Dharma Mirror

manual
of
practice
forms

The Kwan Um School of Zen

www.kwanumzen.org

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DEDICATION & ACKNOWLEDGEMENTS

This edition of Dharma Mirror is dedicated to
Zen Master Seung Sahn, Founder of the Kwan Um School of Zen

As the international Kwan Um School of Zen was being formed, Zen Master Seung Sahn wisely helped us to develop this manual. It was his wish that his students around the world would be able to practice harmoniously together, and to that end he oversaw the creation of this *Dharma Mirror* as a standard reference for practice forms and Zen center organization. We express our deepest appreciation for Zen Master Seung Sahn's tireless efforts to introduce Zen teachings to the West and his adaptation of Korean Buddhist forms to suit the needs of Western students.

We also express our appreciation for the work of Zen Master Dae Kwang in revising the original edition of *Dharma Mirror* and in preparing this version. We also acknowledge with gratitude the years of work on the part of Merrie Fraser JDPSN in compiling and editing the original version. Thanks are also due to the many teachers in our school who have contributed to this work over the years. Finally, we owe a debt of gratitude to JW Harrington, whose dedication was at the heart of this project.

FOUR GREAT VOWS

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.

Korean

Jung saeng mu byon so won do.
Bonnae mu jin so won dan.
Bomun mu ryang so wan hak.
Bul to mu sang so won song.

SYMBOL KEY

The following is a list of special symbols found throughout the *Dharma Mirror*. They are embedded in the chants to give guidance on moktak, bell, chugpi 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.

Moktak roll (slow to quick, loud to soft)

Reverse moktak roll
(quick to slow, soft to loud)

Moktak hit

Moktak hit with an "echo" (an extra bounce)

Moktak double hit

Moktak quick hit
(usually paired and matching the chant)

Bell roll (slow to quick, loud to soft)

Bell Reverse roll (quick to slow, soft to loud)

Bell hit

Bell double hit

Hand-bell hit (short ring)

Wood hit (on floor or bell stand)

Wood double hit

Chugpi hit

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INTRODUCTION TO MEDITATION

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 are discussed below.

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 the breath in the lower belly. It should be relaxed, natural and quiet—the breath should breathe you.

Technique 1: counting the breaths

This practice, often recommended for beginners, brings attention to each breath and helps to still and focus the mind. The count may be done on either the inhalation or exhalation. The count is done either up to three or up to ten and then repeated for the duration of the sitting period. If the count is lost, then the practitioner returns to one.

Technique 2: keeping a question

Having a great question is fundamental to Zen practice. The questions most often used are "What am I?" or "What is this?" (in Korean "Shi Shim Ma?"). Let go of all thinking, opinions and desires and continually return to the questioning. This practice is usually co-ordinated with the breath. The question may be asked during the inhalation, followed by a prolonged "Don't Know" on the exhalation; or the question may be asked on the exhalation. Both techniques promote a return to the before-thinking mind.

Technique 3: mantra practice

Using a mantra to calm the mind and strengthen the center is another technique used by Zen practitioners. 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 should be.

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 recommended for beginners are the two listed below.

1) 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 'doooooonnnn't knnnnooooooow' 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.

2) 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.

More advanced students often use the entire Great Dharani as a mantra, reciting it sub-vocally as fast as possible over and over again.

Technique 4: chanting

Although the individual chants—especially the Great Dharani—may be done alone as mantras, chanting done in a group is also meditation practice. The key to chanting correctly is to chant with 100 percent focus and energy: just loud enough to hear your own voice, and 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 truly be together-action–all minds becoming one.

Kido chanting is an especially strong form of chanting meditation.

Technique 5: prostrations

Prostrations are a very powerful technique for seeing and working through the karma of a difficult 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. A common practice, especially popular in Korea, 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.

This is a demanding schedule. Practitioners often commit to to 300 or 500 bows a day.

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 technique for beginners, but is an out-growth of experience with the previous meditation techniques.

SITTING, STANDING AND WALKING MEDITATION

As our School comes from an Asian tradition, the basic meditation posture is to sit on a mat and cushion on the floor. For Westerners who are used to sitting in chairs, this can often cause discomfort. Thus, our School allows for many types of variations and "relief valves" to help students cope.

SITTING MEDITATION

Form

1. Place one or more cushions on a mat and sit in a cross-legged position. You may use any of the forms listed here (see photos):
   a. Full lotus
   b. Half lotus
   c. Burmese posture
   d. Burmese posture, variation
   e. Using a chair. When sitting on a chair, your feet should not extend past the front edge of the row of mats in the row in which you are seated. You may fold your mat and place it under your chair. You may use the mat for a footrest. For meditation purposes, it is best that you do not lean against the back of the chair, but sit toward the front of the seat, keeping your back erect. Your thighs should be parallel to the floor, with shins perpendicular.
   f. Straddling cushions. Stack several cushions on top of one another, straddling them as if riding a horse.
   g. Using a meditation bench. Meditation benches have a slanted seat with two legs. First kneel on your mat, then position the bench over your calves behind you, and sit.
2. Keeping your spine straight and shoulders back and loose, tip your head forward very slightly, looking down at the floor at a 45-degree angle.

a. Full lotus

b. Half lotus

c. Burmese posture

d. Burmese posture, variation

e. Using a chair

f. Straddling cushions

g. Meditation bench

3. Your eyes should be half open, looking at the floor in front of you.
4. Place your hands in your lap in the maha mudra (see *Hands Forms* on the next page for full description).

Special considerations

- Once in a particular sitting position, you should stay that way until you feel the need to change positions. During a sitting period, if physical pain or drowsiness becomes a distraction, you may stand for relief. First, do a sitting bow, then quietly stand up, remaining in standing meditation (see below) until the discomfort passes. When you are ready, do a standing bow and quietly sit down. Additionally, you may use the standing meditation posture as a transition between different sitting positions. For example, if you experience a lot of pain sitting cross-legged and need to change position, do a sitting bow, stand up quietly, bow, and then sit down in a kneeling position.
- If using beads, use them quietly so as not to distract other students (see *Meditation Beads* on page 1.9).
- During daily practice and Kyol Che, we sit facing the wall, away from the center of the room. During Yong Maeng Jong Jin, and optionally during long sittings, we sit facing the center of the room.
- Always walk behind those seated in meditation.

STANDING MEDITATION

Form

1. Stand still behind your mat in an erect posture, feet fairly close together, with the chin tucked in very slightly. Your eyes should look down at the floor at about a 45 degree angle.
2. If you are not using beads, hold your hands in hapchang. When using beads, fold your hands at your waist.
3. If the room is particularly crowded, you may stand on your mat rather than behind your mat.

