

# ZEN NOTES



## SOKEI-AN SAYS

**DHYANA-RAJA-YOGA-SAMADHI** The reader of the sutras always comes to this word, which is very important in the Zen School. *Dhyana* means Zen. *Raja* means king. *Yoga* means unity. *Samadhi* means complete unity, to possess all at once. In meditation the meditator makes complete unity with all-Dharma, the world of the highest law.

There are many types of samadhi. In the Avatamsaka many names of samadhi are given. When you do something in concentration, forgetting self-consciousness, it is samadhi.

Samadhi is explained in several different ways. There is one way that is very handy. It gives you a clear idea of samadhi. A horseman enters samadhi when he forgets himself upon the horse and forgets the horse beneath him. Upon the horse there is no man and beneath the man there is no horse. The mind of the horse is the mind of the man. The mind of the man is the mind of the horse. In yoga-samadhi the horseman attains this knack.

I don't know how Hindus explain yoga, but from the Buddhist standpoint, it is complete unity, each with the other. Yoga embraces many different meanings. When a lion-dancer dances like a lion and his mind becomes a lion in a human body he realizes the lion's complete mind. This is the famous so-called "Lion's Samadhi." In koan study when you become the sailing boat, you are in the samadhi of the sailing boat. But when you say "sailing boat" and think it is outside you, you are not in samadhi with the sailing boat yet. The boat is you. It is the same with the mountain and the pillbox. When you say "pillbox" as an object you are not that pillbox yet.

A magician came to Japan when I was a boy. Using a cloth, moving it with his hand, he created the vision of a running white horse. We all saw the white cloth, but no one could deny there was a white horse there. Then he began to move his hands and feet, and he became a horse; mind and body were those of a horse. Everyone forgot the real phenomena, so there was a horse. They do this in yoga-samadhi.

A Hindu magician also came to Tokyo and performed the act of creating fire. I didn't see it, but I was told he stood on the stage with nothing in his hand and created fire. Of course there was no fire, but by his movements he created the illusion of fire.

(Please turn to last page)

**CONFESSION** According to the old Buddhist custom, each month on the evening of the full moon the monks would come and stand in assembly for the Monks' Confession. At the end the Buddha would give them his opinion. Laymen would stand behind to listen to the monks and to the Buddha's teachings. So the full moon, the fifteenth, was the end of the month and also the beginning of the month for the Buddhist.

In Japan, apprentices studying under masters would go back home to their parents on the morning of the fifteenth, and return to their masters that evening. The real reason was that they would go to the temple to participate in the Confession.

Our confession is sanzen. In sanzen we confess our convictions about law, Dharma, because this law is the knowledge with which we judge our daily behavior. We don't confess the result of the law. We make confession of our knowledge of the law. We attain this law and according to this law we judge our own conduct, our own behavior. We are our own teachers, so each of us studies this law.

Then we come to our Zen Master. We compare our knowledge with the knowledge of the Zen Master, who possesses that knowledge from generations.

The law is simple. It is also very complicated. The deeps of the law of Buddhism should be kept in our own mind. As with the answers to koans, we cannot talk about it, because it may cause others misunderstanding.

So our sanzen is confession. When other sects confess, their confessions are of sin. Our confessions are of our knowledge of the law. So our confessions are of the causal state of law. Their confessions are of sins to be punished by law.

When you know the law, when you know the deeps of the law, you can see the deeps of others' minds and conduct. All power belongs to our own mirror of mind.

When I was young I heard many questions about my teacher's daily life. I accused him for his daily conduct; I talked about his eating meat and going to the theatre. Today I laugh at such questions of a teacher's conduct.

I began this religious faith very young, by concentrating upon one thing. When I came to this country I saw that the American gentleman makes an effort like this toward his wife. This is his religion. He works all day long for his wife. Before he comes home he polishes his shoes, washes his hands and face, combs his hair, brushes the dust off his clothes, and comes home to his wife on the porch. I saw this and felt very queer. It is our attitude to the church! The Oriental gentleman goes home first, then he goes to the bath and so forth. But here the American gentleman comes to his wife as we salute our priest. He enters the dining room only after he has fixed up; those in uniform put on their best clothes. Those in religion also. Oriental people take off their clothes to come to the dining room.

