guests or other dignitaries, long pants are recommended (longer skirts are OK too).
3. Sitting in the summer with the sleeves rolled up to the shoulders is not considered proper (altho it is done) and should not be done when there are Korean guests or other dignitaries present.
4. In the winter when it is cold, sweaters and other items of clothing are worn under the robe. Hoods must be tucked under the collar and are not to be left showing.

Dharma Teacher Robe

Description:

The Dharma Teacher Robe is a long robe (ankle length). It has a shawl collar, large kimono-style sleeves and a box-pleated skirt. It comes with a separate belt, but also has small ties at the waist to close the robe. As with the bowing robe, the inside tie is on the left and the outside tie is on the right.

Tying the Ties and Belt:

Small ties: These are used to hold the robe closed and are simple ties with a one-loop bow.

Belt: The belt is used with the small kasa but is not used with either of the larger kasas.

1. Fold the belt in half to make it shorter.
2. Fold it in half again to find the center and place it in the center back bringing the ends around to the front of the robe.
3. Hold the bottom edges of the ties with your hands palm up. Place the right end over the left end and flip it under and up thru the space between the ties and your robe. Pull it thru with your left hand. Pull it to a comfortable tightness.
4. The tie ends will now be sort of horizontal. Grasp the outside edges with your hands palms up. Roll the right hand counter-clockwise, making a loop around your right thumb with the tie in your right hand.
5. Lay the left tie over the right fingers at the same time grasping the end of the right tie with the left hand to steady it. Tuck the end of the left tie over the outside of the right tie and pull it thru the loop where the right thumb is.
6. You should now have a square knot. Do not pull this tight, but leave it a little loose so that the top part of the loop can be twisted a bit and create a square covering of the middle part of the tie. The two ends will usually stick straight out to the sides and will be the same length if the tie is made correctly.

Folding the DT Robe:

1. Put the sleeves together, back-to-back. Hold the end of the sleeves (top edge) in your right hand and the neck of the robe in your left hand.
2. Shake the robe to straighten it out. Make sure that the center back comes all the way forward to the front edges of robe.
3. With a quick flip of your right wrist, make a loop with the sleeve and connect the end of the sleeves with the shoulder seam. The loop should be towards you. Your left hand should still be at the neck and your right hand will move to the shoulder seam folding the sleeve next to the shoulder.
4. While you are holding the robe at the shoulder seam, reach down with your left hand and pick up the loop of sleeve and bring it across to the front edge of the robe.
5. Shake the robe again to allow the sleeves to square off against the rest of the robe.
6. Fold the robe in half lengthwise by bringing the shoulder seam to the front edge of the robe and enclosing the sleeves.
7. Drape the robe over your left arm with the fold towards your hand and place the belt on top of the robe (fold it in half twice and then drape it over the robe).
8. Place the small kasa strap over the belt with the square part facing outward.
9. This completes the folding. You should have a smooth exterior with no sleeves or ties showing. You can take the whole set from your left arm with your right hand and transfer it to a peg.

Hanging the DT Robe:

Hang the robe on a peg with the single fold facing outward. The belt hangs over next and should not hang below the level of the kasa. Place the kasa strap loop over the belt and robe on the peg so that the square part of the kasa will fall in front of the two parts of the robe that are hanging down.

Special Notes:

1. When doing a full prostration with a Dharma Teacher robe on, as you are coming up, put your hands further out than you would with a bowing robe. This will cause the skirt to uncover your feet and you will be able to stand without falling.
2. It is bad form to paddle your feet or jerk them upward to uncover them. During ceremonies, when it is crowded, you risk kicking someone in the head. Move your hands further out in front to accomplish the same thing.
3. When sitting down, pull the back of the robe out and upward gently as you are sitting. This will keep you from sitting on it and will prevent it from being splayed out behind you. When you are sitting in meditation, the robe skirt should be mostly on the mat (front and back). Do not tuck it tightly under your legs, leave it somewhat loose with the main pleat centered.
4. Sitting in the summer with the sleeves rolled up to the shoulders is not considered proper (altho it is done) and should not be done when there are Korean guests or other dignitaries present.
5. In the winter when it is cold, sweaters and other items of clothing are worn under the robe. Hoods must be tucked under the collar and are not to be left showing.
6. This robe should be taken off before entering the bathroom.
7. Wear this robe for all practices except doing bows in the morning. Once you are a Dharma Teacher, this becomes your main robe with the short robe used for bowing only.

Small Kasa

INTRODUCTION: The kases, both small and large are symbols. They have squares and lines - 7, 12, or 18 lines. There are 5 points - East, West, North, South and Middle. This stands for the whole world, but it can also stand for the 5 skandhas - form, feeling, perception, impulses, consciousness. When we wear the kasa, we are carrying the whole world with us. The kasa is a symbol of renunciation, of leaving behind ego and Small I.

Description:

A small kasa resembles a square bib with a long neck strap. The square part has an intricate pattern sewn into the front of it. It is the item that signifies that the student has taken the 5 Precepts.

Tying the Ties: No ties.

Folding the Kasa: Fold in half with the pattern to the outside. Lay the strap along one side.

Hanging the Kasa: If the kasa is hung over a robe, it always goes on last so that the square part with the pattern facing outward encloses the robe over which it hangs.

Special Notes:

1. The Kwan Um School of Zen has a logo pin which is worn two inches up from the bottom of the left strap as you are wearing the kasa.
2. If you have a short robe, wear the small kasa to all practices except bows in the morning.
3. If you have a Dharma Teacher robe, wear the small kasa to all practices unless you are wearing the ceremony kasa. If you are wearing a ceremony kasa, you do not wear the small kasa.

Layman's Ceremony Kasa
Soen Sa / Ji Do Poep Sa
Bodhisattva Dharma Teacher
Senior Dharma Teacher

Description:

A layman's ceremony kasa is almost as wide as a person's arms fully extended out to the side. It is long enough to go from mid-chest to just above the ankle. There is a sewn pattern on one side that resembles the small kasa. There is a wide strap forming a loop at the top of the kasa. This kasa looks like a very large version of the small brown kasa.

Wearing the Kasa:

1. Slip your right arm and head under the strap at the top of the kasa. Make sure the pattern is on the outside. Strap is now on your left shoulder.
2. Shake the kasa loose so that it wraps around your robe. Pull your right robe sleeve thru the loop formed by the strap and kasa body.
3. Adjust the kasa body so that the top edge is roughly horizontal. It should not curve upwards in the front.
4. The kasa will pretty much cover the middle part of the Dharma Teacher robe. (Small kasa is not used.)

Folding the Kasa:

1. Take the kasa off and turn it upside down with the strap on the bottom.
2. Fold kasa in half, bottom edge to bottom edge, with the pattern on the inside.
3. Fold it again, bottom edge to bottom edge, keeping the strap to the outside.
4. Repeat step 3 until the material is about 10-12 inches across, always keeping the strap hanging downwards.
5. Now fold it, bottom edge to top edge, keeping the strap downward.
6. Repeat step 5 again. You should now have a rectangle of about 10 x 12 inches.

7. Lay the strap across the kasa and wrap it around the kasa.

Hanging the Kasa: This kasa is not usually hung.

Special Notes:

1. The Layman's Ceremony Kasa is worn over the Dharma Teacher robe in place of the small kasa and belt.
2. The strap always goes over the left shoulder. Make sure the pattern is on the outside.
3. Wear this kasa for all major ceremonies. It is not necessary for a precepts ceremony unless you are one of the officials and more than 5 precepts are being taken.

Monk's Kasa

Description:

A monk's kasa is wider than a person's arms fully extended out to the side. It is long enough to go from mid-chest to just above the ankle. There is a sewn pattern on one side that resembles the pattern on the small kasa. There are two small straps, (a) on the top edge and in about 6 feet attached to the front side of the kasa and (b) at the opposite top corner in about a foot from both edges attached to the back side of the robe. Note - a loop and a "frog" may replace the straps.

Wearing the Kasa:

1. Throw the folded kasa over your left shoulder with the (b) strap on top). Both of the straps should be hanging forward. Take hold of the (a) strap with your left hand and the (b) strap with your right hand.
2. Shake the kasa loose and move your right hand (with the strap) behind your head. Swing the robe corner out and under your right arm, bringing the (b) strap around to the front. Make sure the pattern is on the outside.
3. Tie the two straps together in a one-loop bow just below (about 4 to 6 inches) your left shoulder.
4. Take hold of the top edge of the kasa with the left hand and fold the excess material in an accordion pleat to the inside of the kasa. Then hold it in position covering the left robe sleeve. There will be a triangular piece of material that will fall from the front tie. The kasa will pretty much cover the Dharma Teacher robe.

Folding the Kasa:

1. Take the robe off and fold it in half, top edge to top edge, with the pattern on the inside.
2. Fold it again, top edge to top edge, keeping the ties to the outside.
3. Repeat step 2 until the material is about 10-12 inches across, always keeping the ties on the outside of the fold.
4. Now, fold it top edge to bottom edge, keeping the ties to the outside.