WALKING MEDITATION

Form

1. At the end of a sitting period, the head dharma teacher hits the chugpi one time as a signal for everyone to stand up. Staying in the order everyone is seated in, a line is formed behind the Guiding Teacher or, if none is present, behind the head dharma teacher. Fold your hands at the solar plexus with your fingers interlaced and forearms parallel to the floor.

2. The Guiding Teacher or head dharma teacher leads the group around the room in walking meditation. The beginning and end of walking meditation is done in a counterclockwise direction, although other patterns can be used during the period.
3. The person carrying the chugpi keeps track of the time; usually walking is for ten minutes.
4. If you need to leave the dharma room, continue walking until you reach the door. Since walking meditation is part of the meditation, it should not be used as a break (to leave the dharma room to relax, for example) but reserved for necessary purposes such as going to the bathroom or getting a drink of water. People should remove their kasas before using the bathroom, and they may also remove their robes.
5. When returning to the dharma room after leaving, enter the dharma room and immediately do a standing bow to the Buddha. Wait by the door until your place in line comes around, do a standing half bow, and then enter the line of walkers. Always keep your same position relative to the other people in line. If walking meditation is almost over when you return (the last circuit after the chugpi is hit), wait until everyone stops behind their mats and then quickly walk behind them to your mat.
6. When the ten minutes are almost up, the person carrying the chugpi hits it once at a point where the leader is well past their seat. This is the signal for everyone to stop at their seat when they come to it. Stand behind your seat, facing the center. The last person to get to reach their seat will be person leading the walking meditation.
7. The chugpi is then hit once, and everyone sits down. No bow is necessary.
8. If you have not returned to the dharma room after the sitting has resumed, sit on the provided mat outside the dharma room until the end of meditation, or until the next walking period (at which time you can reenter.)

HANDS FORMS

HAPCHANG

Form

1. The palms of both hands are held together, with fingers and thumbs touching. There should be no gaps between the fingers.
2. The hands should be held about mid-chest in an almost vertical position—only slightly pointing outward. The tips of the fingers should be approximately two inches below the chin.

When it is used

- While standing during meditation or chanting.
- As a greeting: Traditionally in Asia, the hapchang with a slight bow of the head is used while greeting people and when saying goodbye.
- To request a hit with the stick during formal meditation: Put your hands in hapchang just as

the person carrying the stick approaches your mat.

- To say "no" during a formal meal: When offered food that you don't want, decline it by putting your hands in hapchang.
- The person collecting the water at the end of a formal meal stands in hapchang while the participants add their water to the offering bowl.

MAHA MUDRA

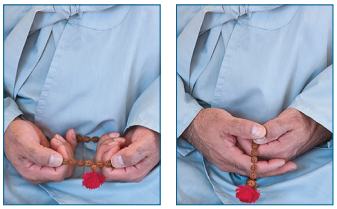
Form

1. Lay your left hand in your right hand, palms up, and align the second joint of the index fingers. Gently touch the tips of the thumbs together. The index fingers and the thumbs should form a complete oval.
2. The center of the oval should be positioned approximately two inches below the navel. Traditionally, this area is called the danjeon.
3. You should try to maintain the oval shape and not let it sag. Also, don't push the thumbs together too hard, which creates a peak. Don't interlace your fingers or allow gaps between them.

When it is used

- During formal meditation periods
- At the beginning and end of formal meals, or if you finish one part of the meal before the other people
- During sitting chants

MEDITATION BEADS



The Korean name for a string of 108 meditation beads is "yomju." If there are fewer than 108 beads (for example, 27), the string is called "danju." Yomju literally translates as "think beads," meaning "always keep a Buddha mind."

- In our School, we most often refer to meditation beads as a mala, which is the sanskrit term for a rosary. A mala should be kept on your person, but you can also place it on an altar in your home.
- Traditionally, malas are used to keep of track of prostrations, and during meditation to count mantras or as an aid to maintaining attention.
- A mala should always be used silently out of consideration for others during formal practice. You may find that a short mala is easier to manage in this respect.
- When using a mala try as much as possible to maintain the maha mudra during sitting meditation and hapchang during prostrations.
- Meditation beads are not used during walking meditation.

108 PROSTRATIONS

Form

1. Start in a standing position with the feet together and your hands in hapchang.
2. Drop gently to your knees with your hands in hapchang, until you are sitting on your heels. (Alternatively, bend down and place your hands on the mat before you drop down to your knees).
3. Lean forward until you form a "table" with your knees and hands.
4. Rock back and down so that your rear is touching your heels and your forehead is touching the floor. At the same time, turn your hands palms up, touching the mat next to your ears. Also, place your left foot over your right foot so they are crossed. Pause briefly in this position.
5. Rock forward and up so that you return to the "table" position.
6. Sit back on your heels and come to a vertical position with your hands in hapchang, resting on the balls of your feet again.
7. Stand straight up using your legs to rise to the standing position, keeping your hands in hapchang and below your chin. (Alternatively, push off from the kneeling position with the hands to return to the standing position.)

Full Prostration

When it is used

Morning practice begins with a recitation of the Four Great Vows (see page 5 in the introduction) and 108 prostrations. Following the pace of the leader, we begin with a full standing bow, do the 108 prostrations with a half prostration during the 108th bow, rise up briefly into a kneeling position with hands in hapchang, and finish with a full standing bow. The pace should not be too fast or too slow. If a student is ill or disabled, one of the following variations may be substituted for prostrations, in time with the bowing of the others. If someone has physical difficulties that prevent them from doing any of these, alternatives should be discussed with the Guiding Teacher.

Variations

- A full standing bow.
- From a kneeling position lower your head to the mat and return to a kneeling position.
- Remain standing erect and move only your hands in hapchang.
- Remain sitting in a kneeling or cross-legged position and move only your hands in hapchang.

Special note

- As a meditation practice, doing extra sets of bows is very useful. They are usually done in multiples of 108 (for example, 540 or 1080).

CHANTING

Chanting meditation means keeping a not-moving mind and perceiving the sound of your own voice. Perceiving your voice means perceiving your true self or true nature. Then you and the sound are never separate, which means that you and the whole universe are never separate. Thus, to perceive our true nature is to perceive universal substance. With regular chanting, our sense of being centered gets stronger and stronger. When we are strongly centered, we can control our feelings, and thus our condition and situation.

