

真理体

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佛陀

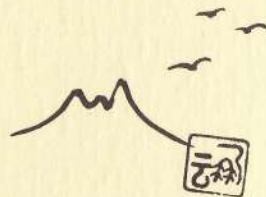
風雲



KOTO

Winter, 1978

RETURN
AND
ENTER -
DEPEND
TO
THREE
TREASURES



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Buddha --

beautiful person
who wakes me up

Oh the confusion of the world and of women
a continual temptation to lose my mind
to let it run off with the song of desire
to know the result and yet play the game
as if there were no ground for my feet
nor morning in which to rise
and putting on the clothes of this everyday life
become the mold for whatever may be

This is the place we laughed at tigers
Together we might find even a dragon amusing
Together we are free
from thinking of a horse
Together we could conquer three worlds
Each of us provides the key
to the elusive door with two locks
Together we might be
one perfect man

I tried to write this morning
of a day beyond time
No shelter from this moment
and if we seek it
with a sheltered mind
it all breaks up, it splinters

The day drags on endlessly
the year blown away with my dreams
Blackbirds sing out the end of summer

I walk the path before its a path
the order of trees to right and left
of a path returning to a picture of the world
smell the stems of cut grass
and show you things I haven't seen

There are nights
I don't know what to do
with my arms
nights it would be a pleasure
to take them off
to stack them by the bed
and swim like a dolphin
through this stagnant sea

Dan Gerber

As we branch and bend like any tree
through a brace of seasons
something speaks as it travels
and we seem to become the music
and sing till our final fall.
Oh sacred breath of day,
Sophia, Logos, Samantabhadra,
the ear tucks in its shaking coils
the flavor of thy wind.

Angie Boissevain

No one understands the least thing about it.
They stare and stare.
"Ugly, " says one.
"Lovely, " says another.
A mass of amber
and in it are bound
stickpins and birdfeet,
ticketstubs and whiskers.

Machinery screams
in the garage where men
and boys are fighting,
hurling hammers, claws first,
into the walls.
There is blood
on the driveway.

Light and lyric, two girls
in long white gowns
appear beside the artificial pool
where real waterlilies, pink ones and
dark blue, bloom
in the clarity of their two flutes,
and orange and yellow fishes swim exactly
in time
to Telleman,
and innocence,
and hope.

Only the lost child has guessed what to do.
"I'll make an ex on the sand, for Jesus Christ to find me. "

Angie Boissevain

Potter Valley 5/13-15/77

In the darkness of the chill morning zendo,
We sit.
Not quite frozen.

Sitting. Silence. Then--
Cockscrow.
Crows caw.
Birds twitter.
Dawn cacaphony.

Oryoki spread.
Gassho.
Breakfast bowl warms hands.
Food fills stomach.
Thanks.

Zazen. Kinhin.
At lunch the crunch of lettuce
And scrunch of spoon on bowl.

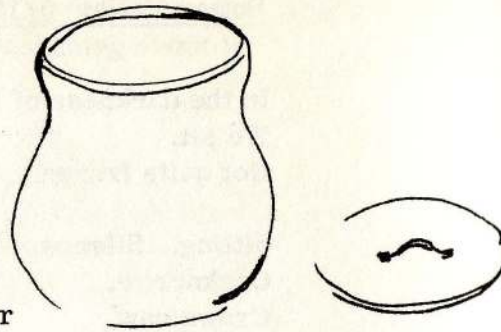
Zazen stillness.
Zazen silence.
Zazen pain.
Bell. Ahhh.
Kinhin relief.

Sit. Afternoon long.
Eat. Silence.
Sit. Evening goes
Gratefully to bed.

Tomorrow
We sit, walk, eat,
Suffer pain of liberation.
Amen.

Ken Jacks

Water! Seeing deep
 Into the cold water jar
 The cuckoo clock stops



Peg Anderson

A double haiku, meaning exactly that which it is expounding

zen meditation	*	teaching the teachings
(magic seven syllables)	*	(to sit in meditation)
practice piano	*	practice quietly

See You: All a Body One

correct understanding:
 all life lived at brink of death,
 your own not every

Stephen Truelove

(man walkin down a dusty road lookin
 at trees and weeds
 whistlin his own soft
 simple song)

you are the Sound
 in the center of
 his song--
 you are the shaking
 circle with In
 his whistle

MournfulSadLoneAloneGladtoBeUnknown
 you play in the air
 unSelfconscious taking
 delight in the tune you
 are forever finding