5. Repeat step 4 again. You should now have a rectangle of about 10 x 12 inches.
6. Lay the straps parallel to each other on top of the kasa. (The (a) strap is the one on the edge and the (b) strap is the one in the middle.)

Hanging the Kasa: This kasa is not usually hung.

Special Notes:

1. The monk's kasa is worn over the Dharma Teacher robe in place of the small kasa and belt.
2. The covered shoulder is the left one.
3. Wear this kasa to all major ceremonies. It is **not** necessary for a lay precepts ceremony unless you are one of the officials and more than 5 precepts are being taken. It **is** necessary for monk/nun precepts ceremonies.

Arrangement of Mats

Regular Meditation:

Format:

Arrange the mats in a rectangle facing the empty center of the room. The cushions are on the outside edge of the mats and there is only 1 per mat. Dae Soen Sa Nim's mat and cushion are a unique color and are in the center of the row facing the altar.

When it is used:

This arrangement is used mainly for daily morning and evening practice where everyone faces the wall (outward) during sitting and for Yong Maeng Jong Jin where everyone faces the center.

Special Notes:

1. It is especially important when setting up the corners to leave at least a cushion's length of space in both directions to enable people to enter and leave the center without stepping on the corner people and to allow both people at the corner room enough to stand behind their mats (when facing the wall) should they both need to do so at the same time.
2. Depending on the shape of the room and the altar, the mats near the altar beginning with the Head Dharma Teacher and Moktak Master may be:
 - A. To each **side** of the altar if there is sufficient bowing room. Then walking meditation will proceed in **front** of these mats. When walking meditation finishes, the HDT and MM lines will stand in **front** of their mats until the chugpi is hit, then turn round and sit.
 - B. In **front** of the altar in order to give enough room for bows. Then walking meditation will proceed **behind** these mats. When walking meditation finishes, the HDT and MM lines will stand **behind** their mats like everyone else.
3. During a retreat, instead of using Dae Soen Sa Nim's mat, a mat and cushion of a different color for the Ji Do Poep Sa who is leading the retreat may be put in it's place.

General Ceremony:**Format:**

Just in front of the altar, there is a small table at which the speakers will stand or sit. It will have a mike on it and other things (see the particular ceremony for specifics). To each side of the table will be 2 rows of mats facing each other (5 - 6 mats long). They will form an open space in front of the table. At the end of these mats, there are rows of mats facing the altar. Be sure to make some aisles for people to walk down (2 mats, aisle, 5 mats, aisle, 2 mats).

When it is used:

This format is used during all ceremonies. As you are facing the altar:

- A. The mats to the right of the table will start with Dae Soen Sa Nim and his monks followed by the Ji Do Poep Sas and if there is room, local Zen Center officials. All, in order of seniority.
- B. The mats to the left of the table will start with senior visiting monks and nuns followed by visiting Zen Center officials in order of seniority.
- C. If this is a precepts ceremony, the front rows facing the altar are reserved for the precepts takers. Start with the left front cushion as you are facing the altar and order the people taking precepts: monks, nuns, Bodhisattva Dharma Teachers, Senior Dharma Teachers, Dharma Teachers in Training, and 5 precepts people.
- D. The front rows of other ceremonies may contain the speakers for the day, honored Korean guests (if they do not all fit in the rows to the left of the table) or officials from other Zen Centers.

Special Notes:

- 1. After ceremonies, the mats are usually left in Conference format for practice next morning. There are usually too many people for the Regular Sitting format. When this happens, there is only 1 sitting instead of 2, there is no walking meditation and the HDT doesn't walk with the stick.
- 2. Be sure to leave at least 1 cushion's length between the rows of mats to give people room to do prostrations without bumping into each other.
- 3. The description here is for a large room, changes may need to be made for smaller rooms.

Conference:**Format:**

Just in front of the altar, there is a small table at which the speakers will stand or sit. If the table is not needed, it can be left out but the space for it remains. 10 to 15 feet from the altar, there are rows of mats facing the altar. Be sure to make some aisles for people to walk down (2 mats, aisle, 5 mats, aisle, 2 mats).

When it is used:

This form is used during Sangha weekends and other conferences when there are no special dignitaries to be seated in facing rows as in the Ceremony seating.

Special notes:

1. After Ceremonies, the mats are usually left in Conference format for practice next morning. There are usually too many people for the Regular Sitting format. When this happens, there is only 1 sitting instead of 2, there is no walking meditation and the HDT doesn't walk with the stick.
2. Be sure to leave at least 1 cushion's length between the rows of mats to give people room to do prostrations in without bumping into each other.
3. The description here is for a large room, changes may need to be made for smaller rooms.

Hierarchy within a Zen Center

The hierarchical order in a Zen Center is important for our practice. It helps everything run smoothly because everyone knows their job. When the order is clear, we do not have to think about it, just do it. This is especially helpful when the Head Dharma Teacher is not present in the Dharma Room during practice or at a meal. The next person in line then takes this duty. What follows is the strictest form. This is usually followed during ceremonies and when there are visiting dignitaries. Keep in mind, that it is always courteous for the host to allow the guest to go ahead, but under other circumstances this may not be appropriate. So we must only follow the situation. Generally the main rules are:

1. For simple things such as leaving the Dharma Room, Monks take precedence over laymen unless the laymen are Ji Do Poep Sas or Zen Masters. If the monks are guests or are not Dharma Teachers, they do not lead practice. This is generally handled by the resident hierarchy.
2. Host positions take precedence over guest positions of the same rank.
3. Within each group there is an order, starting with the Temple Officials:

Temple officials

Guiding Teacher
 Abbot
 Do Gam
 Head Dharma Teacher
 Director
 House Master

Other residents

If laymen, by move-in date
 If monks, by precepts date

Non-residents

If laymen, by precepts date
 If monks, by precepts date

4. Monks and Nuns are governed by seniority according to date of entry into a particular group. Officials in a particular group may take precedence especially if they are hosting. In America, monks and nuns sit strictly according to date of entry. There is no separation by gender. The monk/nun groups are:

Zen Masters

Ji Do Poep Sas

Regular Monks and Nuns (American: mixed by date)

Novice Monks and Nuns (American: mixed by date)

Haeng Jas (American: mixed by date)

5. Layman seniority is determined by length of time living at the Zen Center. If more than one person in the same group moved in on the same day, seniority is calculated from precepts date. Non-resident members go by precepts date for that group.
6. People who are officials at the Zen Center come first within the group, followed by the rest according to seniority. The layman groups are:
 - Zen Master
 - Ji Do Poep Sa
 - Bodhisattva Dharma Teachers
 - Senior Dharma Teachers
 - Dharma Teachers
 - Dharma Teachers in Training
 - Five Precepts
 - Non-precepts
7. In the Dharma Room, the monks/nuns sit to Dae Soen Sa Nim's right and the laymen to his left. Zen Masters and Ji Do Poep Sas always calculate from the precepts date.

Robe and Bowl Order of the Groups

(see #3 above for order within the group.)

Zen Masters	(Host Zen Master first, then by transmission date)
Ji Do Poep Sas	(Host Ji Do Poep Sa first, then by inka date)
Monks and Nuns	(by precepts date)
Novice monks and nuns	(by precepts date)
Haeng Jas	(by precepts date)
Bodhisattva Dharma Teachers	
Senior Dharma Teachers	
Dharma Teachers	
Dharma Teachers in Training	
Five-Precepts people	
Non-precepts residents	
Non-precepts non-residents	(any order)

Order for leaving the Dharma Room First:

(everyone else waits until these people leave)

Zen Masters
Ji Do Poep Sas
Full Monks and Nuns

Order for:

- * Dining Room chugpi and checking water bowls
- * Dharma Room chugpi and walking with the stick
- * Dharma Room chugpi and timing the Stick-walking during
YMJJ or other retreats

Head Dharma Teacher
Director
Housemaster
Bodhisattva Dharma Teachers
Senior Dharma Teachers
Dharma Teachers
Dharma Teachers in Training
Five Precepts

The Head Dharma Teacher may designate someone else to do these jobs during an absence or to split the work during a retreat. If the work is split, the HDT usually keeps the chugpi part.

Seating in the Dharma Room:

(Monk side)	Zen Master	(Lay side)
Guiding Teacher Soen Sa		Guiding Teacher Soen Sa
Other Soen Sas		Other Soen Sas
Guiding Teacher JDPS		Guiding Teacher JDPS
Other Ji Do Poep Sas		Other Ji Do Poep Sas
Regular monks and nuns		Bodhisattva DTs
		Senior DTs
Novice monks and nuns		Dharma Teachers
Haeng Jas (both)		DTs in Training
		Five Precepts
		New Students
	Moktak Master	Head Dharma Teacher
	Buddha Altar	

This is the strict version of the order. In reality it is relaxed somewhat during regular day-to-day practice. It is important for ceremonies when there may be a lot of teachers visiting. Then it is really necessary to know the protocol.

This order can be balanced out, if there are no monks or nuns, lay people may take both sides of the room.