In our Zen centers, people live together and practice together. At first, people come with strong opinions, strong likes and dislikes. For many people, chanting meditation is not easy: much confused thinking, many likes, many dislikes and so on. However, when we do chanting meditation correctly, perceiving the sound of our own voice and the voices all around us, our minds become clear. In clear mind, there is no like or dislike, only the sound of the voice. Ultimately, we learn that chanting meditation is not for our personal pleasure, to give us good feeling, but to make our direction clear. Our direction is to become clear and get enlightened, in order to save all beings from suffering.

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. That also means great wisdom. This is chanting meditation, chanting Zen.

Perceiving sound means everything is universal sound: birds singing, thunder, dogs barking—all this is universal sound. If you have no mind, everything will be perceived just as it is. Therefore, when you are chanting with no mind it is also universal sound. If you have "I" then it is "my" sound. But with a mind clear like space, sometimes even the sound of a dog barking or a car horn honking will bring enlightenment, because at that moment you and the sound become one. When you and the sound become one, you don't hear the sound, you are the sound.

One famous Zen Master only heard the sound of a rooster crowing and was enlightened. Another Zen Master was just sweeping the yard when his broom threw a rock against a piece of bamboo with a loud knock and he was enlightened. He and the sound had become one. So this matter of sound in Zen practice is really very simple. Any sound will do. What's important is to perceive the sound and become one with it, without separation, without making "I" and "sound." At the moment of true perceiving, there is no thought, no separation, only perceiving sound. This is the crucial point. So during chanting time, perceive your own voice and the voices of others, just perceive this bell or drum sound, and cut off all thinking. Then your wisdom-mind will grow, you will get enlightenment, and thus save all beings.

—Zen Master Seung Sahn

MORNING BELL CHANT

The Morning Bell Chant combines three Buddhist traditions: Hwa Om (Chinese: Hua Yen) Buddhism, Pure Land Buddhism, and Zen Buddhism. In Pure Land practice we call upon Amitabul, the Buddha of Infinite Light, who founded the Western Pure Land. Hwa Om Buddhism is based on the Avatamsaka Sutra.

The main premise of this sutra is the interdependence of all beings. So, when all beings—animals, human beings, demons, or those in hell—hear the sound of the bell, they wake up, get enlightenment, and become Buddha.

The bell sound penetrates the six realms of existence—heaven, demons, human beings, animals, hungry ghosts, and hell—and takes away their ignorance. Their wisdom grows, they get enlightenment, and save all beings from suffering.

One line in the chant says, "Everywhere, everything is equal." This means that in original nature, everything is equal, because there is no name, no form. When one hears the sound of the bell, original nature appears, name and form disappear, and everything becomes equal.

Another line says, "Together you and I simultaneously attain the way of the Buddhas." When we hear the sound of the bell, we all wake up—animals, human beings, all creatures. Waking up means going beyond time and space. Time and space are hindrances created by our thinking. Hearing the sound of the bell makes thinking disappear, so time and space also disappear, and all become Buddha.

Near the end of the chant, it says, "Great love, great sadness, our great teacher." Love is substance and great sadness is compassion. If people are suffering, I am sad and feel compassion. If someone is happy, then I am happy. "our great teacher" means because we are connected to everything in the universe, everything is always teaching us about great love and great compassion.

hit wood
hit bell

won cha jong-song byon bop-kye
chor-wi yu-am shil gae myong
sam-do i-go pa do-san
il-che jung-saeng song jong-gak
na-mu bi-ro 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

ship-cho ku-man o-chon sa-ship-pal-cha il-sung won-gyo
na-mu dae-bang-gwang bul hwa-om gyong
na-mu dae-bang-gwang bul hwa-om gyong
na-mu 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
na-mu a-tta shi-ji-nam sam-myak sam-mot-ta gu-chi-nam
om a-ja-na ba-ba ji-ri ji-ri hum
na-mu a-tta shi-ji-nam sam-myak sam-mot-ta gu-chi-nam
om a-ja-na ba-ba ji-ri ji-ri hum
na-mu a-tta shi-ji-nam sam-myak sam-mot-ta gu-chi-nam
om a-ja-na ba-ba ji-ri ji-ri hum

won a jin-saeng mu byol-lyom a-mi-ta bul dok sang su
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

pyong-dung sa-na mu ha cho gwan-gu so-bang a-mi-ta
na-mu so-bang dae-gyo-ju mu-ryang su yo-rae bul
na-mu a-mi-ta bul
na-mu a-mi-ta bul
na-mu a-mi-ta bul
na-mu a-mi-ta bul
na-mu a-mi-ta bul
na-mu a-mi-ta bul
na-mu a-mi-ta bul

chong-san chop-chop mi-ta-gul
chang-he mang-mang jong-myol gung
mul-mul yom-nae mu gae-ae
ki-gan song-jong hak-tu hong
na-mu a-mi-ta bul

san-dan jong-ya jwa mu-on
jok-chong nyo-yo bon ja-yon
ha-sa so-pung dong-nim ya
il-song han-ang-nyu jang-chon
na-mu a-mi-ta bul

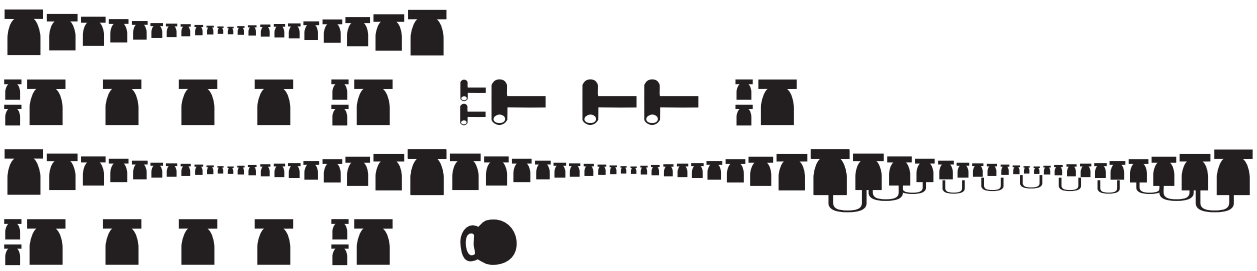
won gong bop-kye jae jung-saeng
dong-im-mi-ta dae won-hae
jin mi-rae je-do jung saeng
ja-ta il-shi song bul-do
na-mu a-mi-ta bul

na-mu so-bang jong-to gung-nak se-gye
sam-shim-nyung-man-ok il-shib-il-man
gu-chon-o-baek dong-myong dong-ho
dae-ja dae-bi a-mi-ta bul
na-mu so-bang jong-to gung-nak se-gye
bul-shin jang-gwang