(bird flyin home for the night
 savors his last ride on the lavender
 breeze--
 tumbles
 in the softening air
 stretches his workaday wings
 drops, simple, to his nest)

awake before the light
 I turn to you
 in the dimness slowly
 your sleeping form communicates
 its stillness
 so quietly you lie--do you breathe?
 (remember: I caught my breath to catch my
 sleeping child's breath)

I reach out to touch you, I
 hesitate, afraid of your fragility:

like a wounded bird you lie
 still, wings folded, utterly
 submissive to its night

sometimes you are so pure
 I cannot find you

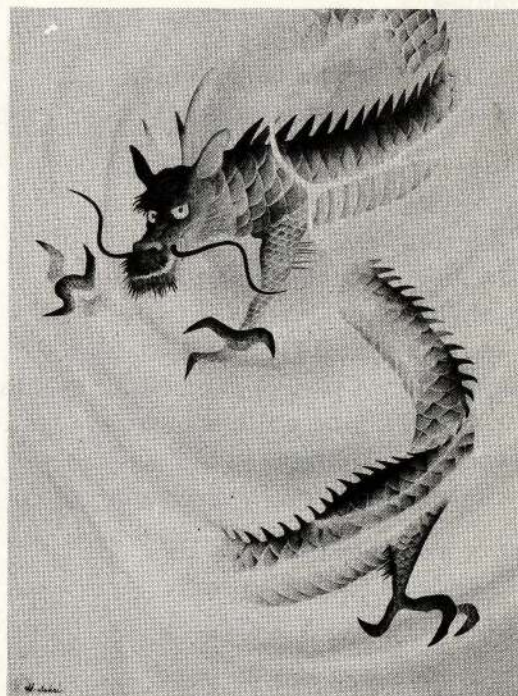
Edie Norton

I am not someone else.

It is tempting to imitate a truly inspired person who is visibly well-liked, graceful, spiritual, skillful, efficient, wise, creative, or innately powerful. But a person who is a source of such energy is not engaged in imitation, so to live in the same way is not to imitate that person.

A secondary stage of conduct or learning is to hold someone's form in mind: but to deepen my ability or understanding and finally share in another's is to become river-like, and allow the form of another's accomplishment to dissolve in my own forward-going energy.

Rob Weinberg



正法
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知

Dharma --

true reality
which is recognized
by myriad people

Becoming . . .

In 1971, it became clear to the Los Altos Sangha that a larger, more accessible center would soon be needed to accommodate the many new people who were becoming interested in our sitting practice. Accordingly, we created a Temple Committee to help us discover what form this new center might take, and who examined, in the following four years, 20 - 30 properties. For various reasons, none of them was suitable. We continued, gratefully, to meet at the Los Altos zendo.

Then, in 1975, we heard about the Pentler property in Cupertino. With some initial hesitation and a few subsequent periods of faint-heartedness over the magnitude of the project, the encouragement of many people gradually moved the Sangha to undertake the financial and legal obligations incumbent upon us as prospective custodians of this land.

The following is a chronology of the events in this effort:

1975

AUGUST

Josephine Duveneck told Jim Black about Charles F. Pentler's bequest of his 46-acre estate to the Palo Alto Friends Meeting. At about the same time, Marilyn Anderson told her friend Sonja Margulies about it, too.

- 12 Marilyn, Kobun Chino, Sensei, Sonja, and Angie Boissevain visited the estate, offering incense at the small altar in the livingroom.

SEPTEMBER

- 1 Haiku Zendo's Temple Committee and other members of our Sangha met at the Estate with members of the Quaker meeting.
- 10 Hathaway Gamble and Jim Black composed a letter to the Quakers which said, in part, "Our interest in the Pentler Estate grows from a need to have a central facility that would provide a focus for our practice. We appreciate the tradition which already exists there through Mrs. Pentler's interest in Soto Zen Buddhism and wish to sustain and develop this. Our intention is to provide a center where learning and teaching can take place in many and varied forms, including seminars, workshops, guest lectures, and meditation retreats. Fundamental to our practice is a sense of openness and availability to all."

OCTOBER

- 12 Haiku Zendo became Bodhi at a yearly general meeting, and the Pentler Estate was presented to the Sangha as a possible place for a center.
- 26 Bodhi's newly elected Board of Directors visited the estate.