Both columns are independent of each other. The list above is not by equivalence from one side to the other. To find the equivalences between the monk and lay positions, refer to the section in the appendix on pre-requisites for precepts.

Seating in the Dining Room:

Seating in the dining room is about the same as the Dharma Room except that generally the more experienced students may distribute themselves among the newer students to help with the formal meal. Also there is no special place for the moktak master and the Head Dharma Teacher sits after the Do Gam or at an equivalent position.

APPENDICES

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KWAN UM SCHOOL OF ZEN LINEAGE

Our lineage is divided into 3 parts, representing the Indian, Chinese and Korean heritage.

THE BUDDHA

- | | | |
|-----|-----------------------|---------|
| 1. | Mahakasyapa | Indian |
| 2. | Ananda | |
| 3. | Sanakavasa | |
| 4. | Upagupta | |
| 5. | Dhrtaka | |
| 6. | Miccaka | |
| 7. | Vasumitra | |
| 8. | Buddhanandi | |
| 9. | Buddhamitra | |
| 10. | Parsva | |
| 11. | Punyayayasas | |
| 12. | Asvaghosa | |
| 13. | Kapimala | |
| 14. | Nagarjuna | |
| 15. | Kanadeva | |
| 16. | Rahulata | |
| 17. | Sanghanandi | |
| 18. | Gayasata | |
| 19. | Kumarata | |
| 20. | Jayata | |
| 21. | Vasubandhu | |
| 22. | Manorhita | |
| 23. | Haklena | |
| 24. | Aryasimha | |
| 25. | Basiasita | |
| 26. | Punyamitra | |
| 27. | Prajnatata | |
| 28. | Bodhidharma | |
| 29. | Hui K'o | Chinese |
| 30. | Seng Ts'an | |
| 31. | Tao Hsin | |
| 32. | Hung Jen | |
| 33. | Hui Neng | |
| 34. | Huai Jang | |
| 35. | Ma-tsu Tao-i | |
| 36. | Pai-chang Huai-hai | |
| 37. | Huang-po Hsi-yün | |
| 38. | Lin-chi I-hsüan | |
| 39. | Hsing-hua Tzun-chiang | |
| 40. | Nan-yüan Hui-yü | |
| 41. | Feng-hsüeh Yen-chao | |
| 42. | Shou-shan Hsing-nien | |
| 43. | Tai-tzu Yüan-shan | |
| 44. | T'zu-ming Ch'u-yüan | |
| 45. | Yang-ch'i Fang-hui | |

46. Pai-yün Shou-tuan
47. Wu-tsu Fa-yen
48. Huan-wu K'o-ch'in
49. Hsü-ch'iu Shao-lung
50. Ying-an T'an-hua
51. Mi-an Hsi-chieh
52. P'o-an Tsu-hsien
53. Wu-chuan Shih-fan
54. Hsüeh-yen Hui-lang
55. Chi-an Tsung-hsin
56. Shih-shih Ch'ing-kung

Korean

57. Tae-Ko Bo-Wu
58. Whan-Am Hon-Su
59. Ku-Gok Gak-Un
60. Byeok-Ke Joung-Shim
61. Byeok-Song Ji-Eom
62. Bu-Yong Yeong-Kwan
63. Cheong-Heo Hyu-Jeong
64. Pyeon-Yang Eong-Ki
65. Pung-joung Heon-Shim
66. Weol-Dam Seol-Je
67. Hwan-Seong Ji-An
68. Ho-Am Che-Jeong
69. Cheong-Bong Keo-An
70. Yul-Bong Cheong-Kwa
71. Keum-Heo Beop-Cheom
72. Young-Am He-Eon
73. Yeong-Weol Bong-Yul
74. Man-Hwa Bo-Seon
75. Gyeong-Heo Seong-Wu
76. Mang-Gong Weol-Myeon
77. Ko-Bong Gyeong-Uk
78. Seung-Sahn Haeng-Won

Seung-Sahn Haeng-Won Soen Sa has given **TRANSMISSION** to:

Oct. 10, 1992:

Mu Deung Su Nim	Su Bong Soen Sa	See Hoy Liao
		(died July 17, 1994)
George Bowman	Bo Mun Soen Sa	
Barbara Rhodes	Seong Hyang Soen Sa	

Aug. 1, 1993:

Jacob Perl	Wu Bong Soen Sa
Richard Schrobe	Wu Kwang Soen Sa

Jul. 30, 1994

Dae Gak Su Nim	Dae Gak Soen Sa	Robert Genthner
----------------	-----------------	-----------------

Seung-Sahn Haeng-Won Soen Sa has given **INKA** to:

Dec. 5, 1981	Lincoln Rhodes	
Dec. 6, 1986	Robert Moore	
Jun. 4, 1988	Andrzej Czarnecki	
Dec. 8, 1990	Do An Su Nim	James Binger
Dec. 8, 1990	Mark Houghton	
Dec. 7, 1991	Jane McLaughlin	
Apr. 19, 1992	Dorota Krzyzanowska	
Apr. 19, 1992	Aleksandra Porter	
Dec. 5, 1992	Do Mun Su Nim	Larry Sichel
Dec. 5, 1992	Stanley Lombardo	
Dec. 5, 1992	Jeffrey Kitze	
Jul. 30, 1994	Nancy Brown	
Jul. 30, 1994	Grazyna Perl	

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TALKS AND SPEECHES

Introductory Dharma Talks:

Periodically at each Zen Center, there is a formal Dharma Talk. The talk is given by a student who has taken the 5 precepts, has been practicing for some time and is familiar with our particular style. A talk should last about 20 minutes after which there is a period for questions answered by a more senior student - usually at least a Dharma Teacher.

Giving Dharma talks is an important part of our practice. Being in a position of giving a talk forces our cognition to grow. The gap between our cognition and our action becomes clear and enables us to see the necessity for continuous practice. When a Dharma talk is given, all students attending wear robes and sit correctly. For visitors, the robe is optional. Everyone should listen with respect and attention for the speakers.

At the end of the 20 minute talk, questions may be asked of either student. There is no prescribed form for a Dharma talk as there is for a Dharma Speech, but here are some guidelines:

- * Try to work the points of the Zen Circle into it
- * Use your own experiences and thoughts in the context of practice to illustrate practicing in the everyday world.
- * Always conclude with something about Bodhisattva Action. Dae Soen Sa Nim doesn't consider the talk complete without Bodhisattva Action being mentioned.
- * Make an effort to give a "live" speech and not one from a book - include stories and experiences.

At the end of the talk, announcements of coming activities and the daily schedule are made. There is usually a period of meditation instruction before the talk and sometimes there is a 5-minute sitting at the end followed by an informal period where people can visit and ask questions informally. Some Zen Centers choose to serve tea and popcorn or fruit.

Short Talks:

The Zen Center officials may decide to have short, 5-minute talks after evening chanting and before sitting. This involves reading a Kong-an from the Kong-an book and giving a 5-minute talk. Any student may be chosen by the Head Dharma Teacher to do this. A sheet is kept to ensure that all students get a chance to give a talk this way. This can be used as a preliminary training ground for a regular 20-minute Dharma talk.

Dharma Speech:

The Dharma Speech is a teaching speech and is given only by the Zen Master or the Ji Do Poep Sas. There are 3 parts to a Dharma Speech - the head, the body and the tail. Its form is like erasing a blackboard of all the words already written on it, creating a Don't Know Mind and presenting the teaching.

HEAD:

The Head may consist of actions, words or a combination of both designed to cut off thinking. An example of action-only would be to hold up the Zen stick and hit the table 3 times. An example of words-only would be the verbal presentation of a kong-an. Finally the combination would contain actions followed by a verbal question or kong-an such as: Holding up the Zen stick and asking, "Do you hear this? Are they the same or different? If you say the same..." Sometimes at the end of this part of the speech, the Kong-an is answered with a just-like-this answer, or it may be left hanging to be answered in the tail end of the speech.

BODY:

The Body has the purpose of restoring thinking and giving rise to correct meditation and cognition. It is through the vehicle of this section that the main teaching is conveyed. The content and style of this section is the most dynamic quality of Zen practice. Like the Diamond Sword, it should cut in all directions, leaving no shelter for conceptions or misconceptions and allowing no complacency to remain. Its purpose is to inspire the growth of Great Doubt, Great Faith, and Great Courage. These are the 3 most important ingredients for correct understanding and complete attainment.

To continue the blackboard analogy, this part presents new material to the mind that has had all thoughts wiped away by the kong-an in the first part.

TAIL:

The Tail is similar to the first part. It may repeat the first part or say something new, but the question is always answered with a just-like-this answer. This answer closes the Speech completely.

TEMPLE RULES

By Zen Master Seung Sahn

ON KEEPING THE BODHI MIND

You must first make a firm decision to attain Enlightenment and help others. You already have the five or the ten precepts. Know when to keep them and when to break them, when they are open and when they are closed. Let go of your small self and become your true self.

In original nature there is no this and that.
The Great Round Mirror has no likes or dislikes.