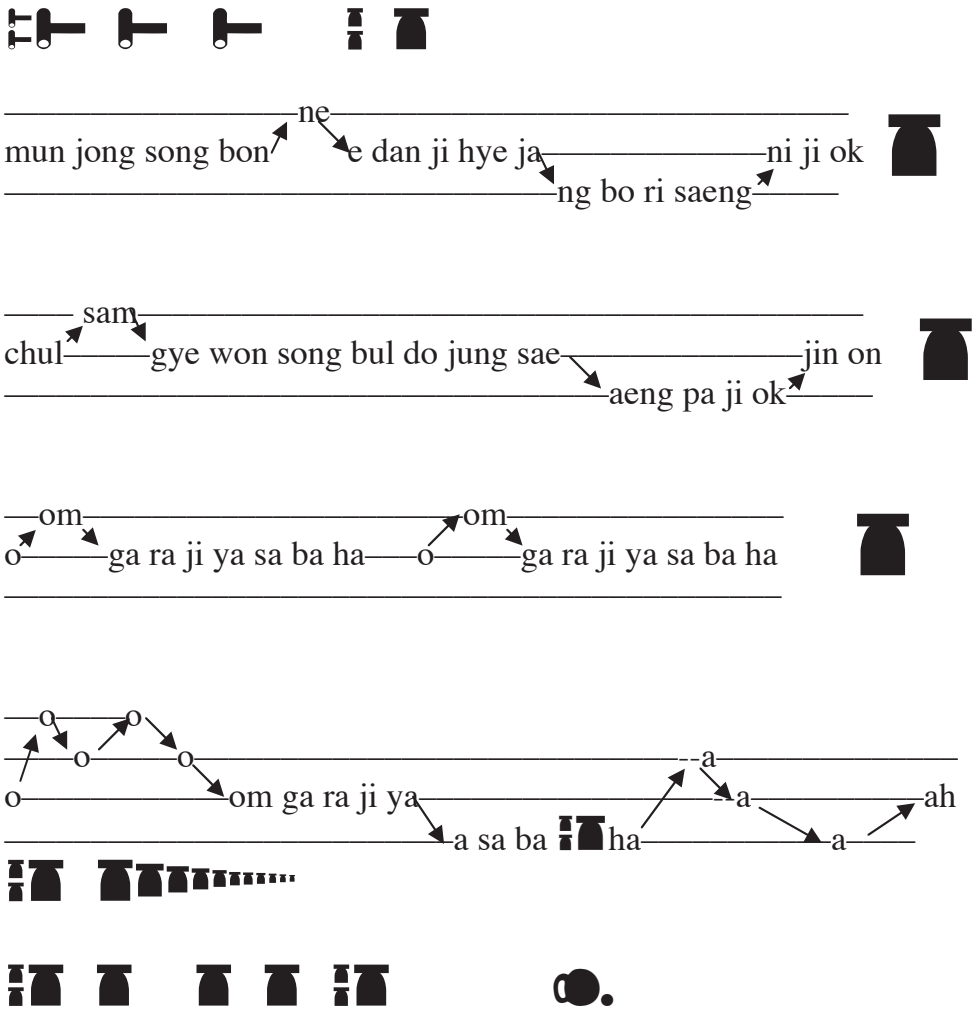
sang-ho mu-byon gum-saek-kwang-myong
byon-jo bop-kye
sa-ship par-won do-tal jung-saeng
bul-ga-sol bul-ga-sol-chon
bul-ga-sol hang-ha-sa bul-chal mi-jin-su
do mak-chug-wi mu-han guk-su
sam-baeng-nyuk-shim-man-ok

il-shib-il-man gu-chon-o-baek
dong myong dong-ho dae-ja dae-bi
a-dung do-sa kum-saek yo-rae
na-mu a-mi-ta bul
na-mu a-mi-ta bul
na-mu a-mi-ta bul
na-mu a-mi-ta bul
na-mu a-mi-ta bul

bon-shim mi-myo jin-on da-nya-ta
om a-ri da-ra sa-ba-ha
om a-ri da-ra sa-ba-ha
om a-ri da-ra sa-ba-ha a a a a ah



EVENING BELL CHANT



HOMAGE TO THE THREE JEWELS

gye-hyang jong-hyang hye-hyang

hae-tal-hyang hae-tal ji gyon hyang
gwang-myong un-dae ju-byon bop-kye

gong-yang shi-bang mu-ryang bul bop sung
hon-hyang jin-on
om ba-a-ra to-bi-ya hum
om ba-a-ra to-bi-ya hum

om ba-a-ra to-bi-ya hum

ji-shim gwi-myong-nye
sam-gye do-sa sa-saeng ja-bu

shi-a bon-sa sok-ka-mo-ni-bul

ji-shim gwi-myong-nye
shi-bang sam-se je-mang char-hae
sang-ju il-che

bul-ta-ya jung

ji-shim gwi-myong-nye
shi-bang sam-se je-mang char-hae
sang-ju il-che

dal-ma-ya jung

ji-shim gwi-myong-nye
dae-ji mun-su-sa-ri bo-sal
dae-haeng bo-hyon bo-sal
dae-bi kwan-se-um bo-sal
dae-won bon-jon ji-jang bo-sal

ma-ha-sal

ji-shim gwi-myong-nye
yong-san dang-shi su-bul-bu- chok
ship-tae je-ja shim-nyuk song
o-baek song dok-su song nae-ji
chon-i-baek je dae a-ra-han

mu-ryang song jung

ji-shim gwi-myong nye
so gon dong-jin gub-a hae-dong
yok-tae jon-dung je-dae-jo-sa

chon-ha jong-sa
il-che mi-jin-su je-dae

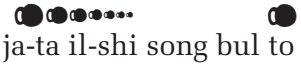
son-ji-shik

ji-shim gwi-myong nye
shi-bang sam-se je-mang char-hae
sang-ju il-che

sung-ga-ya jung

yu won mu-jin sam-bo dae-ja dae-bi
su a jong-nye myong hun-ga pi-ryok

won-gong bop-kye je jung-saeng



ja-ta il-shi song bul to

HEART SUTRA

(Korean)

(10)