NOVEMBER

- 18 Members of Bodhi (Kobun, Jerry Halpern, Jim, Angie) met with members of the Quakers' Pentler committee at the Friends' Meetinghouse and explained our practice and our intentions toward the land.

DECEMBER

- 13 Members of Bodhi visited the Pentler Estate.

1976

JANUARY

- 26 Jim wrote a letter to the Quakers outlining our "specific plans for continuing care for the land," including eventual construction of a temple.

- 31 Members of Bodhi and members of the Friends Meeting came together for tea and conversation at the Estate.

FEBRUARY - JUNE

The Estate continued in probate, and Bodhi continued its search for a center, concentrating especially on buildings in town.

JULY

- 19 The Board of Bodhi, told the Quakers' asking price for the Estate would be between \$200,000 and \$600,000, decided not to consider buying it.

OCTOBER

Probate was settled.

NOVEMBER

- 19 Bodhi had a General Meeting to decide whether to continue trying to find a new place to practice. Chino, Sensei said, "The basic question is, do you think we need a zendo, or without zendo can we keep going on? This is possible." It was decided to keep looking.

DECEMBER

- 9 The Bodhi Board, meeting to discuss whether to make an offer on a \$200,000 house in Los Altos, decided it would after all be possible to finance the Pentler purchase. It was resolved to resume contact with the Quakers.
- 11 A letter, written by Jim Black and Les Kaye, was sent to the Quakers which explained our change in attitude, and expressed our wish "to meet with you to determine the best way for us to proceed together."
- 30 Members of Bodhi (Chino, Sensei, Angie, Les, Glenna Houle) met with the Pentler Committee of the Quakers to discuss our making an offer to purchase the estate.

1977

JANUARY

- 15 The Bodhi Sangha visited the Pentler Estate.
- 23 At a General Meeting members of Bodhi decided we should negotiate with the Quakers. Jim and Les met with the Quakers to discuss a fair price based on appraisals made for each group. \$360,000 was agreed upon.

FEBRUARY

- An Option Committee was formed of Les, Glenna, and Jim, who met with Ron Sax and Robert Mang of the Quakers to draw up an option agreement acceptable to both groups.
- 17 A General Meeting of Bodhi was held in the Zendo where it was decided that the option agreement should be signed.
- 18 The Option was signed at Les Kaye's house by Virginia Brink, clerk of the Palo Alto Friends Meeting, and Kobun Chino, Sensei, and Stephen Girshick of Bodhi.

Fund-raising began and continued throughout the Spring and Summer of 1977. Board members spent much of this time with each other and with outside consultants planning how best to meet the many legal requirements for a large meeting-place. After several public hearings over a period of months, and with much generous help from county officials, we were given, on October 6, our permit to meet and to build a large meditation hall on the Pentler property.

On November 30, the Sanga met at the Duvenecks' home. Our anticipated bank-loan had been refused by the Sumitomo Bank, leaving it to ourselves to decide whether or not to proceed. The positive feeling of the 60 people who attended, and the pledges that evening for \$79,000 in direct contributions and loans, reassured all of us that our planned center will become a reality.

After extending the period of our purchase option several times, the Palo Alto Friends' Meeting has decided, in a closed meeting of their Pentler Committee, that Bodhi must pay the entire \$360,000 by January 18 or the land will be sold to another party. Several recently-received pledges make us very hopeful of raising the final amount by this deadline.

Introduction and Conclusion by Rob Weinberg
Chronology by Angie Boissevain

Bodhi Building Fund

In bank - stocks and cash	\$150,000.00
Loan commitments from Sangha members..	67,000.00
Potential loans based on collateral contributions	14,000.00
Cash contributions, yet to be received	15,000.00
Deposited in escrow	35,000.00

TOTAL raised toward purchase price \$281,000.00

Amount to be raised by January 18, 1978... \$ 79,000.00

*cf article on P. 8 of Hoto
SUMMER 1978*

"To get in contact with the nature which we came from, or which we are standing on, and somewhat to flourish that nature around us, is I think the best way to be close to nature, instead of everyone going to remote places and making those places into another kind of town or city. Instead of that you pull nature toward you, if that is possible."

Kobun Chino, Sensei

These new fund-raising possibilities have been suggested over the past few months:

A concert at Duveneck's for about 50 to 100 people.

A dinner at Azuma Restaurant in Cupertino.

A lecture by Paul Reps on "The Sin of Zen."

A talk and reading by the poet, Gary Snyder.