ON MINDFULNESS

Do not cling to your opinions. Do not discuss your private views with others. To cling to and defend your opinions is to destroy your practice. Put away all your opinions. This is true Buddhism.

Do not go where you have no business. Do not listen to talk which does not concern you.

Do not make the bad karma of desire, anger, or ignorance.

If in this lifetime you do not open your mind,
You cannot digest even one drop of water.

ON CONDUCT

Always act with others. Do not put yourself above others by acting differently. Arrogance is not permitted in the temple.

Money and sex are like a spiteful snake. Put your concern with them far away.

In the Dharma Room always walk behind those seated in meditation. At talks and ceremonies, keep the proper posture and dress. Do not talk or laugh loudly in the Dharma Room.

If you have business outside the temple which causes you to miss ceremonies or meals, notify one of the temple officials before you leave.

Respect those older than you. Love those younger than you. Keep your mind large and open.

If you meet sick people, love and help them.

Be hospitable to guests. Make them welcome and attend to their needs.

When respected people visit the temple, bow to them and speak considerately to them.

Be courteous. Always let others go before you.

Help other people.

Do not play games with other people.

Do not gossip.

Do not use other people's shoes and coats.

Do not cling to the scriptures.

Do not oversleep.

Do not be frivolous.

Let older and more respected people be seated before you.

Do not discuss petty temple matters with guests.

When visiting outside the temple, speak well of the temple to others.

Drinking to produce heedlessness, or acting out of lust will only make bad karma and destroy your practice. You must be strong and think correctly. Then these desires cannot tempt you.

Do not delude yourself into thinking you are a great and free person. This is not true Buddhism.

Attend only to yourself. Do not judge the actions of others.

Do not make the bad karma of killing, stealing, or of lust.

Originally there is nothing,

But Buddha practiced unmoving under
the Bodhi tree for six years.

And for nine years Bodhidharma sat
silently in Sorim.

If you can break the wall of your self,

You will become infinite in time and space.

ON SPEECH

Your evil tongue will lead you to ruin. You must keep the stopper in the bottle. Only open it when necessary.

Always speak well, in the manner of a Bodhisattva. Do not use vulgar language in the temple.

If you come upon two people fighting, do not provoke them by angry speech. Rather use good words to soothe their anger.

Do not make the bad karma of lying, exaggerating, making trouble between people, or cursing others.

Once a man spoke incorrectly and was reborn
a fox for 500 generations. After he heard
the correct speech, he lost his fox's body.

What is correct and incorrect speech?

If you open your mouth, I will hit you thirty times.

If you close your mouth, I will still hit you thirty
times.

You must grab the word-head (kong-an) and not let go.

The dog is barking. Wong, wong, wong!

The cat is meowing. Meow, meow, meow!

ON EATING

An eminent teacher said, "A day without work is a day without eating."

There are two kinds of work: inside work and outside work. Inside work is keeping clear mind. Outside work is cutting off selfish desires and helping others.

First work, then eat.

Eat in silence. Do not make unnecessary noise.

While eating, attend only to yourself. Do not be concerned with the actions of others.

Accept what is served with gratitude. Do not cling to your likes and dislikes.

Do not seek satisfaction in eating. Eat only to support yourself in your practice.

Though you may eat good food all your life, your body will die.

The Great Way is not difficult.

Simply cut off all thought of good and bad.

Salt is salty.

Sugar is sweet.

ON FORMAL PRACTICE

During formal practice act with other people.

Do not be lazy.

During chanting, follow the moktak.

During sitting, follow the chugpi.

Perceive the true meaning of chanting and sitting and act accordingly.

Understand that you have accumulated bad karma which is like a big mountain. Keep this in mind as you bow in repentance.

Our karma has no self-nature, but is created by our mind. If our mind is extinguished, our karma will be extinguished. When we see both as empty, this is true repentance. We bow to see true nature and help others.

Shouting into a valley.

Big shout: big echo.

Small shout: small echo.

ON THE DHARMA TALK

When you listen to the words of the Zen Master, keep your mind clear. Do not be attached to his words. Cut off all thought and pierce the true meaning of his speech.

Do not think, "I already have great understanding; I have no use for this speech." This is delusion.

If you have a question, put it to the Zen Master after he is finished speaking.

If a snake drinks water, the water becomes venom. If a cow drinks water, the water becomes milk. If you cling to ignorance, you create life and death. If you keep clear, you become Buddha.

In the great work of life and death,
time will not wait for you.
If you die tomorrow, what kind of body will you get?
Is not all of this of great importance?

Hurry up! Hurry!
Blue sky and green sea are the Buddha's original face.
The sound of the waterfall and the bird's song
are the great sutras.

Where are you going?
Watch your step.
Water flows down to the sea.
Clouds float up to the heavens.

MANTRAS

The purpose of this section is to discuss the usage of a particular mantra. This will give some idea of when to use certain mantras in our practice. Not all are listed here. As more become defined, they will be added to the list.

Clear mind, clear mind, clear mind, don't know - relieves the mind of a lot of thinking.

Gate, gate, paragate, parasangate, bodhi svaha -
"let's go, let's go, let's go beyond pure land".
opposites world disappears, absolute world appears

The Great Dharani (4th chant) - takes away the holding, thinking mind.

Hwa Um Soeng Jeong - Mantra of Protection - Helps you, helps the Zen center. (Done for the "God Army")

Ji Jang Bosal - Great Vow - I want to save all beings - helps dead or suffering people.

Kwan Seum Bosal - takes away any kind of suffering. Great Love, Great Compassion mantra.

Namu Amita Bul - Pure Land mantra

Namu ata shiji nam sammyak sammota guchi nam
Om ajana baba jiri jiri hum

- saves all beings in Hell. If you try this, then Hell will be broken and all beings can come out.

Namu bo bo jeoli kali dali tata adaya - mantra to invite all Buddhas.

Namu chilguji bul modae junje bosal - makes Great Love, Great Compassion. (Mother's mind) Anytime there is a problem, if you try this, it will disappear.

Namu dae bang gwang bul hwa om gyong - This world is complete, but our minds are not complete. So this mantra makes our mind become complete and strong.

Namu samanda motdanam abaraji hadasa sananam danyata
Om kaka kahe kahe hum hum abara abara bara abara abara
Jita jita jiri jiri badu badu sanjika shiri-e sabaha
- takes away all good and bad, all opposites.

Namu samanda motdanam om doro doro jimi sabaha - Gods of the 5 directions (North, South, East, West, Middle) like this mantra, so when we do it, every god will hear it, keep clear and help us.

Namu Sogamuni Bul - done to save all beings.

Om amoka salba dara sadaya shibe hum - if you want something, this is supposed to help you get it.

Om aranam arada - opening Buddha's true Dharma

Om aridara sabaha - correct eyes, correct ears, correct mouth

Om ba ara mil - Pure Land Mantra

Om ba ara minaya sabaha - mantra to clean whole world.

Om ba ara sada mokcha mok - mantra for dispersing spirits.

Om ba ara tobiya hum - opens the mind - makes the mind wide.

Om biro gije sabaha - takes away Karma. Used for scroll burning.

Om chi rim - protects the body, no bad energy can enter.

Om gara jiya sabaha - breaks Hell

Om horo horo saya moke sabaha - extra mantra (like an extra button on a shirt).

Om ja rye ju rye junje sabaha burim - for universal mystic energy.

Om maha ka babada shiche-a sabaha - mantra to begin ceremony

Om mani dani hum hum bataak sabaha - mantra for a favorable rebirth.

Om mani gundari hum hum sabaha - mantra for sitting comfortably

Om mani padme hum - for when the human mind is dark or small, it cannot do correct action, cannot see, cannot hear correctly, so doing this will make the mind wide.

Om maro ruke sabaha - to take away one's Karma.

Om nam - for purification, cleans the energy of a place.

Om salba motcha moji sadaya sabaha - mantra for repentance.

Om samara samara mimara jarama jagura bara hum - last mantra or ceremony-is-complete mantra. Sharing merit widely with all beings.

Om samdara gadayak sabaha - Mantra for dispelling hate.

Suri suri maha suri su suri sabaha - cleans your mouth - gets rid of bad speech and many desires.

DHARMA PLAY

INTRODUCTION: Dharma Play is a form of guided imagery and can be done either in a group or alone.

Dharma Play Outline:

First Stage: (breathing exercise)

1. Inhale to a count of 10.
2. Hold for a count of 10.
3. Exhale for a count of 10.
4. Hold for a count of 5.

The first time, do this 10 times, later, after someone has done Dharma Play before, then 3-5 times is enough.

Second Stage: (relaxation)

1. Right arm - all energy out.
2. Left arm - all energy out.
3. Right leg - all energy out.
4. Left leg - all energy out.

(concentration on parts of the body)

5. Right hand center - hot.
6. Left hand center - hot.
7. Right foot center - hot.
8. Left foot center - hot.
9. Center of abdomen - hot.
10. Whole body - hot.
11. Hear and listen to the sound of your heart.
12. See and watch your breath.
13. Forehead - cold.