(continue)

ma ha ban ya ba ra mil ta shim gyong
kwan-ja-jae bo-sal haeng shim ban-ya
ba-ra-mil-ta shi jo-gyon o-on gae gong
do il-che go-aek

sa-ri-ja saek-pur-i-gong
gong-bur-i-saek saek-chuk-shi-gong
gong-juk-shi-saek
su-sang-haeng-shik yok-pu-yo-shi

sa-ri-ja 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-pop
mu-an-gye nae-ji mu-ui-shik-kye

mu-mu-myong yong mu-mu-myong-jin
nae-ji mu-no-sa yong-mu-no-sa-jin
mu go-jim-myol-to mu-ji yong-mu-dug-i
mu-so duk-ko bo-ri-sal-ta ui
ban-ya ba-ra-mil-ta go-shim-mu gae-ae

mu-gae-ae-go mu-yu-gong-po
wol-li jon-do mong-sang gu-gyong yol-ban
sam-se je-bur-ui ban-ya
ba-ra-mil-ta go-dug-a-nyok-ta-ra

sam-myak sam-bo-ri go-ji ban-ya
ba-ra-mil-ta shi dae-shin ju

she dae-myong-ju shi mu-sang-ju
shi mu-dung-dung ju nung je il-che go
jin-shil bur-ho go-sol ban-ya ba-ra-mil-ta
ju juk-sol-chu-wal

a-je a-je ba-ra-a-je ba-ra-sung-a-je mo-ji sa-ba-ha
a-je a-je ba-ra-a-je ba-ra-sung-a-je mo-ji sa-ba-ha
a-je a-je ba-ra-a-je ba-ra-sung-a-je mo-ji sa-ba-ha

ma-ha ban-ya ba-ra-mil-ta shim gyong

HEART SUTRA

(English)

The Maha
Prajna Paramita Hrdaya Sutra

(continue)

A va lo ki tes va ra Bo dhi satt va

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.

GREAT DHARANI

(8)

(continue)

shin myo jang gu dae da ra ni
na-mo-ra da-na da-ra ya-ya
na-mak ar-ya ba-ro-gi-je sae-ba-ra-ya
mo-ji sa-da-ba-ya
ma-ha sa-da-ba-ya
ma-ha ga-ro-ni-ga-ya

om sal-ba-ba-ye su da-ra-na
ga-ra-ya da-sa-myong
na-mak-ka-ri-da-ba
i-mam ar-ya ba-ro-gi-je
sae-ba-ra da-ba i-ra-gan-ta
na-mak ha-ri-na-ya ma-bal-ta
i-sa-mi sal-bal-ta sa-da-nam
su-ban a-ye-yom sal-ba bo-da-nam
ba-ba-mar-a mi-su-da-gam da-nya-ta

om a-ro-gye a-ro-ga
ma-ji-ro-ga ji-ga-ran-je
hye-hye-ha-rye ma-ha mo-ji sa-da-ba
sa-ma-ra sa-ma-ra ha-ri-na-ya
gu-ro-gu-ro gal-ma sa-da-ya sa-da-ya

do-ro-do-ro mi-yon-je
ma-ha mi-yon-je da-ra da-ra
da-rin na-rye sae-ba-ra ja-ra-ja-ra
ma-ra-mi-ma-ra a-ma-ra
mol-che-ye hye-hye ro-gye sae-ba-ra
ra-a mi-sa-mi na-sa-ya
na-bye sa-mi sa-mi na-sa-ya

mo-ha ja-ra mi-sa-mi
na-sa-ya ho-ro-ho-ro ma-ra-ho-ro
ha-rye ba na-ma-na-ba
sa-ra sa-ra shi-ri shi-ri
so-ro so-ro mot-cha mot-cha
mo-da-ya mo-da-ya
mae-da-ri-ya ni-ra-gan-ta
ga-ma-sa nal-sa-nam
ba-ra-ha-ra-na-ya

ma-nak-sa-ba-ha
shit-ta-ya sa-ba-ha
ma-ha-shit-ta-ya sa-ba-ha
shit-ta-yu-ye sae-ba-ra-ya sa-ba-ha
ni-ra-gan-ta-ya sa-ba-ha
ba-ra-ha mok-ka shing-ha
mok-ka-ya sa-ba-ha

ba-na-ma ha-ta-ya sa-ba-ha
ja-ga-ra yok-ta-ya sa-ba-ha
sang-ka som-na-nye mo-da-na-ya sa-ba-ha
ma-ha-ra gu-ta da-ra-ya sa-ba-ha
ba-ma-sa gan-ta i-sa-shi che-da
ga-rin-na i-na-ya sa-ba-ha

mya-ga-ra jal-ma ni-ba
sa-na-ya sa-ba-ha na-mo-ra
da-na-da-ra ya-ya na-mak ar-ya
ba-ro gi-je sae-ba-ra-ya

sa-ba-ha-a-a-a-a-a

THOUSAND EYES AND HANDS SUTRA

a-gum il-shim-jung
juk-kyon mu-jin-shin
byon-je gwan-um dae-song-jon
ir-il mu-su-rye
om ba-a-ra mil
om ba-a-ra mil
om ba-a-ra mil

(8)
(continue)
jong gu op jin on
su-ri su-ri ma-ha-su-ri su-su-ri sa-ba-ha
su-ri su-ri ma-ha-su-ri su-su-ri sa-ba-ha
su-ri su-ri ma-ha-su-ri su-su-ri sa-ba-ha
o-bang-nae-woe an-wi-je-shin-jin-on
na-mu sa-man-da mot-ta-nam om do-ro do-ro ji-mi sa-ba-ha
na-mu sa-man-da mot-ta-nam om do-ro do-ro ji-mi sa-ba-ha
na-mu sa-man-da mot-ta-nam om do-ro do-ro ji-mi sa-ba-ha

gae-gyong-gye
mu-sang shim-shim mi-myo-bop
baek-chon man-gop nan-jo-u
a-gum mun-gyon duk-su-ji
won-hae yo-rae jin-shir-e

gae bop-chang jin-on
om a-ra-nam a-ra-da
om a-ra-nam a-ra-da
om a-ra-nam a-ra-da

chon-su chon-an gwan-ja-jae bo-sal
gwang dae-won man mu-ae dae-bi-shim
dae da-ra-ni
gye-chong
gye-su gwan-um dae-bi-ju
wol-lyok hong-shim sang-ho-shin
chon-bi jang-om bo-ho-ji
chon-an gwang-myong byon-gwan-jo
jin-shir-o-jung son-mir-o

mu-wi shim-nae gi-bi-shim
song-nyong man-jok je-hi gu
yong-sa myol-che je-je-op
chol-lyong jung-song dong-ja-ho
baek-chon sam-mae don-hun-su
su-ji shin-shi gwang-myong-dang
su-ji shim-shi shin-tong-jang
se-chok jil-lo won-je-hae
cho-jung bo-ri bang-pyon-mun
a-gum ching-song so-gwi-e
so-won jong-shim shir-won-man