A poetry reading by: Phillip Whalen, Alan Ginsberg, Diane DiPrima, Bodhi members, etc.

A film about Bodhi's practice and the Pentler Estate.

It is hoped that last year's successful events will be repeated again this year: Tea and Music at Hakone Garden, the Japanese Cultural Festival held at Stanford, the Los Altos Flea Market, and the Japanese Film Festival. About \$4000 was raised from these events.

Experience has shown that one enthusiastic person can bring an event about by acting as a catalyst and drawing support from everywhere. Ideas and suggestions are greatly needed and can be shared by contacting our President, Tom Walker.

"Sitting is not something which is very still and comfortable. It is a real feeling that you are moving with every being."

Kobun Chino, Sensei



Mrs. Shimaoka, with 10 of her students, played Koto and served Tea.

◦ BODHI DREAMER

'Hakone Gardens' was a sign on Big Basin Way that I passed when heading to other destinations. The sign is till a sign, but after my experience one warm evening last Spring, Hakone Gardens is no longer just a sign. That Sunday evening the indescribable beauty of the Gardens was fused with the spirit of Bodhi, and the hundred guests there could separate the two only with tremendous effort.

The beauty of the Gardens unfolds like the events in a dream: there is no way to predict what joy or sadness will happen next, there is no way to foretell the ending. This Bodhi Culture Festival had the same dream-like quality, with koto and shakuhachi music in spirited competition with trees and flowers for space, time and the senses;

with a formal Tea ceremony that gave the gaijin a dose of lower extremity discomfort to distract the mind from its desire to think about Tea and to begin the experience of feeling it instead;

with a bristling experience of watching energy flow into a total Chino Sensei, through his arm, out of his brush, into the roomful of still spectators and back again;

with non-honorific tea and sushi and conversation of every kind with new friends and old;

with a spontaneity which left no room for signs, schedules, or directions and which was typified by the amazement and delight of a couple who wandered in without invitation, happily surprised to find the Gardens still open due to somebody's "after hours" party.

This festival was Bodhi's first personal contact with the community. Was it a success? I don't know anything about suc cess. I only know being with dream.

John Pohlman

◦ "Eventually, year after year, you come to understand that this kind of sitting is not Man's business; it is simply because it has to be done, so it is happening. It's not your sitting, nor anybody's sitting: just what it is, is sitting."

◦ "Sometimes it is just fun not to see the truth. But if you wish to see things really as they are, you cannot carry your understanding about what they are."

Kobun Chino, Sensei

film

◦ This fall Bodhi presented a series of seven Japanese films at Stanford's Tressider Union, on consecutive Friday evenings. The films included classics such as Woman in the Dunes, Ugetsu and Ikiru.

Audience response to the series was very good. About 80 series tickets were sold. Attendance averaged between 300 - 350 people each night. Two films were sold out. A number of people have expressed interest in a second series.

In the beginning, four of us prepared for the series: Tom Walker handled ticket sales, Ellen Warburton coordinated publicity and leaflet distribution, and Rob Weinberg lent his sense of careful practice to the undertaking.

In those initial days, we had what seemed like endless planning meetings and for some of us there were equally tedious film screenings. We had to be sure we had just the right selection of films. I remember one particularly hot, stuffy day: We were screening a rare Ozu film entitled, There was a Father. Made during the late thirties, it was a last surviving print. The film faded and chattered. A loud rushing noise obscured the dialogue and music. The subtitles were difficult to read. First Rob excused himself; soon Star followed. At the film's end I leaned over to Ellen. She was asleep.

The fact that none of us had ever done anything like this before was cause for some bad moments. We worried that no one would come. We worried that too many would come. Jean Martin of Tresseder Union consoled us:

"Everything will turn out fine." Ellen talked about proper attitude and positive thinking.

Finally the series was about to begin. Early that evening we met at Tressider to set up. We put the chairs up one way. Then someone realized we could get more people up front if we faced the chairs in the opposite direction. We turned all the chairs around. Then someone else came in and pointed out that the screen would not be dark enough. We huddled together and then turned the chairs around a third time. Tom and Les sold the tickets. Jim Black saw that tickets were taken and that ushering went smoothly.

At first no one came. We sat in the lounge and wondered aloud how much money we might lose. At about 7:15 a few people trickled in. Then a few more--more came, and then they just kept coming. At 7:30, the ticket line stretched back about 20 feet. We delayed the film a few minutes--more people came and then more. Finally, 20 minutes later, we began.