Third Stage:

Visualization
Body action

Fourth Stage: (countdown for deep Dharma Play)

1. Listen to sound.
2. Listen to counting.

Fifth Stage:

Deep suggestion

Sixth Stage:

Awakening from Dharma Play

Preparation

A warm, darkened room. Position can be lying down, sitting cross-legged on the floor, or sitting in a chair. Eyes are kept closed. When sitting, hands are placed on the knees, palms up. Clothing is loose with belt and any zippers undone.

First Stage

Breathing can be varied depending on the person. It is important to keep the exhalation long. This exercise is repeated ten times the first time and 3 or 5 times thereafter.

Example of suggestion: Close your eyes and keep them closed until I ask you to open them. Just relax. I will now describe a breathing exercise (describe it). Do this exercise three times and when you have finished nod your head from side to side.

Second Stage

Relaxation suggestions are repeated five times and always upon the exhalation breath.

Concentration on parts of the body suggestions are repeated 5 times during exhalation, except for #11 and #12 which are done for the duration of 12 to 17 complete breaths.

Example of suggestion for #11: In your mind you can hear the sound of your heart. Listen to it.

Example of suggestion for #12: In your mind you can see your breath as it enters and leaves your nostrils. Watch it.

After #13, it is important to suggest that now the mind is very calm, very clear, happy. It is a very good, very happy feeling.

Third Stage

The important element of visualization is that something gets closer and bigger and then reverses and gets far away and small. Also going up and coming down, and a sound getting louder and quieter can be used. At all times good feeling is emphasized.

Example: A beautiful beach, on a beautiful day. Far away in the ocean is a ship on a course directly towards the beach. As the ship gets closer, it gets bigger, then finally it turns around and gets smaller as it moves further away. Similar treatment can be given to an airplane, or a bird. One can go up the stairs to the top of a tower, watch the airplane there, and then come down, or one can go up in an elevator to the top of a skyscraper. At the end of the visualization, one should get back to the actual situation which should be described and then either go into the body action exercise or into the next stage.

Body action example: Arm(s) go up and down. Hands come together and apart. This exercise should not be tried until Dharma Play has been practiced for a while.

Except for descriptions, all suggestions in this stage are given upon exhalation.

Fourth Stage

Countdown for Deep Dharma Play. A sound is made during exhalation. It should be a clear, sharp, sound (moktak is good). Sound goes from very soft to loud and back to very soft. The whole procedure should take about 15 breaths.

The voice count is done in the same way as the sound. The count is from 0 to 10 and back to 0. It goes from soft at 0 to loud at 10 to soft at 0. Each count lasts the length of the exhalation.

Fifth Stage

Deep suggestion depends on individual needs. The basic suggestion for Zen students is to become a Zen Master in the future and to save all beings from suffering. Made in this state it becomes a very strong vow, stronger than our usual vow.

Sixth Stage

Give the following suggestion: I will count to 10 and as I count, you will gradually awaken until at 10 you will be fully awake, will open your eyes, will feel happy, refreshed, relaxed and have full memory of this Dharma Play.

The count is sharp and not dependent on breath. After the count of 5, make fists and tighten them as strongly as possible, then relax and continue the count to 9 where the main suggestion is repeated. Finish the count.

Very rarely the subject will not wake up at the count of 10. In such a case let the subject awaken by themselves.

Special note

In terms of the Buddhist theory of mind, the Dharma Play is structured as follows:

Stage 1 and 2 use the 6th, 7th and 8th consciousness, its purpose is to still the 6th consciousness.

Stage 3 uses the 7th and 8th consciousness.

Stage 4 stills the 7th consciousness.

Stage 5 plants seeds (changing karma) in 8th consciousness.

stage 6 connects the 6th, 7th and 8th consciousness so that they work as a unit.

KWAN UM SCHOOL OF ZEN ORGANIZATION

Head Temple

Providence Zen Center is the Head Temple of our Sangha. In Korean it is called **Hong Poep Won** meaning "Center for the Propagation of the Dharma". PZC was founded by Seung Sahn Soen Sa in 1972. In 1983, the Kwan Um School of Zen was established as the umbrella organization for the growing number of Zen Centers around the country associated with Dae Soen Sa Nim. There is also a Kwan Um School of Zen of Eastern Europe headquartered in Warsaw, Poland, and a Kwan Um School of Zen of Korea headquartered in Seoul, Korea.

The School's responsibilities include:

- * Supporting Dae Soen Sa Nim
- * Making teaching available through periodicals and books
- * Hosting ceremonies and Sangha weekends
- * Assisting the Zen Centers in their growth

It acts as liaison among all the Zen Centers in the country, and out of the country as well.

The officials of KUSZ work to coordinate with their counterparts at the Zen Centers, trying to clarify their jobs and share their common experiences, questions and problems. Having meetings with each group, makes it easier for us to keep our common direction and transmit Dae Soen Sa Nim's teaching as clearly as possible.

The School distributes information about precepts qualifications and arranges precepts ceremonies at intervals during the year. It also tries to open as many avenues as possible for formal practice, acting as a clearing house for additional practice suggestions.

Within the Kwan Um School of Zen are smaller groups formed to help transmit the Dharma in their own special ways.

Dae Soen Sa Nim (DSSN) is the spiritual leader for the KUSZ and provides guidance, inspiration and direction. He oversees the monks and nuns, selects the School Abbot, Head Teacher, and candidates for Inka. He has veto power over all the decisions of the governing teachers (Ji Do Poep Sas).

The **Ji Do Poep Sas** (JDPS) teach and govern. They set direction for the Sangha and are its official governing body. They set teaching policy within the framework established by DSSN, they codify teaching, practice form and precepts. They may invite other members to assist with teaching events or projects. Individually each JDPS has a stronger, more official presence at the Zen Centers where he or she is the Guiding Teacher.

The **School Abbot** oversees the Zen Centers and is considered the "Abbot of Abbots". The main focus is on administration and some of the functions are:

- * To translate and implement management and teaching policies set by the governing teachers.
- * To create long-range goals for the organization.
- * To manage the School office.
- * To direct resources to the individual Zen Centers as needed.
- * To be responsible for the financial stability and growth of the KUSZ.

The **Head Teacher** functions as the "Abbot" of the Ji Do Poep Sa group and is chosen by and is accountable to Dae Soen Sa Nim with the review of the JDPS group. Here the focus is on teaching:

- * Serves as chairperson of the governing board.
- * Is the final recourse for grievances related to teaching, and sees that these grievances are addressed either individually or by the group.
- * Is spokesperson and contact for the JDPS group representing its views to DSSN and Sangha gatherings.
- * Makes emergency decisions on behalf of the JDPS group between meetings.
- * Maintains communication with all the Ji Do Poep Sas.
- * Helps the teachers to be better and works to establish cohesion in the group.

Also under the KUSZ umbrella are all the Dharma Teachers of the School. This group includes **Bodhisattva Dharma Teachers, Senior Dharma Teachers, Dharma Teachers, and Dharma Teachers in Training**. The members of this group pay yearly dues to the Kwan Um School of Zen. Most of the funds are directed toward teaching - Dharma Teacher gatherings, publications, and retreat loans. A Dharma Teacher travel fund exists to help Dharma Teachers attend Sangha events. Decisions about major expenditures are made by the Governing Board.

Dharma Teachers, Senior DTs and Bodhisattva DTs must also be dues-paying members of a Zen Center or an affiliate of KUSZ. This is a minimum contribution to the sustenance of their local Center.

If a Dharma Teacher's situation changes, and they cannot continue to be an active, dues-paying member, there are two options available:

1. If the new situation is temporary, they may take a leave of absence by sending a letter of explanation to the School office estimating the length of the leave needed. During this time they would not be responsible for paying dues, but will still receive

important communications. Of course, when not paying dues, the standard Dharma Teacher discount for retreats would not apply.

2. If they are no longer interested in being a Dharma Teacher then they should return their robes and bowls to the School office. This makes the situation clear for everyone, and fulfills the vow Dharma Teachers take upon receiving the precepts. If at a later date the student wishes to re-take the precepts, they must contact their Guiding Teacher.

At some time in the future, when the current situation has passed, the member then may return from their leave of absence and resume their responsibilities.

GRIEVANCE PROCEDURES

The School has many different grievance procedures. Some of the possibilities are listed below.

1. If there is a problem with another resident, talk to any of the temple officials, the Zen Center Abbot or the Guiding Teacher.
2. If there is a problem with one of the temple officials, talk to the Zen Center Abbot or the Guiding Teacher.
3. If there is a problem with Zen Center procedures or requirements, talk to the Zen Center Abbot or the Guiding Teacher.
4. If there is a problem with the Zen Center Abbot, talk to the other temple officials or the Guiding Teacher.
5. If there is a problem with the Guiding Teacher, write or call the Head Teacher of the School and the problem will be brought up in the next Teacher's Meeting.