na-mu dae-bi kwan-se-um won-a sok-chi il-che-bop
na-mu dae-bi kwan-se-um won-a jo-duk ji-hye-an
na-mu dae-bi kwan-se-um won-a sok-to il-che-jung
na-mu dae-bi kwan-se-um won-a jo-duk son-bang-pyon
na-mu dae-bi kwan-se-um won-a sok-sung ban-ya-son
na-mu dae-bi kwan-se-um won-a jo-duk wol-go-hae

na-mu dae-bi kwan-se-um won-a sok-tuk gye jok-to
na-mu dae-bi kwan-se-um won-a jo-dung won-jok-san
na-mu dae-bi kwan-se-um won-a sok-he mu-wi-sa
na-mu dae-bi kwan-se-um won-a jo-dong bop-song-shin

a-yak hyang-do-san
do-san ja-che-jol
a-yak hyang-hwa-tang
hwa-tang ja-so myol
a-yak hyang-ji-ok
ji-ok ja-go-gal
a-yak hyang-a-gwi
a-gwi ja-po-man
a-yak hyang-su-ra
ak-shim ja-jo-bok
a-yak hyang-chuk-saeng
ja-duk-tae-ji-hye

na-mu kwan-se-um bo-sal ma-ha-sal
na-mu dae-se-ji bo-sal ma-ha-sal
na-mu chon-su bo-sal ma-ha-sal
na-mu yo-ui-ryun bo-sal ma-ha-sal
na-mu dae-ryun bo-sal ma-ha-sal
na-mu gwan ja-jae bo-sal ma-ha-sal
na-mu jong-chwi bo-sal ma-ha-sal
na-mu man-wol bo-sal ma-ha-sal
na-mu su-wol bo-sal ma-ha-sal
na-mu gun-da-ri bo-sal ma-ha-sal
na-mu shib-il myon bo-sal ma-ha-sal

na-mu je dae bo-sal ma-ha-sal
na-mu bon-sa a-mi-ta bul
na-mu bon-sa a-mi-ta bul
na-mu bon-sa a-mi-ta bul

shin-myo jang-gu dae-da-ra-ni
na-mo-ra da-na da-ra ya-ya
na-mak ar-ya ba-ro-gi-je sae-ba-ra-ya
mo-ji sa-da-ba-ya
ma-ha sa-da-ba-ya
ma-ha ga-ro-ni-ga-ya

om sal-ba-ba-ye su da-ra-na
ga-ra-ya da-sa-myong
na-mak-ka-ri-da-ba
i-mam ar-ya ba-ro-gi-je
sae-ba-ra da-ba i-ra-gan-ta
na-mak ha-ri-na-ya ma-bal-ta
i-sa-mi sal-bal-ta sa-da-nam
su-ban a-ye-yom sal-ba bo-da-nam
ba-ba-mar-a mi-su-da-gam da-nya-ta

om a-ro-gye a-ro-ga
ma-ji-ro-ga ji-ga-ran-je
hye-hye-ha-rye ma-ha mo-ji sa-da-ba
sa-ma-ra sa-ma-ra ha-ri-na-ya
gu-ro-gu-ro gal-ma sa-da-ya sa-da-ya

do-ro-do-ro mi-yon-je
ma-ha mi-yon-je da-ra da-ra
da-rin na-rye sae-ba-ra ja-ra-ja-ra

ma-ra-mi-ma-ra a-ma-ra
mol-che-ye hye-hye ro-gye sae-ba-ra
ra-a mi-sa-mi na-sa-ya
na-bye sa-mi sa-mi na-sa-ya

mo-ha ja-ra mi-sa-mi
na-sa-ya ho-ro-ho-ro ma-ra-ho-ro
ha-rye ba na-ma-na-ba
sa-ra sa-ra shi-ri shi-ri
so-ro so-ro mot-cha mot-cha
mo-da-ya mo-da-ya
mae-da-ri-ya ni-ra-gan-ta
ga-ma-sa nal-sa-nam
ba-ra-ha-ra-na-ya

ma-nak-sa-ba-ha
shit-ta-ya sa-ba-ha
ma-ha-shit-ta-ya sa-ba-ha
shit-ta-yu-ye sae-ba-ra-ya sa-ba-ha
ni-ra-gan-ta-ya sa-ba-ha
ba-ra-ha mok-ka shing-ha
mok-ka-ya sa-ba-ha

ba-na-ma ha-ta-ya sa-ba-ha
ja-ga-ra yok-ta-ya sa-ba-ha
sang-ka som-na-nye mo-da-na-ya sa-ba-ha
ma-ha-ra gu-ta da-ra-ya sa-ba-ha

ba-ma-sa gan-ta i-sa-shi che-da
ga-rin-na i-na-ya sa-ba-ha

mya-ga-ra jal-ma ni-ba

sa-na-ya sa-ba-ha na-mo-ra
da-na-da-ra ya-ya na-mak ar-ya
ba-ro gi-je sae-ba-ra-ya
sa-ba-ha
il-sae dong-bang gyol-to-ryang
i-sae nam-bang duk-chong-ryang
sam-sae so-bang gu-jong-to
sa-sae buk-pang yong-an-gang
do-ryang chong-jong mu-ha-ye
sam-bo chol-lyong gang-cha-ji
a-gum ji-song myo-jin-on
won-sa ja-bi mil-ga-ho
a-sok so-jo je-ag-op
gae-yu mu-shi tam-jin-chi
jong-shin gu-i ji-so-saeng
il-che-a-gum gae-cham-he

na-mu cham-je op-chang
bo-sung jang-bul
bo-gwang-wang
hwa-yom jo-bul
il-che hyang hwa ja-jae ryong-wang-bul
baeg-ok hang-ha-sa
gyol-chong-bul
jin-wi dok-pul gum-gang gyon-gang
so-bok-ke-san-bul
bo-gwang-wol-chon myo-um jon-wang-bul
hwan-hi-jang
ma-ni bo-jok-pul
mu-jin-hyang sung-wang-bul
sa-ja wol-bul
hwan-hi jang-om ju-wang-bul
je-bo-dang ma-ni 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
chi-am jung-je gum-il cham-he

baek-kop-chok-chip-che
il-lyom don-tang-jin
yo-hwa bun-go-cho
myol-chin mu-yu-yo
je-mu ja-song jong-shim-gi
shim-yang myol-shi je-yong-mang
je-mang shim-myol yang-gu-gong
shi-jung myong wi jin cham-he
cham-he jin-on
om sal-ba mot-cha mo-ji sa-da-ya sa-ba-ha
om sal-ba mot-cha mo-ji sa-da-ya sa-ba-ha
om sal-ba mot-cha mo-ji sa-da-ya sa-ba-ha