Jim Black gave the introductory talk that evening. It had a very nice feeling to it and expressed well the sense of Bodhi welcoming people.

A number of people helped to bring these films to each Friday evening--Beth and Ken and Tom and Ellen and Jean Martin and Jim and Kobun and Wendy and Les, and so many more. To each of you who helped--

Thank you.

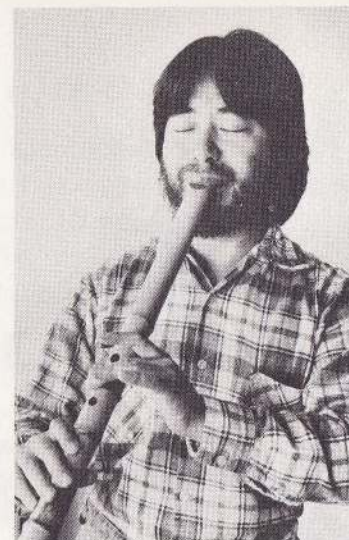
Cary Kornfeld



bodhi festival

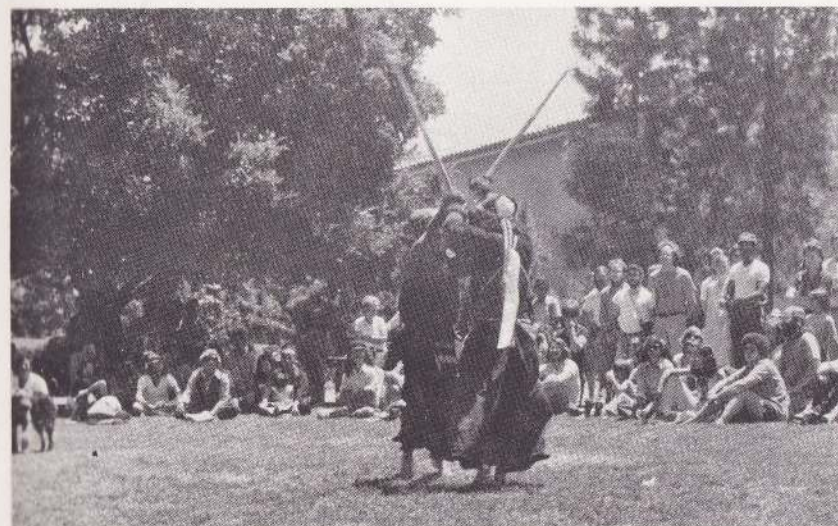
On the weekend of July 22-24, in conjunction with Stanford's Tressider Union, Bodhi presented to the community its first annual Japanese Cultural Festival. Among the oriental arts presented, each by an established master or teacher, were:

- Shakuhachi Concert, by Master Koga
- Shakuhachi and Koto, by Dick Matsueda and Deborah and Linda Barker
- Japanese Carpentry, by Makoto Imai
- Tea Ceremony, by Ito Barker and Gert Davenport
- Ikebana (Flower Arrangement), by Ruth Watanabe
- Sumi-e Ink Painting, by Mr. Sakai and Reumi Cook
- Calligraphy, by Kobun Chino and Archbishop Ishida
- Martial Arts - Kendo, by Jiro Sakano
- Aikido, by Frank Doran
- Judo, by Tamo Kitaura
- Karate, by Kenichi Haramoto
- Koto Concert, by Kazuko Muramoto and her students



Also presented were lectures by: Kobun Chino, Sensei on Zen; Rev. Senyo Sasaki on Buddhism in America; Mr. Tanahashi on Inku; Jack Weller on Zen and Buddhist Art. And there were displays of arts and crafts, of Bonsai, by Ken Sugimoto, of Mizuhiki, by Ito Barker, as well as films and zazen instruction.

Hundreds of people attended the Festival to view and participate in these presentations. Bodhi is grateful to the artists who gave their time and talent to help make this event successful.



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Dharma Joy --

To have friends
 who practice
 and seek
 and realize
 the truth

insignia

• We are looking for a logo that will symbolize Bodhi. Here are some designs suggested by Sangha members. If you favor any of these or have suggestions of your own, please contact our President Tom Walker, or one of the Board members.