MAKING PRECEPTS WICKS**Supplies needed:**

Candle
Cotton string
Small box (to store them in)

Making the wicks:

1. Light the candle and let it burn a little to make some wax.
2. Measure the amount of string you need. Each wick is 2.5 inches long and you need about 2 inches of string at each end to hold it.
So the formula is:

$\text{Inches needed} = 4 + 2.5 \times (\text{precepts people}).$

3. Draw the string slowly thru the liquid wax at the top of the candle. It must be slow enough to allow the wax to permeate the string thoroughly.
4. When the wax has solidified on the string, cut it into 2.5 inch lengths and let dry completely.
5. When the wax is completely dry, form the wick by making a loose circle of the string and tying it once with one end of the string sticking up at a right angle to the plane formed by the circle.
6. Set the formed wick in the small box - it should stand up by itself if made correctly.

Other Notes:

1. If there is not enough time to make the wicks before they must be used, incense sticks can be used in their place.

PRECEPTSFive Precepts:

1. I vow to abstain from taking life.
2. I vow to abstain from taking things not given.
3. I vow to abstain from misconduct done in lust.
4. I vow to abstain from lying.
5. I vow to abstain from intoxicants, taken to induce heedlessness.

Dharma Teachers in Training (take an additional 5):

6. I vow not to talk about the faults of others.
7. I vow not to praise myself and put down others.
8. I vow not to be covetous and to be generous.
9. I vow not to give way to anger and to be harmonious.
10. I vow not to slander the Three Jewels (Buddha, Dharma, Sangha).

Dharma Teachers do not take any additional vows.

Senior Dharma Teachers (take six more):

11. I vow homage to the Buddha.
12. I vow homage to the Dharma.
13. I vow homage to the Sangha.
14. I vow generosity to people.
15. I vow compassionate speech and compassionate action toward people.
16. I vow together action with people and to become one and to attain the Buddha Way.

Bodhisattva Dharma Teachers: (take an additional 48 precepts after being Senior Dharma Teachers for a year)

1. To respect your teachers and friends.
2. Not to drink liquor.
3. Not to eat meat.
4. Not to eat garlic, onions, leeks, scallions, green onions, and so on.
5. To skillfully cause one who has committed a misdeed to repent.
6. To give offerings of food to teachers of Dharma and request the Buddhist teachings from them.
7. To always go to places where Dharma is taught.
8. Not to think that the Great Vehicle (Mahayana) is wrong.
9. To care well for the sick.
10. Not to keep implements for killing on hand.
11. Not to become a national politician.
12. Not to conduct business with evil intentions.
13. Not to speak badly of others.
14. Not to set fires.
15. Not to teach other doctrines (besides Mahayana).
16. To teach correctly, without desiring personal gain.
17. Not to change out of fear of another's power.
18. Not to become a teacher if you do not understand anything.
19. Not to be double-tongued.
20. To leave the living as they are, and help the dying.
21. Not to get angry; not to strike others; not to seek revenge.
22. To let go of proud thoughts and request the teachings.
23. To let go of proud thoughts and teach well.
24. To learn the Buddha-Dharma well.

25. To lead the people well.
26. Not to accept benefit for yourself alone.
27. Not to accept special invitations which single you out for deference while excluding other members of the practicing community.
28. Not to issue special invitations to monks.
29. Not to make a living through bad actions.
30. To observe the Buddhist fast days.
31. To pay ransoms when needed to save others.
32. Not to act in ways harmful to all beings.
33. Not to think of bad conduct.
34. Not to think of the Lesser Vehicle (hinayana) even for a moment.
35. To make small vows.
36. To undertake great vows.
37. Not to go to dangerous places.
38. Not to violate the order of higher and lower seating.
39. To cultivate blessings and wisdom.
40. To choose to whom to tell your precepts.
41. Not to become a teacher for personal gain.
42. Not to badger a person who hasn't take precepts.
43. Not think of breaking the precepts.
44. To make offerings to the sutras.
45. To always teach all beings.
46. To sit in a high place when teaching the Dharma.
47. Not to be limited by incorrect rules.
48. Not to destroy the Buddha-Dharma.

Novice Monks and Nuns: (take 10 precepts and then take 250 more to become full monks or 500 more to become full nuns.)

1. I vow to abstain from taking life.
2. I vow to abstain from taking things not given.
3. I vow to abstain from misconduct done in lust.
4. I vow to abstain from lying.
5. I vow to abstain from intoxicants, taken to induce heedlessness.
6. I vow to abstain from going up on a high podium, and all prideful show.
7. I vow to abstain from using adornments, perfume, and ointments.
8. I vow to abstain from all amusements such as shows and dancing.
9. I vow to abstain from handling gold, silver, money, and gems.
10. I vow to abstain from eating at unseasonable times, and from keeping pets.

Monks and Nuns: (first 250 precepts)

The 250 precepts are too long to be listed here, but a short discussion of them can be made. Basically the rules are listed in order by groups from major rules to minor ones. They are presented in the positive (if you do this, this action is wrong).

The first group includes:

- * Not keeping celibacy
- * Stealing
- * Killing
- * Boasting of one's non-existent spiritual attainments

The second group includes:

- * Not keeping to the spirit of celibacy. (Put another way, this means one must not only avoid the appearance of wrong doing, but also, not flirt with the idea of sexual activity)
- * Setting one's self up separately from others. For example, having a bigger room without permission
- * Lying about another's actions out of anger or a desire for revenge
- * Disrupting the harmony of the sangha either individually or as part of a group
- * Being constantly unreasonable, unjust, acting contrary to the teachings, or claiming that others have a wrong conception of one's wrong doing.

The third group includes:

- * Hoarding clothing that is not needed
- * Asking someone for more than that person is prepared to give. This extends to going to a craftsman who is making something for the monk or nun as a gift from a layman and offering the craftsman the difference it would cost to make it of a higher quality than what the layman specified.
- * Dealing with or receiving gold and silver and keeping it for oneself
- * Diverting a fortune going to another monk or nun, either to oneself or another person.

The fourth group includes more specific examples of the previous rules. Many of them pertain specifically to the times of the Buddha, many have to do with helping the monk or nun maintain a peaceful mind. The Five Precepts are in this group in one form or another. Some of the Temple Rules also appear in this group as do many of the Bodhisattva Dharma Teacher precepts.

The fifth main group has a lot of repetitious listings. For instance, where we might say, "Don't burst into loud laughter at any time." These precepts will say, "Don't burst into loud laughter sitting in a house. Don't burst into loud laughter

walking in a village."

There are many of this type dealing with comportment, the treating of holy places and the teaching of Dharma that have repetition. For instance, a monk should not sit in a lower place and teach Dharma to someone who is sitting in a higher place. Also he should not teach the Dharma to someone who is carrying a bared weapon. There are 8 examples of the former positional rule and 4 examples where the specific weapon is listed.

There are also rules dealing with relationships between monks and nuns, or monks and lay people. For instance, to keep the monks from taking advantage of nuns (or lay people) as in getting them to fix their clothes or do other chores for them. The one exception seems to be if the nun or lay person is a relative.

Nuns: (second 250 precepts)

Many of these deal with comportment of nuns, their protection, their relationships with the community of monks and their relationships with the lay community.

Basically the precepts try to accomplish the following:

- * The monk/nun will be treated with respect when dealing with lay people,
- * The monk/nun does not do anything to cause lay people to gossip because of his/her actions,
- * The monk/nun maintains his/her simple life-style, is not tempted to acquire too many possessions or possessions of too high quality, and
- * The Buddha-Dharma and all holy places are treated with respect.

However, many of these precepts are geared to the less socially sophisticated novice (the country bumpkin). Items that may seem obvious to us in terms of maintaining the proper posture, dress, and attitude were not considered obvious and were all written down. It also appears that as certain questions came up over time, new rules were made to solve the dispute and maintain peace within the community of monks and nuns. Some of the rules are so specific that one can imagine the particular situation that gave rise to the rule (complete with dialogue).

