Introduction

In 1934 there appeared for the first time in a Western language a work describing the life in and regimen of a Zen Buddhist monastery. This work, the *Training of the Zen Buddhist Monk*, by D.T. Suzuki, was then, and remains so even after its author's death in 1966, the most widely read interpretation of Zen outside Japan. A facsimile edition of the original volume, to which Professor Suzuki added a new Introduction, was published in 1965.¹ An important part of both editions of this work was the illustrations contributed by the Rinzai Zen priest Zenchū Satō, described by Suzuki as "not a professional painter, but being one of those who have gone through all the disciplinary measures pertaining to the Zendō life, he is thoroughly imbued with its spirit, and what he has depicted here is the record of his own experience."²

The present volume, coming nearly four decades after Suzuki's book first appeared, arrives at a time when there is considerably more known about Zen Buddhism by Westerners than in 1934, though very little of the literature available in English has concerned itself with what has always been the practical working heart of Zen: the daily life of the Zen monastery.³ The accent of the present volume, while

1. Daisetz Teitaro Suzuki, *The Training of the Zen Buddhist Monk* (New York: University Books, 1965). The original edition was published in Kyōto by The Eastern Buddhist Society in 1934.

2. *Ibid.*, p. xxviii.

3. One exception to this is an essay by Gary Snyder entitled "Spring Sesshin at Shokoku-ji" in his volume *Earth House Hold* (New York: New Directions Publishing Corporation, 1957), pp. 44-53. As Snyder says in this essay, the term *Unsui* (literally "cloud, water") is from an old Chinese verse, "to drift like clouds and flow like water." Another constructive series of essays may be found in *Secrets of the Lotus: Studies in Buddhist Meditation*, ed. Donald K. Swearer (New York: The Macmillan Co., 1971), pp. 129-211. These pages include an essay by Eshin Nishimura on Zen training; a translation by him of the *Zazen-gi* [On zazen meditation], a T'ang dynasty meditation manual on the rules for contemplation while sitting, as

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it supplements that of Suzuki's, is considerably different. Suzuki's emphasis was more upon the life and training of the monk as told by the author than upon the illustrations by Zenchū Satō;⁴ in this volume, it is just the reverse, the pictures speak largely for themselves.

The illustrations appearing here, however, were done by Giei Satō, more than thirty years after those in the Suzuki volume. Though there is a similarity of motif and scene, the present work contains more than twice the number of illustrations and presents them in the colors of the drawings themselves, not in black and white. Just as important, the illustrations are arranged in a sequence broken only by the brief comments of Eshin Nishimura, who provides suggestive detail without impeding one's appreciation of the drawings themselves. While the present arrangement is inevitably arbitrary to a degree, there is a certain logic to the sequence which becomes apparent as it is studied.

It goes without saying that the present text, both commentary and introduction, makes no pretense of being scholarly in a technical sense. It is designed for a broad readership, though, because of the general unfamiliarity of the subject itself, it is hoped that even those teaching in various fields of Asian culture may find it of interest and value in their work. As with the arrangement of the illustrations, so the selection of themes upon which to comment here is somewhat arbitrary. Even the decision to include an introduction that focused attention upon various themes was not made without weighing the pros and cons. In part, the decision was based upon the fact that Suzuki had subdivided his treatment of

well as six lectures on this text by Mumon Yamada Rōshi; and finally, a chapter on Hakuin Zenji's eighteenth century exposition of the Prajñāpāramitā Hṛdaya Sūtra [The heart of the perfection of wisdom], also translated by Professor Nishimura.

4. Zenchū Satō entered the Myōshinji monastery in 1908, coming from Tōkeiji in Kamakura, the temple in which D. T. Suzuki used to live.

the subject into thematic presentation; though it was felt his categories were sound and helpful, it was clear he did not exhaust the possibilities, any more than does this volume. As he put it: "The Zendō life may be roughly analysed into (1) life of humility, (2) life of labour, (3) life of service, (4) life of prayer and gratitude, and (5) life of meditation. After his initiation to the Brotherhood, the monk is to be trained along these lines."⁵

Despite some overlapping in terms of materials examined, the themes which follow take quite a different tack and emerge primarily, though not exclusively, from what is observable in the drawings by Giei Satō, as interpreted by Professor Nishimura. Fundamental to each theme is a creative tension or rhythm one may find in Zen thought and practice, at their best, between various aspects of life that sometimes appear at odds. While it is easy to oversimplify this tension and to miss genuine incongruities, this is not Zen Buddhism at its best, even though it is not infrequently the guise in which this tradition is presented by Japanese and others alike. It is the premise of both commentary and introduction that these drawings capture in a unique manner the tension, rhythm, and harmony within existence to which Zen Buddhism points.