Dara Eitreim



Milton Martin

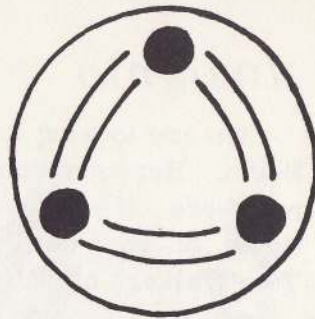


"Three Gates"

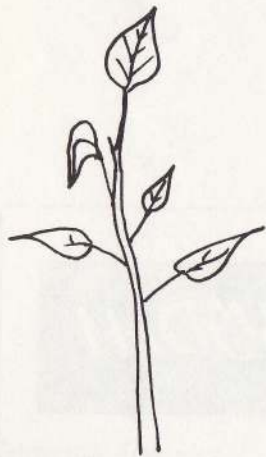
- Material World
- Spiritual World
- World of Institutions

(The last represents hospitals, prisons, military and so forth. People connected with Bodhi are in these places now.)

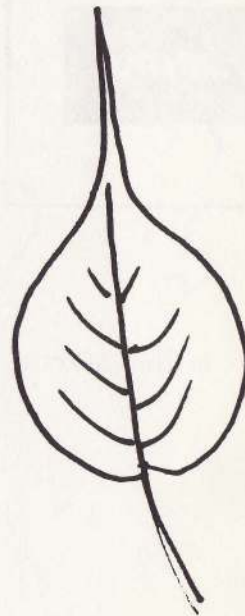
This logo illustrates the stability of our practice and of what the new center is for us. The symbol ● is from the third stage of Tozan's Go-É.



Les Kaye



Carol Star Safer



Sangha --

symphony of
praise for life

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Being...

news from the sanghas

From Spring Mountain Sangha --

We have recently completed a three-day seminar for practicing students. Kobun Chino, Sensei, and 30 people from California, Nevada and Washington attended. There was excellent dialogue participation, lectures by Kobun, much sitting and constructive work accomplished. Many participants also appreciated the beautiful environment of Potter Valley, the cool morning fog and the warm sunny days of Indian Summer.

Spring Mountain is considering leasing 13 acres of its prime land for growing alfalfa and grains. This would be a five-year lease with a local farmer who would plant only crops beneficial to our soil, without the use of chemical herbicides. The income realized from this lease would partially pay for our land taxes. We hope eventually to be in the position of farming the land ourselves, but that requires the personal energy, time and equipment which we do not presently have.

There are openings for new residents on either a short- or long-term basis. Two of the current residents will be leaving in the near future to practice full-time at Zen Center in Los Angeles. Come and practice for a day, a week, a month, or a year.

Weekend sesshins will continue to be held the second weekend of each month. The next two will be January 13-15 and February 10-12, 1978.

There will be a seven-day sesshin in March. Exact dates will be announced in forthcoming Bodhi newsletters.

Spring Mountain Sangha will also have a Practice Period beginning with the January sesshin and ending with the seven-day sesshin in March.

For further information, please contact:

Spring Mountain Sangha
11525 Mid Mountain Road
Potter Valley, CA 95469
1-707-743-1438

Santa Cruz --

The Santa Cruz Sangha has been making some physical improvements to the zendo, this summer finishing construction of the dokusan room and library. In August we reroofed the zendo and for the first time we have a dry zendo (judging by the last rain at least). We have also expanded the physical size of the zendo to accommodate the growing sangha. This was accomplished by removing the kitchen at the back. The newly created space is filled by the deep resonance of the larger mokugyo and bell recently sent to us by Jim Goodhue.

Our Labor Day sesshin here (4 days) got off to a difficult start due to labor crews jackhammering the street right outside our windows. But as the holiday came so did some quiet.

As I write this, we are preparing for Rohatsu Dai-sesshin, which is following "close - on - the - heels" of our oft-postponed sesshin in Boulder Creek (7 days at Camp Krem). Balin, as Ino, asked that we really give our voices a rest, so the no-talking rule was adhered to; we even eliminated chants and services. To all of us the silence seemed to make a qualitative difference.

Steve Bickner

From So Getsu-In --

Our practice here at So Getsu-In consists simply of zazen, chanting and informal discussions, with occasional visits from Kobun, during which we have a sesshin, or not, depending on the time we have and the circumstances. Kobun, Buff Bradley and Haishai san visited us in September, as did Bob and Sandy Watkins from Montana. We have finished construction of a han and an altar.

Dan Gerber

Sitting in Oregon --

This past year, our settling-in process has included forming a steady sitting once a week with six folks from nearby Corvallis, Oregon. We had our first Salem weekend sesshin in July and plan to schedule more sesshins. Mary Kate Spencer, from Menlo Park, visited, and sat with us for our sesshin.