I observed that the American gentleman comes to his wife with a religious attitude, and that the wife is the priest. In the wife's heart is a shrine and the goddess of love is dwelling in the shrine, and this gentleman concentrates all his energy to this goddess. The wife is the priest for love and the house is the shrine; the daily life is religious practice.

Of course if the wife goes away the husband cannot concentrate any more. Or if she is scattered in her interest he goes home, eats there, but the god is not there. He cannot concentrate any more. He has lost his ultimate. His life means nothing.

When we observe life in such a way we can understand human nature. I observed this when I came to this country. I certainly felt I had come to a different country!

I studied how this worship of love that is in the woman's heart began in ancient days. Of course the worship of Isis and Mary has been distorted. We have lost it. When we study Christianity, the "love" of Christianity is different from this type of love; it is more abstract. But without this goddess in the heart of a woman the Western gentleman cannot make a home. His life should be concentrated in his own heart; then his home would be beautiful. And his wife should understand that the love that enshrines in his heart is sacred.

I did not begin my concentration on one thing in such a way. I don't like anything that has a changeable nature. I wish to love

that which is eternal. I loved the sky more than a woman's heart.

Then I changed my attitude. I could not carry the sky always in my mind, so I found some problem to study. I tried to find something in my own body to worship. Once it was eyes. I changed it to many different things. I came out of eyes and went to ears. From ears I went to the sutras; from the sutras to the English dictionary. I concentrated on many different things as the American gentleman concentrates on his wife's heart.

In conclusion, I love my meditation. I do not concentrate myself in my heart, I concentrate myself in my abdomen. All concentration comes from the abdomen! All eyes, all ears, brain, heart, feet concentrate here. I have very little time to practice this for I am busy, but I love this meditation as I love my own life. Mind moves, changes. It is the alaya-consciousness here in the abdomen. Of course we don't meditate physically in this abdomen; but we don't concentrate in the head. When you practice this concentration you realize detachment. This is always with me. When you concentrate this way you naturally understand Dhyana-samadhi, Zen meditation.

When you concentrate this way you won't have to jump when you hear the backfire of an automobile. You can walk the street straight. I work hard, prepare everything so I can have this short hour of meditation. For this pleasure I wait. This is my relief.

*From the notes of Edna Kenton, Jan., 1938, Reconstructed by ENEN*

Continued from first page So this yoga-samadhi can be adapted to the art of actors, musicians, painters, sculptors. But it is very difficult to get into samadhi. We learn how to get into samadhi by meditation.

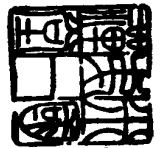
There was a famous artist, Taigado, who was a naturalist. He sketched the outside. He was always in samadhi from morning to evening. When he was traveling on horseback he kept his pencil in his hand and drew. Never scratching out a line, his pencil always moved and he left that twisted line, accepting everything naturally. In his painting he learned to enter samadhi. He would mix ink and water and, making dashes, create beautiful woods and water. This type of art is very different from Western art, but no one can deny that in those dots and lines there are woods and water. I was crazy about Taigado when I was young, and said I would be like him.

But these samadhis are not raja-yoga-samadhi. Buddha's samadhi embraces all the universe. He is not inside the world, he is not outside the world, he is the world--he possesses the Tridhatu at once. Kamadhatu is the world of activity. *Kama* means "do"; it is active. It is the world of desire, but this can all be reduced to "do." Rupadhatu can be reduced to "be." For arupadhatu I fail to find English words. There is no word in Chinese or English but "non-being." It is neither "do" nor "be." It is not negative either. It is arupadhatu. In samadhi Buddha possesses these three worlds at this moment and this is called raja-yoga in the Zen School. I have heard many queer explanations about this raja-yoga in many sects, but when once one has experienced this, to explain it is not so hard. But to get the best of it, do not call it by any name. It is the first state, "non-being." The second state is "to be." The third state is "to do." This is dhyana-raja-yoga-samadhi. Dhyana-raja-yoga-samadhi is Buddhism.

Published monthly by  
**THE FIRST ZEN INSTITUTE OF AMERICA, INC.**  
156 Waverly Place, New York 14, New York

Non-Profit Org.  
U.S. Postage  
PAID  
New York, N.Y.  
Permit No. 528

*zen notes*  
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Vol. VIII, No. 4, Apr., 1961  
Mary Farkas, Editor  
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Founded in 1930 by  
Sokei-an Sasaki



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