Between Monastery and Town

The monastic Zen temples of Japan, unlike their Ch'an Buddhist counterparts in China, were for the most part located in or close to urban communities. While more true of Rinzai than Sōtō forms, this phenomenon is characteristic of Zen Buddhism in general and stems to a large degree both from the time this tradition was introduced into Japan (in the early thirteenth century) and from its immediate association with aristocratic and urban-based elements within the society. Without expanding on these important historical

5. Suzuki, p.4.

factors, it is fair to ascribe a great deal of Zen's influence upon Japanese life and culture to these beginnings, though it is an insufficient explanation of its ability to maintain and develop a creative relationship and tension between the monastic institution and society at large, at least among elite elements within that society.

The drawings by Satō are midtwentieth-century impressions by one Rinzai Zen priest of the constant rhythm one can perceive not only between what occurs within and outside the monastery but of the attitudes lay and ordained members of the Zen community have toward this relationship. Most symbolic of all and typical of Buddhism generally is the interdependence represented in the regular act of begging (*takuhatsu*), which Suzuki describes as having "a two-fold moral signification: the one is to teach the beggar humility and the other is to make the donor accumulate the merit of self-denial."⁶ Even though less frequently practiced today than in earlier periods, for economic and other reasons, it remains an important ingredient of monastic life within many Zen communities.⁷ Whether occurring on brief three-hour walks through sections of the town or city or on lengthier tours twice a year, the ultimate purpose extends beyond that of receiving donations and is more profoundly spiritual in intent, namely, to further each person's awareness of the interdependency of all existence, the Buddha-nature of all sentient beings, and the inappropriateness of any attitude but humility in the face of one's continuing attachments. Tied to humility is the gratitude experienced when dependence is seen as mutual, when oneness transcends separation.

Less dramatic but no less part of the interconnection between monastery and the wider community is the fact that most Zen priests are located not in monastic settings but in temples and various walks of life, many combining temple responsibilities with other vocations, that is,

6. *Ibid.*, p. 23.

7. See illustrations 24-27, 81, 85.

teaching or social work. Two of Satō's illustrations, one toward the beginning and the other at the end of the sequence, portray a priest leaving for and returning from his training as a Zen monk.

The tissue connecting monastery and temple is intrinsic not simply for ordained members of the Zen community, but for the devout layman who, in his daily life, sometimes relates to the monk in his home, but, more often, to the priest in the monastery on special occasions.⁸ The reciprocity of giving and receiving, on both sides, occurs in a number of formal and informal ways, ritualized and made regular in and beyond the monastery, yet occurring more profoundly in unexpected acts and words.

Works of piety alone are hardly the only connection between monastery and town. Aside from the sociability which not infrequently brings laymen and monks together, there is the inevitable business of any community, monastic or otherwise, which must be conducted. Some of the illustrations portray either a monk going into town on administrative duties or a person from the town coming to the monastery on matters of business.⁹ The very alternating of responsibilities within the monastery as well, enabling some monks to meditate free of all but routine duties for a time while others work, is suggestive of this same rhythm.¹⁰ Just as important is the fact, as Nishimura's comments indicate, that "most monks return to their home temples to aid in temple maintenance" for nearly three months during the late summer and early fall, while "a few monks remain at the monastery to help with its administrative details."¹¹ A more ephemeral but repeated reminder of the monastery's isolation from, yet closeness to, society is caught by Satō in his image of the swallows who nest for two months in the monastery grounds during

8. See 36, 44, 71, 79, 80, 88.

9. See 42, 45.

10. See 93.

11. See 78.

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early summer, symbols both of a world beyond and of a freedom transcending that of monk and layman alike.¹²

Between Change and Repetition

Central to all forms of Buddhism is the awareness of the inseparability between constant change and repeated patterns. Deriving from its Indian origins, yet modifying much of what it inherited, early Buddhism emphasized with equal strength the radical newness of each moment alongside the connection between all moments, past and future.¹³ Superimposed on this is the sensitive Japanese awareness about the transiency of time, especially experienced in the flow of seasons into each other, coupling expectancy with a sense of the poignant. Found in almost all forms of traditional Japanese culture, particularly those influenced by Zen, it is caught most graphically in the verses of haiku, though its forms are infinite.