Judy and Dave Robison



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HANA NO MITSU

At the Bodhi gathering which met out-of-doors beneath an almond tree, there was a humming-bird feeder fastened to one of the lower branches. Eventually, when Sensei began to speak, a humming-bird suddenly appeared and approached the feeder, hovering almost motionless before the flower-shaped access to the container. The feeder, which was made of glass, seemed quite empty, so after a few moments the hummingbird darted away and disappeared. But it was back again, in a twinkling, to perch on a twig among the almond leaves. Sensei continued to speak. The hummingbird whirled off the branch and hung suspended in mid-air, moving in the transparent atmosphere - a chip bobbing on an invisible stream - needle-beak pointing like an antenna at the black-clad figure kneeling below.

It did not leave again until Sensei finished his quiet discourse. It had come for nectar. I think it flew away fed.

Milton Martin

THE WEDDING

On-September 25, my daughter, Martha Alice Major, was married to William Genkaku Gloser at the Los Altos zendo, Kobun Chino officiating. Looking back now on that warm, sunny day, I recall the simplicity of the event, the atmosphere of intimacy and calmness, the loving vibrations, and the fact that it was truly a religious occasion. The wedding was planned by the bride and groom and priest with only a few close friends attending. The groom, in his brown robe and yellow rakusu, listened intently throughout the 45-minute ceremony to Kobun, who wore a beautiful purple and gold kesa. The bride, sometimes tearful, looked very lovely to me in her white robe and black rakusu. The two spoke of their commitment to each other and renewed their commitment to the Precepts. The guests also participated at the end of the ceremony, at Kobun's invitation, by speaking of their feelings and thoughts generated by the occasion.

The zendo looked so beautiful and clean. (That morning my friend Koyo from Tokeyo, and I had helped Les clean the zendo--a rather different form of participation for the mother-of-the-bride, I mused to myself as, on all fours, I ran the damp cloth over the floor.) The pine tree plants (Kobun's gift to the bride and groom) at the entrance, the "lucky seven" white carnations and baby eucalyptus floral arrangement on the high altar, and the white satin cloth, tall tapers, incense and white mums on the lower altar--all looked and smelled wonderful.

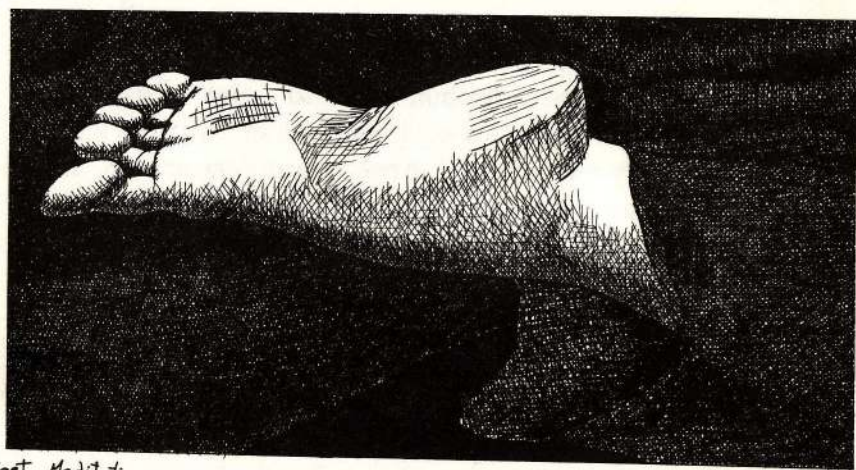
I appreciated being able to see Marty's and Genka-du's faces, from my privileged far-corner seat, as they looked up at Kobun during the ceremony. I was often tearful, as waves of joy and sadness continually swept over me. It was a beautiful wedding: How glad I am that my daughter and her husband had led me to Bodhi.

Marilyn Major

ango

◦ With the beginning of the September Sesshin, the Fall Practice Period, or Ango, began. The following pieces by various Sangha members are thoughts and feelings on this "special" time and practice:

My first experience with ANGO was at Tassajara during the fall, 1970, practice period. Suzuki, Roshi, was abbot of Tassajara; however, at that time it was necessary for him to be in Japan, so he arranged for Tatsugami, Roshi, to lead the training period. Tatsugami, Roshi, had spent ten years as the Ino, or head training Roshi, at Eiheiji monastery. In this position, he was responsible for the practice and daily conduct of the monks. It was his job to insure that proper rules and discipline were established so that the desired monastic environment would be maintained. He was asked by Suzuki, Roshi, to be at Tassajara to polish the rules that were being set up for this new American monastery. He stayed for three practice periods.