MORNING BELL CHANT TUNE DIAGRAM

This is not the same kind of tune diagram as found elsewhere in this manual. There was not enough time to do a full diagram but it was thought that a list of notes might be helpful to keep the tune. All the capital letters are in the same octave, the smaller letters are notes an octave below the capital ones. This key was picked because it had no sharps or flats and matches the other tune diagrams in the book. See the end of the diagram for other keys.

w8wH wH wH brR___ b8bH

D D a D D D F D
Won cha jong song byon bop kye

D D D D D D DFDca
Chor wi yu am shil gye myong

a a a a D D D
Sam do i go pa do san (bH)

G GF F F F G F GFDcD
Il che jung saeng song jong gak (bH)

A A A A A A A A A
Namu biro gyo ju hwa jan ja jon

A A A GAGF G G GA
Yon bo gye ji gum mun po

F D D D D
Nang ham ji ok chuk

D D F Dca
Jin jin hon ip

D D D F
Chal chal won lyung (bH)

A A A A A A A A A A A A GAGF
Ship cho ku man o chon sa ship pal cha il sung won gyo

G G GF F D a D D D
Namu dae bang gwang bul hwa om gyong

D D D D F D D D F
Namu dae bang gwang bul hwa om gyong (bH)

G G G A C A A A A
Namu dae bang gwang bul hwa om gyong

A A A
Je il gye

A A A A GAGF
Yag in yong nyo ji

G G G G GF
Sam se il che bul

F D a D D
Ung gwan bop kye song

D D D D F
Il che yu shim jo

G G G G A
Pa ji ok jin on

CA A A A A A G G G G GF
Na-mu atta shi ji nam sam myak sam mo ta

F D a F D D D D D D D D F
Gu chi nam om a ja na ba ba ji ri ji ri hum (bH)

G G G G G A C A A A A
Namu atta shi ji nam sam myak sam mo ta

A A A G G G GF F D D D D D D
Gu chi nam om a ja na ba ba ji ri ji ri hum

D F F D F D D D D D D F
Namu atta shi ji nam sam myak sam mo ta (bH)

G G G A C A A A A A A A A
Gu chi nam om a ja na ba ba ji ri ji ri hum

A A A GAGF G G GF F D a D D D F
Won a jin saeng mu byol lyom a-mita bul dok sang su (bH)

G G G G G G A
Shim shim sang gye ok ho gwang

CA A A A A A A
Yom nyom bul li geum saek sang

G G G GF F D a
A jip yom ju bop kye gwan

D D D D D D F
Ho gong wi sung mu bul gwan (bH)

G G G G G GF A
Pyong dung sa na mu ha cho

C A A A A A A A
Gwan gu so bang a-mita

G G G G F F D a D D D D D F
Namu seo bang dae gyo ju mu ryang su yo rae bul (bH)

G G G G G A
Namu a-mita bul

CA A A A A GAGF
Na-mu a-mita bul

G G G G F F D D
Namu a-mi-ta bul

D D D F G A
Namu a-mita bul

C A A A A GAGF
Namu a-mita bul

G G G G F F D D
Namu a-mi-ta bul (bH)

D FGFGFD D DFDca caFD D
Na-mu a-mi -ta bul (bH)

A A A A A A GAGF
Chong san cheop cheop mita bul

G G G G G G G F
Chang he mang mang jong myol gung

F D a D D D F
Mul mul yom nae mu ga ae

F GF F F F GF GFDcD
Ki gan song jong hak tu hong (bH)

D FGFGFD D DFDca caFD D
Na-mu a-mi -ta bul (bH)

A A A A A A GAGF
San dan jong ya ja mu eon

G G G G G G GF
Jok chong nyo yo bon ja yon

F D a D D D F
Ha sa so pung dong rim ya

F G F F F F G F GFDcD
 Il song han ang ryu jang chon (bH)

D FGFGFD D DFDca caFD D
 Na-mu a-mi -ta bul (bH)

A A A A A A GAGF
 Won gong bop kye jae jung saeng

G G G G G GF
 Dong im mita dae won hae

F D A D D D F
 Jin mi rae je do jung saeng

F GF F F F GF GFDcD
 Ja ta il shi song bul do (bH)

D FGFGFD D DFDca caFD D
 Na-mu a-mi -ta bul (bH)

A A A A C C A A A A A
 Namu so bang jong to gung rak se gye

A A A A GAGF G G G GF
 Sam ship ryuk man eok il ship il man

F D A D D D D F
 Gu chon o baek dong myong dong ho

A A A A C A A A
 Dae ja dae bi a-mita bul

G G G G F F DA D D D D
 Namu seo bang jong to gung rak se gye

D D D F
 Bul shin jang gwang (bH)

G G G G G G G A C A A A A
 Sang ho mu byon gum sek gwang myong byon jo bop kye

A A A A G G G GF
 Sa ship par weon do tal jung saeng

F D a D D D D
 Bul ga sol bul ga sol chon

A A A C A A C A A A A
 Bul ga sol hang ha sa bul chal mi jin su

G G G GF
Do mak chug wi

F D a D
Mu han guk su

D D D D D F
Sam bek ryuk ship man ok (bH)

G G G G G GF A C A A A A
Il ship il man gu chon o baek dong myong dong ho

A A A A
Dae ja dae bi

G G G GF
A dung do sa

F D a D
Geum sek yeo re

D D D D D F
Namu a-mita bul (bH)

G G G G G A
Namu a-mita bul

CA A A A A GAGF
Na-mu a-mita bul

G G G GF FD D
Namu a-mi-ta bul

D D D F G A
Namu a-mita bul

C A A A A A G G GF
Bon shim mi myo jin on da nya ta

FD D D D D D D F
Om a ri da ra sabaha (bH)

G G G G G G GF
Om a ri da ra sabaha

GF F F F GFDCD F Dc a F D D c a d
Om a ri da ra saba-ha_a_a_a (b8bh) a_a a

Changing Keys:

The range of the morning bell chant is 16 half-notes. This works out to be an octave and a third. Listed below are the four keys that can be used for this chant. Because of the great range required, one of these keys should be picked so that the chant is neither too low nor too high.

Lowest	(DSSN)		Highest (D.M.)
G	A	B	C
E	F#	G#	A
D	E	F#	G
C	D	E	F
A*	B*	C#*	D*
g	a	b	c
e	f#	g#	a

* Designates the starting note for the Morning Bell chant.

PRE-REQUISITES FOR PRECEPTS**Five Precepts:**

Requirements:

1. Student must have sat one 7-day YMJJ or two 3-day YMJJs.
2. Student should have their own short bowing robe. The head temple usually knows where one can be ordered.

Received during the Ceremony:

1. Five Precepts Certificate
2. Buddhist name
3. Small brown kasa (1' by 1'). A small replica of the Buddha's robe.

Responsibilities after precepts:

1. To use the precepts for spiritual guidance.

Ten Precepts: Dharma Teacher in Training and Haeng Ja

Dharma Teacher in Training is the designation for people who are in training to become Full Dharma Teachers. Haeng Ja is the designation for people who are in training to become Novice Monks or Nuns. All must complete this training first.

Requirements:

1. Waiting 2 years after taking the 5 precepts (or 1 year if living at a Zen Center).
2. Understanding the formal practice style of bowing, sitting, chanting and Yong Maeng Jong Jin.
3. Having the approval of their Zen Center's Guiding Teacher.
4. Writing a paper on his or her motivation for practicing.

Received during the Ceremony:

1. Ten Precepts Dharma Teacher in Training Certificate
2. Dharma Mirror
3. Compass of Zen

Responsibilities after Precepts:

1. To spend the first year studying the forms of our School, learning how to do the moktak, bell, chugpi, special chanting and the forms of YMJJ.
2. To spend the second year perfecting their teaching style by working with their Ji Do Poep Sa.
3. Haeng Jas will keep their head shaved at all times.

NOTE: At this point, the path splits and students choose the Lay path or the Bhiksu path. These designations will be part of the description below and what the equivalent position is on the other path.

Full Dharma Teacher: (Poep Sa)

Lay position equivalent to novice monk or nun.

Requirements:

1. Having mastered our practice forms and teaching style, and been approved by their Ji Do Poep Sa.
2. Attended at least 4 retreats a year.
3. Participated in at least 1 Dharma Teacher weekend in the 2-year period.
4. Talked with their teacher regularly.

Received during the Ceremony:

1. Dharma Teacher Certificate
2. Dharma Teacher Robe (before ceremony)
3. Dharma Teacher Bowls.

Responsibilities after Ceremony:

1. To demonstrate our intention to live in a clear, generous, and compassionate way through the example of our everyday lives.
2. To give talks and instruction on our practice by drawing on our own experience.
3. To help our Zen Centers in any way possible.
4. To accept Dae Soen Sa Nim as our teacher with the intention of spreading his teaching through our Zen Centers.
5. To make the primary focus of our lives that of becoming clear and helping others.

At the time you become a Dharma Teacher, there is an initiation fee to be paid to the Kwan Um School of Zen. Dues to the School are paid monthly starting the month after you take precepts. This money is used for furthering the teaching in such things as printing chanting books, travel expenses for Ji Do Poep Sas, a loan fund for Dharma Teachers for certain functions, etc.

The Dharma Teacher robe and bowls are given as a loan to be returned if you decide to give your Dharma Teacher Precepts back. All Dharma Teachers are eligible to obtain a license to perform marriages.

Novice Monks and Nuns: Su Nim

Bhiksu position equivalent to Full Dharma Teacher.

Requirements:

1. Having mastered our practice forms and teaching style, and been approved by their Ji Do Poep Sa.
2. Attended at least 4 retreats a year.
3. Participated in at least 1 Dharma Teacher weekend in the 2-year period.
4. Talked with their teacher regularly.
5. Have the approval of the Zen Master or other Bhiksu Monk.