Without deliberately singling out this theme, the artist of these drawings provides a host of images which portray both indigenous Japanese and Buddhist attitudes toward time, its continuity yet repeated freshness. The closeness to nature, reinforced by the simplicity of monastic life, is mirrored not only in Zen gardens but even more in a regimen geared to seasonal patterns. The yearly calendar, divided basically in half, is filled with appropriate times based upon the rhythms of nature and upon the needs of men in community.¹⁴ Both halves of the year contain as well two periods, each three months long, enabling concentration upon the inner life to alternate with outward expression. While a neat separation of these

12. See 32, 78.

13. The Japanese Buddhist term for change, *mujō*, is equivalent to the Sanskrit term *anitya*. The Japanese word *gō* connotes, as does the Sanskrit *karma*, interrelationships between past and future, depending on how one exercises one's freedom in the present. This concept is expanded in the idea of causation, or dependent origination (Skt. *pratītya-samutpāda*, Jap. *engi*).

14. See 2, 72.

would be false to the nature of Zen, such different opportunities help to provide complementary approaches to each day, and to the year as a whole. Together they form that rhythmic harmony which is the spirit of Zen life.

No less than a third of Satō's illustrations reflect the cadences of time marked in one fashion or another in the life of Zen monks. From the delineation of dawn (and dusk) upon the palm of a monk's hand and from the successive periods of work, meditation, and refreshment, there is a ritualization of time which combines discipline with spontaneity in organic balance. Much has been written about the importance of work in monastic communities throughout the world. As Suzuki reminded us, "A day of no work is a day of no eating" is the literal rendering of the first rule of the monastery life.¹⁵ Behind this counsel stand not only the physical needs of the community but the dual realization that men need to establish varied patterns of activity and that each activity has as profound a spiritual implication as the next.¹⁶ In short, to weigh zazen more heavily than routine chores is to misunderstand zazen itself.

It is appropriate therefore that a monk-artist would devote as much attention to mundane activities as we find here. The daily rules of the monastery focus especially upon these,¹⁷ since the fabric of social life and the self-discipline of each member are equally at stake. What strikes one especially in these sketches is the alternating rhythm between invariable patterns on the one hand and welcome relief from these on the other. "For everything there is a season" comes alive in graphic ways whether one is viewing monks rising and washing at the start of each day, or involved in preparing, cooking, and eating meals, or in the upkeep of buildings and grounds.¹⁸

15. Suzuki, p. 33.

16. The monastic communities of medieval Christendom had their equivalent in the saying *laborare est orare*.

17. See 12 and Appendix.

18. See 13, 18, 19, 23, 29, 30, 38, 44, 76, 86.

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Of central importance is the stress given to bathing and cleansing of self. Related to the upkeep of the monastery as a whole and as fundamental to life as the offering and receiving of food is the purifying of body and spirit, ritualized in various forms, its import symbolized by the rite of silence observed in the act of bathing.¹⁹ Fundamental to Japanese culture, but also consistent with traditional Buddhist views about the impurities of karma, the bath becomes peculiarly sacred within the monastic context in which the awareness of both attachment and freedom, impurity and purity, is heightened.

For both pragmatic and symbolic reasons, the days and seasons are observed in a multitude of ways: the shaving of heads every fifth day, on the days of housecleaning (*shikunichi*): the bimonthly days of rest (*ō-shikunichi*) the preparation for sesshin; the week-long sesshin themselves every sixth month; the serving of rice cakes halfway through the rainy season; the changing of robes from flax to cotton and back again twice a year; the collecting of radishes at the end of October and then pickling them for use throughout the year; the celebrations which mark the end of each three-month training period, or the coming of the winter solstice, or of the new year itself.²⁰ All these are occasions that both conjoin the various moments of time and provide breaks within them. Each, however trivial in itself, is "an opportunity to attain enlightenment."²¹ As with the drinking of tea, it is both ceremonial and the essence of naturalness.²² It relates to each day, yet connects all time.