Foot Meditating

Sept. 77 Joan Hyme

Life at the monastery during practice period is almost totally governed by the established rules and traditions. Arising, doing zazen, eating, working, bathing, going to bed are all done at the same time by all students. If you deviate from the schedule, it does not go unnoticed by rather gains immediate attention. If you do not appear in the zendo at the proper time, someone comes to find you! Under Tatsugami's direction, rules were tightened and new ceremonies were observed. The 90 minute evening lectures focused on Dogen's rules for the proper conduct of Zen monks.

The rules of the monastery would seem to be restrictive. However, they have been developed over many centuries in an effort to expand our freedom, not limit it. Because everyone is following the rules, there is no need for an individual to be concerned about what should be cooked for lunch, who will do the shopping, who will empty the garbage, who will repair the truck, who will clean the zendo, or who will wake us up. Just to take care of your own job and follow the practice is enough. The rules make it easy to maintain a discipline and in this way we are able to focus our activity, to have deep, unencumbered practice.

Now we are doing ANGO in Los Altos again. If we look around for the set of established rules to guide our practice, we cannot see them. If we expect someone to apply discipline to our activities, he doesn't appear. So we have the freedom to pursue whatever activities we like. Because of this freedom, practice period in Los Altos is much more difficult than at the monastery, even though we can sleep when those at the monastery must get up, we can be warm when they must be cold and wet, we can have fancy food when they have brown rice. But ANGO period is not just to establish a kind of ascetic practice. Handed-down rules and an imposed discipline can act as guides and intensify our practice; however, it is really necessary for us to eventually find our own rules and establish our own discipline in accordance with our own lives. Then we can

live in accordance with the truth as we inherently know it.

Practice period does not start in the fall and end in the winter or spring. As Kobun has told us, it should extend indefinitely. Our own attitude and determination shape practice period for us.

Les Kaye

Ango is here!

I rush in with new-found commitment. Rushing toward I know not what. Surrounded with the illusion of self conquest. Determined to have "unparalleled progress" with:

- | | |
|----------------------|---------------------------|
| a. stronger sittings | e. deeper insights |
| b. longer sittings | f. more study |
| c. deeper sittings | g. greater understanding |
| d. greater insights | and, of course, |
| | h. a marvelous Zen image! |

Ango proceeds gently on . . . illusions fade . . . commitment recedes . . . images blur . . . and finally . . . quietly . . . I am left with . . . me . . . wonderful, simple . . . plain, old me . . . my Ango.

Tom Walker

Ango does not mean much to me. It is an artificial period (beginning and end). It is nothing to look forward to, it is nothing to look away from. One's practice goes on from moment to moment, Ango or not.

Stephen Field

Every autumn at Duveneck's the fallow fields are plowed and harrowed and sown in winter wheat. I like to watch its new green begin to cover the prepared earth, and to think, sometimes, that Ango is like this too.

Angie Boissevain

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Haiku Zendo

746 University Avenue, Los Altos

Zazen: M-Sa 5:30 & 6:20 A.M.; M-F 7:10 & 8:00 P.M.

Lecture by Chino Sensei: Weds. 8:00 P.M.

Zazen Instruction: Weds. 6:30 P.M.

Mary Kate Spencer's House

915 Hermosa Way, Menlo Park (325-5339)

Zazen: M-F, 6:30 A.M. Service on M & F

Potluck breakfast follows Friday sitting.

Edie Norton's House

162 Muir Avenue, Santa Clara (241-7265)

Zazen: Friday mornings, 6:00 A.M.

Monday Morning Group

Menlo Park, Palo Alto, Los Altos (325-5339)

Monday 9:45 A.M. Informal sitting & discussion with Chino Sensei. Held at various people's homes.

Santa Cruz Zendo

113 School St., Santa Cruz (426-0169)

Zazen: M-Sa 5:30 & 6:20 A.M.; M-F 7:10 & 8:10 P.M.

Lecture by Chino Sensei: Tues. 8:00 P.M.

All-day sitting 4th Sunday each month.

Potluck before sitting every third Tues.

Spring Mountain Sangha

11545 Mid-Mountain Rd., Potter Valley, Ca.

Call for information (707-743-1438)

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