jun-je gong-dok-chwi
jok-chong shim-sang-song
il-che je-dae-nan
mu-nung chim-shi-in
chon-sang gup-in-gan
su-bog-yo bul-tung
u-cha yo-i-ju

jong-heng mu-dung-dung
na-mu chil-gu-ji bul-mo-dae jun-je bo-sal
na-mu chil-gu-ji bul-mo-dae jun-je bo-sal
na-mu chil-gu-ji bul-mo-dae jun-je bo-sal

jong bop-kye jin-on
om nam
om nam
om nam
ho shin jin-on
om chi-rim
om chi-rim
om chi-rim

kwan-se-um bo-sal
bon-shim mi-myo yuk-cha dae-myong-wang
jin-on
om ma-ni ban-me hum
om ma-ni ban-me hum
om ma-ni ban-me hum

jun-je jin-on
na-mu sa-da-nam sam-myak sam-mot-ta
gu-chi-nam da-nya-ta
om ja-rye ju-rye jun-je sa-ba-ha bu-rim
om ja-rye ju-rye jun-je sa-ba-ha bu-rim
om ja-rye ju-rye jun-je sa-ba-ha bu-rim

a-gum ji-song dae-jun-je
juk-pal bo-ri gwang-dae-won
won-a jong-hye sog-won-myong
won-a gong-dok kae-song-chwi
won-a sung-bok byon-jang-om
won-gong jung-saeng song-bul-to
yo-rae ship-tae bar-won-mun
won-a yong-ni sam-ak-to
won-a sok-tan tam-jin-chi
won-a sang-mun bul-bop-sung
won-a gun-su gye jong-hye
won-a hang-su je-bur-hak
won-a bul-te bo-ri-shim
won-a gyol-chong saeng-an-yang
won-a sok-kyon a-mi-ta
won-a bun-shin byon-jin-chal
won-a gwang-do je-jung-saeng

bal sa-hong so-won
jung-saeng mu-byon so-won-do
bon-ne mu-jin so-won-dan
bom-mun mu-ryang so-won-hak
bul-to mu-sang so-won-song
ja-song jung-saeng so-won-do
ja-song bon-ne so-won-dan
ja-song bom-mun so-won-hak
ja-song bul-to so-won-song
won-i bar-won-i
gwi-myong-nye sam-bo

na-mu sang-ju shi-bang-bul
na-mu sang-ju shi-bang-bop
na-mu sang-ju shi-bang-sung
na-mu sang-ju shi-bang-bul
na-mu sang-ju shi-bang-bop
na-mu sang-ju shi-bang-sung
na-mu sang-ju shi-bang-bul
na-mu sang-ju shi-bang-bop

na-mu sang-ju shi-bang-sung

KWAN SEUM BOSAL CHANTING

na-mu bul-ta bu-jung gwang-nim bop-he

na-mu dal-ma bu-jung gwang-nim bop-he

na-mu sung-ga bu-jung gwang-nim bop-he

na-mu bo-mun shi-hyon wol-lyok hong-shim

dae-ja dae-bi

kwan seum bo sal

kwan seum bo sal . . . *(repeat)*

kwan seum bo sal *(twice to signal finish rep)*

(continue)

myor op chang jin on
om ma-ro-ru-gye sa-ba-ha
om ma-ro-ru-gye sa-ba-ha
om ma-ro-ru-gye 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

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

TEN GREAT VOWS

(This chant is on the bottom of page 7 in other chanting books. The senior Zen Master or JDPSN sings this solo in Korean after Homage to the Three Jewels. If no teacher is present, skip to the Korean Heart Sutra.)

Sang nae chon so su kon dok kae

Feyang sam chon shil won man

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

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

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

(Everyone join in the chant at this point:)

Maha banya bara mil

Namu Sogamuni Bul
Namu Sogamuni Bul

Namu shi a pon sa Sogamuni Bul

Section II: Other Forms and Techniques

Chugpi, Moktak, and Bells 2.3
- Chugpi 2.3
- Moktak 2.5
- Bells 2.6

Bowing 2.7
- Formal Standing Bow 2.7
- Greeting Bow 2.7
- Sitting Bow 2.8
- Greeting Prostration 2.8

Robes and Kasas 2.9
- Bowing Robe 2.9
- Dharma Teacher Robe 2.11
- The Kasa 2.13

Dharma Room 2.15

Altar 2.16

Interviews 2.20
- Kong-an Interviews 2.20
- Consulting Interviews 2.20

Rank and Seniority within a Zen Center 2.22
- Protocol for leaving the dharma room 2.23
- Robe and bowl order 2.23
- Seating in the dining room 2.23
- Order for dharma jobs 2.23

Formal Meals 2.24
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CHUGPI, MOKTAK, AND BELLS

CHUGPI

Description

A chugpi is a wooden clapper used in Zen halls to mark the beginning and end of meditation sessions, and to set the rhythm for bowing (sometimes).

Hitting form

- Holding the chugpi by the handle in your right hand, slap the split end against your left palm, creating a percussive wood-on-wood sound.
- The rhythm depends on the function. For meditation, the three chugpi strikes are about two seconds apart. During meals, strikes are about one second apart.

Resting form

- During sitting meditation, rest the chugpi parallel to the front of the mat with the handle to the right.
- During meals, rest the chugpi parallel to the right edge of the mat (if there is a mat) with the handle towards the back.

Walking form

During walking meditation, hold the handle in the right hand and cradle the other end in the bend of the left arm.

Removing the chugpi from the altar

1. From one step away from the altar, do a standing bow.
2. Step forward and take the chugpi from the altar with both hands palms up, and the handle in the right hand.
3. Take one step back, and bow while leaving the chugpi elevated.
4. To return the chugpi in the altar, use the same form in reverse.

When it is used

During meditation

- To begin and end sitting meditation, hit the chugpi three times.
- To begin and end walking meditation, hit the chupgi once.
- To signal the end of walking meditation by indicating that people should stop at their mats the next time they come to them, hit the chugpi once.
- After walking meditation and everyone is at their mats, hit the chugpi to indicate it is time to sit.

During formal meals

- To indicate the phase of a formal meal (kongyang)—hit the chugpi one to three times as explained in the section on Formal Meals.

Special notes: leaving the dharma room

If you are HDT for the period and you need to leave the room during walking meditation, you must pass the chugpi to the next student in the hierarchy, who will then assume your function while you are absent. On your return, they will pass it back to you. See *Rank and Seniority within a Zen Center* on page 2.22 for the proper order.