Between Seriousness and Humor

The contrast between the seriousness, sometimes severity, one encounters within Zen Buddhism and the no less present humor, even hilarity,

19. See 33.

20. See 21, 31, 32, 38, 46, 72, 82, 88-91.

21. See 62.

22. See 47, 48.

is frequently misunderstood and seen as opposed. This is not to suggest that one pole or the other cannot dominate in any person or community, but only to stress that part of Zen's genius is to perceive their interrelationship. In this, both Ch'an and Zen are in continuity with much of early Buddhism, especially as portrayed in the life and teaching of Gautama, though unique Chinese and Japanese elements are incorporated by this school, making it distinct from all other forms of the Buddha Sāsana. Nowhere else in Buddhist tradition are solemnity and slapstick so juxtaposed as in the dialogs and behavior of patriarchs and masters, of those tracing their lineage through Bodhidharma (Daruma). Any communal heritage which can seriously refer to its great figures as "bundles of rags" and can advocate "killing the Buddha" not only leaves itself open to misunderstanding but intentionally forces its members to press beyond the obvious and reject all alternatives to genuine awakening.²³

The Satō illustrations provide marvelous insight into this phenomenon. Indeed, the very artistic style employed, almost that of the cartoon, is peculiarly appropriate to the style of Zen life and practice. One thinks immediately of the omnipresent portraits of Bodhidharma whose stern-comic visage graces all Zen temples and who remains the prototype of this tension. In the West the appeal of Zen-shū has commonly been its ability to laugh at man's tendencies toward self-importance, though rarely its relentless severity. The latter is often ignored or seen as more Japanese than fundamentally Buddhist, to the great confusion of some interpreters. It would be more true to insist that authentic humor,

23. The following passage from the Rinzaïroku is well known. "When you meet the Buddha, kill the Buddha! When you meet your ancestor, kill your ancestor! When you meet a disciple of Buddha, kill the disciple! When you meet your father and mother, kill your father and mother! When you meet your kin, kill your kin! Only thus will you attain deliverance. Only thus will you escape the trammels of material things and become free." (The Rinzaïroku are the sayings of Rinzaï Gigen [Lin-chi I-hsüan, d. 867], one of the greatest Ch'an masters of the Tang dynasty. D.T. Suzuki said that they are "considered by some the supreme specimen of Zen literature.")

like joy and vitality, springs from experiences of suffering, frustrations, and death. Satō's record of the training of an unsui would be superficial at best if it accented the fruits of enlightenment without accenting even more the uncommonness of this experience and the psychic pain which necessarily precedes it.

From beginning to end this diary recounts the difficulty and agony of the journey. While the rejection that each supplicant desirous of admission to the monastery must endure is somewhat stylized and expected,²⁴ it is like nothing that he has encountered before and is but a foretaste of the more profound rejection he will meet along the way. The very ranking of monks according to one's time of entry reduces prior experience or achievements to nothing in comparison with what is now demanded. The regular shaving of heads further attests to the realization that "experience received precedes knowledge in the monastery."²⁵ If there is any central core to the diary, it lies in a series of depictions, halfway through the collection, of monks preparing for and enduring sesshin, with its accompanying kōans, sanzen, self-examination, and rebukes, at the heart of which are seven strenuous days of sitting meditation (za zen).²⁶

The amount of attention devoted by Suzuki and others to the importance of kōans, in Rinzai tradition especially, makes it unnecessary to elaborate here. The uniqueness of these drawings, however, is that they provide insight into the fuller context within which kōans, sanzen, and za zen have their place. The seriousness and the humor of man's attempts to resolve the inexplicable, the false starts and the frustrations generated in his efforts, and the fearsome yet tender encouragement given by his fellow monks are captured in the picture entitled *Busshin-gyō* or *Great Compassion*.²⁷ Again stylized

24. See 4-6.

25. See 31.

26. See 52-65.

27. See 58.

and cast in comic garb, the ritual of being forced to confront what each would rather avoid, namely, his own "great death," emerges as the pathway or gate toward overcoming separateness. The training week is shaped, as is the entire training of the Zen Buddhist monk, by the recognition that no freedom that refuses to experience such a death can be enduring.²⁸ The apparent brutality and sternness accompanying this insistence are based upon an intent which is both seasoned and compassionate, personified above all in a Rōshi who is implacable and gentle at the same time.

In abrupt contrast to this severity is a humaneness found throughout the monastic life. The celebration that concludes the training term; after days of hard labor the days of rest that punctuate the entire year; the recreation and the special meals; the relishing of noodles; the entertaining of adherents within the monastery itself and the being entertained by them at their homes; and, par excellence, the gay abandon of the party on winter solstice night — all reveal a dimension of Zen monastic existence that can only be experienced, and that not only relieves but complements the rigor portrayed elsewhere.²⁹ The most graphic scene combining both levity and the sacred is that of the monk returning from a night of saké drinking and stepping unawares upon the head of his meditating Rōshi. It may not be far-fetched to say that only Zen Buddhists could have imagined and treasured such a scene.³⁰

Between Sounds and Silence

Typically, the monastic community has respected the eloquence

28. The most important training week is Rōhatsu, which commemorates Gautama's experience of bodhi, or enlightenment. Traditionally, it is believed that this occurred on December 8, so that the Rōhatsu sesshin is held during the period December 1 through 8. In a very real sense, Buddhism asserts that there is no awakening without the dispelling of attachment, ignorance, and the experience of a separate self — hence the importance of the "great death."