Received during the Ceremony:

1. Ten Novice Monk/Nun Precepts Certificate. (Numbers 6-10 are different from Dharma Teacher layman's precepts).
2. Monk's or Nun's name (different from layman's name).
3. Monk's/Nun's bowls.
4. Monk's/Nun's robe (before ceremony)
5. Monk's/Nun's brown kasa (7-line kasa, 4' by 8')

Responsibilities after Ceremony:

1. To learn and follow the monk's or nun's precepts.
2. To keep head shaved at all times.
3. To demonstrate our intention to live in a clear, generous, and compassionate way through the example of our everyday lives.
4. To give talks and instruction on our practice by drawing on our own experience.
5. To help our Zen Centers and monasteries in any way possible.
6. To accept Dae Soen Sa Nim as our teacher with the intention of spreading his teaching through our Zen Centers.
7. To make the primary focus of our lives that of becoming clear and helping others.

Sixteen Precepts: Senior Dharma Teacher (Son Do Poep Sa)
 Lay position equivalent to Full Bhiksu Monk or Nun.
 Title means "Good Guide"

Requirements:

1. Five years as a Full Dharma Teacher
2. Writing a paper on "What is Bodhisattva Action?".
3. Having the approval of his or her Guiding Teacher.

Received during the Ceremony:

1. Senior Dharma Teacher certificate
2. Study Guide
3. Holly Green Ceremony Kasa (5-line kasa, 3' x 5')

Responsibilities after precepts:

1. Set a living example of the practice according to your precepts.
2. Teaching (non-Kong-an) interviews
3. Lead Yong Maeng Jong Jins during Ji Do Poep Sa absence.
4. Help Ji Do Poep Sas.
5. Lead personal ceremonies (births, deaths, weddings, etc.)
6. Lead local Zen Center ceremonies when no Ji Do Poep Sa is present. (This allows the branch Zen Centers to have ceremonies for their local people if they wish.)

48 Precepts: Bodhisattva Dharma Teachers

Lay position equivalent to Full Bhiksu Monk or Nun.

Requirements:

1. Must have been a Senior Dharma Teacher for a year.
2. Desire to help the Zen Center by working there.
3. Must have approval of Guiding Teacher.

Received during the Ceremony:

1. Bodhisattva Dharma Teacher certificate
2. Royal Blue Ceremony Kasa (5-line kasa, 3' x 5')

Responsibilities after precepts:

1. To learn and follow the 48 precepts.
2. To keep hair cut short at all times as defined by the Ji Do Poep Sas.
3. To work at the Zen Center, if possible, live there.

The main differences between the Senior Dharma Teacher and the Bodhisattva Dharma Teacher are the visibility and level of commitment to the teachings and practices of our School. For Dharma Teachers, the focus of their practice is expected to be family first, then Zen Center. For Bodhisattva Dharma Teachers, the focus is Zen Center first, then family. Many people who go on to become Bodhisattva Dharma Teachers feel a connection to the regular Monks and Nuns, but, because of their current life situations, are not able to take the Bhiksu path which requires even more visibility and commitment.

Full Monk or Nun: Su Nim

Bhiksu position equivalent to Senior Dharma Teacher.

Requirements:

1. Must have been a Novice for 2 years.
2. Must have the approval of the Zen Master.

Received during the Ceremony (attended only by Monks or Nuns)

1. Monk's/Nun's Certificate
2. Monk's/Nun's brown kasa (9-line kasa, 4' x 10')

Responsibilities after precepts:

1. Continue with monastery training begun as a novice.
2. Set living example of the practice according to your precepts.
3. Teaching (non-Kong-an) interviews
4. Lead Yong Maeng Jong Jins during Ji Do Poep Sa absence.
5. Help everyone.
6. Lead personal ceremonies (births, deaths, weddings, etc.)
7. Lead local Zen Center ceremonies when no Ji Do Poep Sa is present. (This allows the branch Zen Centers to have ceremonies for their local people if they wish.)

Ji Do Poep Sa: Same for both paths.
Title means "Point Guide"

Requirements for Inka:

1. Solve certain Kong-ans.
2. Successful Public Dharma Combat
3. Approval of student's Guiding Teacher plus 2 other Zen Masters or Ji Do Poep Sas.
4. Assent of the School Zen Master.

Received during the Certification Assembly:

1. Ji Do Poep Sa Certificate
2. Teaching Stick
3. Cinnamon Red Ceremony Kasa (5-line kasa, 3' x 5')

Responsibilities after Assembly:

1. Set a living example of the practice according to your precepts.
2. Kong-an interviews
3. Lead Yong Maeng Jong Jins
4. Guide Zen Centers
5. Lead School ceremonies in Zen Master's absence
6. Officiate at lay precepts ceremonies in Zen Master's absence

Zen Master: Same for both paths.

Requirements for Transmission:

1. Teach within the School as a Ji Do Poep Sa for 3 years.
2. During Fourth Year, engage in Dharma Combat with other Zen Masters outside our school.
3. During the Fifth year, they rest and during the Sixth year, they are eligible for transmission.
4. Approval of 3 Zen Masters.
5. Assent of the School Zen Master.

Received during Transmission Assembly:

1. Zen Master Certificate
2. If layman, Yellow/Orange metallic Ceremony Kasa (5-line kasa, 3' x 5')
If Su Nim, full-length Orange Bhiksu Kasa (13-line kasa, 4' x 12')

Responsibilities after Assembly:

1. Set a living example of the practice according to your precepts.
2. Kong-an interviews
3. Lead Yong Maeng Jong Jins
4. Guide School
5. Lead School ceremonies
6. Officiate at all precepts ceremonies if Zen Master is a Bhiksu. If Zen Master is Layman, a Bhiksu must officiate at monk/nun precept ceremonies.

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ETHICS FOR THE ENTIRE SANGHA

(revised by Jeff Kitzes, JDPS after the July 1994 Teachers' Meeting)

The **Primary Principle** guiding all sangha relationships should be to help each other. As Dae Soen Sa Nim has expressed it in the marriage ceremony vows, "I vow to help you to attain your true self." When relating to others in the Sangha, we must be very attuned to how our actions will affect them. The first Great Vow states our intention to help save all sentient beings. This vow can help guide our sangha relations.

The Sangha must be free of all sexual harassment. "No" means **no**. Use it mindfully and hear it clearly. Touching should be mutually agreed upon. If someone asks not to be touched, respect their wishes. If someone rejects even your most gentle advances, be mindful and heed their wishes. Open and honest communication is the best way to avoid misunderstandings. Listen as if you are hearing the Buddha's voice, speak with the Buddha's tongue.

Zen Center Officials and Senior Students: Those in the Sangha who hold positions in the hierarchy (senior students as well as teachers and monks) have a special obligation to be very mindful of the potential for misuse of power, money, alcohol, controlled substances and sex. Using your position to fulfill your desires is not a correct relationship and is an abuse of power.

Teachers' Special Responsibilities: Teachers in our school have a special responsibility to take into account the welfare of each student. A teacher must always ask him/herself how any action will affect the student in the long run. The recent history of Buddhist organizations in America shows very clearly that sexual relationships between teachers and students can lead to great pain and disharmony within the Sangha. On the other hand, many teachers have entered into loving, long-term relationships with someone who was their student. Therefore there is no easy rule to guide these relationships.

The Sangha does have the right to expect that our teachers will act within the highest standards of care and mindfulness. The Fourth Precept is "I vow to abstain from actions done in lust." Lust can be defined as a self-centered action which is "for me" and doesn't take into account the needs of others.

If a teacher's relationship with a student becomes sexual, two steps are strongly recommended:

1. There should be a 3 to 6 month suspension of the teacher-to-student relationship
2. The teacher should choose another teacher in the Sangha with whom to discuss the relationship and receive guidance from him/her.

This will allow the relationship to be witnessed by another teacher who can hold the perspective of caring for best interests of the student, the teacher and the entire Sangha.

Grievance Procedure: If someone has a grievance involving another Sangha member, it is best for this grievance to be solved by the parties involved.

If this does not prove possible, then the Guiding Teacher of the local Zen Center should mediate.

If the Guiding Teacher is not in a position to impartially mediate, then the grievance should go to the School Vice Zen Master. If the School Vice Zen Master can successfully solve the problem (all parties are satisfied), then the situation is complete.

If not, the grievance will go to the School Grievance Committee. This committee will be chaired by a teacher chosen by the Teachers' Group. It will include at least two other people, be of mixed gender and include at least one non-teacher. This group will hear from all sides and attempt to mediate the grievance.

If no successful mediation is possible, then the Grievance Committee will recommend a course of action to the School Zen Master. This action can range from a suggested apology to the other parties, apologies to the Sangha at large, a repentance ritual, censure or in the most heinous cases, expulsion. It is hoped that the offending party will see his/her mistake and apologize.

There is no way, in a Sangha of human beings, that misunderstandings and misdeeds will not occur. We are all on the Buddha Way and look to the Dharma for direction. Even in the Buddha's time it was necessary to deal with difficult situations as they arose. We must all be mindful of the impact of our actions on others. Greed, anger, and delusion can lead the Sangha to ruin. Be careful. Love those younger than you, respect those older than you.

With wisdom and compassion the Sangha will find its way.

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