29. See 36, 68, 69, 71, 74, 77, 78, 82, 88–91.

30. See 96. For a perceptive treatment of the role of humor in Zen Buddhism see M. Conrad Hyers, *The Smile of the Dragon: Zen and the Comic Spirit* (London: Rider & Co., 1973).

of silence. More than most, the Zen tradition has insisted that wisdom comes only when men are reduced to silence, that without the capacity for stillness we remain deaf to most sounds. While no kōan has one meaning alone, two well known kōans symbolize Zen's inexpressibility — the sound of one hand clapping; and the plight of a man, hanging from a branch by his teeth, being asked why Bodhidharma came from the West.³¹ With good reason Zen-shū cites the continuity of this "wordless Dharma" with the frequent practice of the Buddha, who, when asked questions not conducive to enlightenment, employed the method of silence. Zen's philosophic lineage can be traced in part to the Śūnyatā (kū) doctrine of early Mahāyāna, wherein all things, all doctrines are śūnya, empty or relative, a condition to be experienced most profoundly in silence but ultimately beyond it. Its indebtedness at this point to the Taoism of Lao Tzu and Chuang Tzu is also apparent, as many have noted.

As in Buddhist schools generally, the cultivation of silence in Rinzai and Sōtō, however different their emphases, is not for its own sake alone. In Rinzai, especially, there is symbolic tension between the seemingly verbal kōan and the seemingly soundless zazen, though in actuality there is equal stress upon each as a way of going beyond both. Whether in the alternating of chanting and quietness which occurs in services or in "meditation in movement" or in the rule of silence observed at meals and in bathing, there is the recognition that stillness and motion are compatible ingredients of each other. Even in the discourse (teishō) given by the Rōshi on important occasions, the real eloquence comes not through words but through the correspondence between what he says and his life, demonstrated no less by what he refrains from saying or from doing.³²

While the distinguishability and fusion of sounds and silence are

31. See 22, 29.

32. See 49, 51, 61.

more apparent in monasteries set apart from urban areas, such as the head Sōtō temple of Eihei-ji³³ in Fukui Prefecture, they are part of the monastic setting wherever located. Even in cities the size of Kyōto the observance of silence within certain times and places by members of the community lends to monastic life a tone and flavor which are unmistakable. The blend of sounds and quietness are as basic as the flow of seasons into each other. Liturgical sounds and meditation in quietness (*shijō*) produce a rhythm and balance which affect other contexts, generating deeper sensitivity both to discordancies and to harmony within the whole of life. From the ringing of a bell that rouses monks from sleep, to the sound of a gong summoning them to morning service, to the chanting and stillness with which they begin each day, there is a pattern set which helps to cultivate the ability to listen and to explore depths beyond sound.³⁴ The awakening to a consciousness beyond self is dependent upon developing forms of unconsciousness which paradoxically accent what one hears and afford glimpses of the Buddha-nature throughout life.

The simple and often unheard sounds of flowing water, of bird calls in the distance, or of wind through the trees are etched as vividly against the quietness as those produced by the ringing of a bell, the pounding of a drum, or the voice of the Rōshi.³⁵ While having as natural an appeal to cacophonous modern Japan as to the West, and while easy to sentimentalize, there are more profound implications at stake, of which these simpler or ritualized sounds are but a clue. Far from inviting an escape from the complexities of modern society, they strike a chord in man's need to discover new modes of reconciling antagonistic elements without silencing fresh attempts at expression. The hearing of new sounds and doctrines, the clear recognition of their

33. Founded by Dōgen Zenji in A.D. 1243.

34. See 13-16.

35. See 60.

relativity, and the encouragement to proceed beyond them is what quietness in the midst of confusion occasions. Satō's depiction of satori awareness toward the end of his sequence of drawings cannot be understood apart from his realistic images of man's battle with confusing sounds around him and within himself.³⁶ If Zen Buddhists do not succeed any better at this than do other men, they help to preserve both the necessity of the task and the possibility of the goal.

The Gateless Gate

The most characteristic tension or rhythm within Zen Buddhism may be its honoring of tradition on the one hand, and its insistence that tradition be transcended on the other. The prominence of gates leading to temples is of symbolic importance the world over, suggesting the passageway between secular and sacred. While Zen is no different from any other religion in this respect, it maintains a stark ambivalence toward not just the secular but the sacred as well. One would be blind to miss the ways in which its heritage is revered, but even more crucial is its caution against equating these with reality. The finger which points to the moon is not the moon. So too, the gate through which one enters into the temple or monastery is also the gate by which one returns to the world outside. The tradition itself is the Gateless Gate (*Mumonkan*) which prepares men to go beyond where tradition can lead them. "There is no definite gate to enter the great Way (*daidō mumon*)."³⁷

The immense insight into human nature which this implies jibes fully with the approach of the Buddha himself, who had experienced both continuity with tradition and the need to take uncharted paths. Wandering as a lonely rhinoceros, the homeless mendicant became an early paradigm within Buddhism, though always in tandem with the communal

36. See 92.

37. See 3.

Sangha. The injunction by Gautama for each follower to be "a lamp unto himself" is taken as seriously by Zen Buddhists as by any of his disciples. The precarious balance between reverencing the Three Treasures (Buddha, Dharma, Sangha) and seeking enlightenment in solitude is the Gateless Gate in question.³⁸

Satō's recollections of the training of an unsui are replete with illustrations of how Zen honors not only its own tradition but that of historic Buddhism. Images of the Buddha, of Bodhisattvas (especially Mañjuśrī or Monju), and of the patriarchs are revered with gratitude and remain as models of those who vowed to renounce everything save rescuing all sentient being.³⁹ Zen teaching is conveyed more through dialogs of the Masters than through any other device. The Rōshi is symbol, par excellence, of the way by which "transmission of the lamp" occurs, handed down through centuries, entrusted to those whose enlightenment frees them from dependence "on words or letters."⁴⁰ Rituals, ceremonies, and observances are no less a part of Zen heritage than of Buddhism at large.⁴¹ The Satō drawings appropriately call attention to the respect paid to temples, monasteries, scriptures, and festivals which keep alive the tradition.⁴² In many ways, particularly in the Bon Festival during August, there is a confluence also of historic Buddhism with

38. The symbol of the rhinoceros overlaps with part of the symbol of the unsui, though they are not identical images. The comparison with a rhinoceros occurs in the Khaggavisānasutta 3, 28, in *Sutta-Nipāta*, tr. V. Fausboll (Oxford: Clarendon Press, 1881), p. 9: "Having torn the ties, having broken the net as a fish in the water, being like a fire not returning to the burnt places, let one wander alone like a rhinoceros." In this sentence the Buddha advocates the homeless existence for those seeking nirvāṇa, the abandonment of all worldly claims, the freedom from attachment even in the midst of normal society.

Concerning the gateless gate, in the words of Hui-neng (A.D. 638-713): "He who does not seek the real Buddha in himself but seeks Him outside, is surely a man of great delusion." See Wing-tsit Chan, tr., *The Platform Sutra* (New York: St. John's University Press, 1963), p. 147.

39. See 8, 15-17.

40. See 10, 83. The latter commentary contains the full quatrain of Bodhidharma's, from which these quoted phrases are taken.

41. See 35.

42. See 34, 40, 70, 83, 84, 87, 89-91, 95.

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indigenous practice and belief in Japan,⁴³ providing a richness and texture to the religious life without which Zen might seem abstract to the common man.

This honoring of gates, leading men beyond where they are, is combined with a ruthless rejection of all gates as final. Both are at the core of the monastic experience, preparing persons primarily not for a life of separation from the rest of existence but for total yet emancipated involvement with it. The symbols of separation (begging bowl, monk's robes, head-shaving razor) point toward a separation not from other men but from one's own attachments and ignorance. The essence of each *teishō* given by the *Rōshi* is to cultivate the strenuous methods of the patriarchs not for their own sake but to experience the same freedom which these figures embodied.⁴⁴ The great death, without which no awakening occurs, is of everything but awareness of one's nonseparate ego. It enables one to be, in fact, an *unsui*, or Zen trainee, who wanders from the monastery to seek the way, like clouds and water, in search of truth.⁴⁵

Bardwell L. Smith

43. See 79-80.

44. See 49.

45. See also Koji Sato, *The Zen Life*, photographs by Sosei Kuzunishi, translated by Ryojun Victoria (New York, Tokyo, Kyōto: Weatherhill/Tankosha, 1972).

Unsui

A Diary of Zen Monastic Life