Form

- As you approach the door, turn to the person behind you and hold out the chugpi with both hands. You bow to each other, and the person takes the chugpi and you exit. When you return, wait for the line to come around, bow to the person, take the chugpi with both hands and continue walking.
- If you return from the room after sitting meditation has begun, quietly take the chugpi back from the person who has it.

MOKTAK

"Mok" means wood; "tak" means hit, but the original word is "mok-o." This instrument is shaped like a fish with its mouth open. The story of the moktak begins a long time ago in China, where a monk called Chung San Poep Sa lived near a big lake.

One day a high government official came for a picnic at this lake with his family, carrying a small baby. While the family was boating, the baby accidently fell overboard. The official was able to get a local fishermen to help him search for the child. After a long search, the baby could not be found. Grieving deeply, the official went to Poep Sa and requested a ceremony, explaining that no body had been found. He pleaded for Chung San Poep Sa's help. Going into deep meditation, Chung San Poep Sa was able to perceive what had happened. He then told the official to go to the fish market the next day and buy a fish. Early the next morning, the official bought a large fish at the market. When he brought the fish home he cut open the stomach. Much to the family's surprise, the baby was inside, still alive. Filled with happiness, the official vowed to help all fish, and created our present-day moktak in the shape of a fish with an open mouth and a hollow stomach.

Form

1. Start with the palms of your hands facing each other.
2. Place the thumb of your left hand through the loop at the bottom of the moktak, with the spherical part resting on the crook between your thumb and hand.
3. Hold the striker in your right hand loosely. If you hold it too tightly, it will affect the sound.
4. Hold the moktak vertically, with your forearms parallel with the floor.
5. Striking the moktak involves the wrist, not the whole arm. Because you are holding the striker loosely, the striker will bounce off the moktak, creating a sonorous "TOK" sound.
6. It's not necessary to hit the moktak hard to create a good sound.
7. Every moktak has a "sweet spot," which is usually between one and two o'clock, perpendicular to the slot in the moktak. Hitting the moktak too hard can damage it.
8. These instructions may be reversed for left-handed people.

When it is used

- During chanting
- 5 minutes before ceremonies, chanting, and meditation in the dharma room

Special notes

- The roll down and up mimics a ball being dropped from a height. This technique will take some practice.
- The speed for all the chants is the same (about 100 beats per minute, except for the Great Dharani, which should be slightly faster, about 120 beats per minute).
- When taking your seat with the moktak, place it in the center on the floor in front of you. You may place the striker through the handle to keep it from rolling.

BELLS

A dharma room bell ranges in size from 1.5 feet to 3 feet tall. It is suspended on a frame that is placed to the left of the altar. The striker is a wooden mallet kept on the floor near the bell. The dharma room bell is used during the evening and morning bell chants. As with a moktak, each bell has a "sweet spot," usually found on the rosette design near the bottom edge of the bell.

A wake-up bell can be any kind of hand bell or portable gong that can be carried around the Zen center to wake everyone for morning practice. It is timed so that your rounds are completed fifteen minutes before morning bows. When doing the wake up bell, begin first by hitting the dharma room bell in the following pattern:

If people are sleeping in the dharma room do not hit the bell too loudly. Then take the wake-up bell and go around the house, returning to the dharma room to turn up the lights for morning bows.

- An altar bell is the smallest of the bells and is simply a hand bell with a clapper and a long handle. It is used for interviews and during ceremony chanting.
- A dinner bell can be any kind of fixed or movable bell, and may be the same as one of the other bells. It is used to call people to meals and to signal the beginning and end of work period. It is hit five minutes before the activity, except during a retreat. When the meal bell is rung during a retreat, people immediately go to the dining room. (If you do not have a dinner bell, a moktak can be used.)
- A 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). Traditionally, it was used to signal the beginning and end of evening practice. In the West it is usually hit only in the evening. The bell is hit in the following pattern: . Care must be taken with the triplets ( ) to exaggerate the space between and .

BOWING

Bowing to another person is a traditional form of greeting in Asia. It is still used today, although it has been partially replaced by the handshake. At the same time, the bow has become more familiar to us through the introduction of Buddhism into Western culture. Bowing expresses both greetings and respect. As Zen Master Seung Sahn explained, when we are bowing to the Buddha, or to a teacher, we are not bowing to the individual, but to the position they hold.

FORMAL STANDING BOW

Form

1. Stand erect, with your hands in hapchang and your feet together.
2. Bend from the waist, keeping your hands in front of your chest. Your neck and back should remain straight so your eyes are looking at the floor.
3. Complete your bow by returning to the starting position.

When it is used

- When entering and leaving the dharma room
- When passing in front of the altar within ten feet (three meters)
- Before sitting at your cushion in the dharma room, and at certain times during chanting. The only exception is at the end of walking meditation.

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.

When it is used

- When re-entering the line during walking meditation
- For greetings to laypeople—a form of casual "hello" to dharma brothers and sisters
- To say "Thank you" during retreats (or anytime)
- To say "Goodbye" to someone who is leaving as they drive off
- Reception bow used by a Zen Master

SITTING BOW

Form

1. While in a sitting position, place your hands in hapchang.
2. Bend from the waist, keeping your back straight, and keeping your hands in front of your chest.
3. Complete your bow by returning to the starting position.

When it is used

- During some chants
- During certain times at formal meals
- At the end of formal sitting periods
- To request a hit during sitting meditation

GREETING PROSTRATION

Form

A greeting bow is a full prostration done one or more times, with an additional half prostration at the end.

When it is used

- When greeting or saying goodbye to a visiting or resident Zen Master.
- When bowing to the Buddha when you are leaving, returning, or visiting another temple.
- During the "Homage to the Three Jewels" chant.
- Do one prostration to a Zen Master before the 108 morning prostrations. Or, when greeting or saying goodbye to a visiting or resident Ji Do Poep Sa or monastic. Or, to the teacher before the 108 bows during a retreat. Begin with a full standing bow, then do one full prostration, then finish with a full standing bow.
- When beginning and finishing a kong-an interview
- When coming to regular chanting late (between chants). Or, when arriving late at any time during special chanting. Begin with a full standing bow, then do one full prostration, then finish with a full standing bow.

ROBES AND KASAS

The robes we wear in the Kwan Um School of Zen are patterned after the Korean tradition. As in most Asian spiritual traditions, the robes we wear are an expression of our intention.

The style of robes that we use originated in India, was transformed in China, and was modified again in Korea. Our Dharma Teacher robes are originally patterned after Chinese Taoist robes.

Caring for your robes

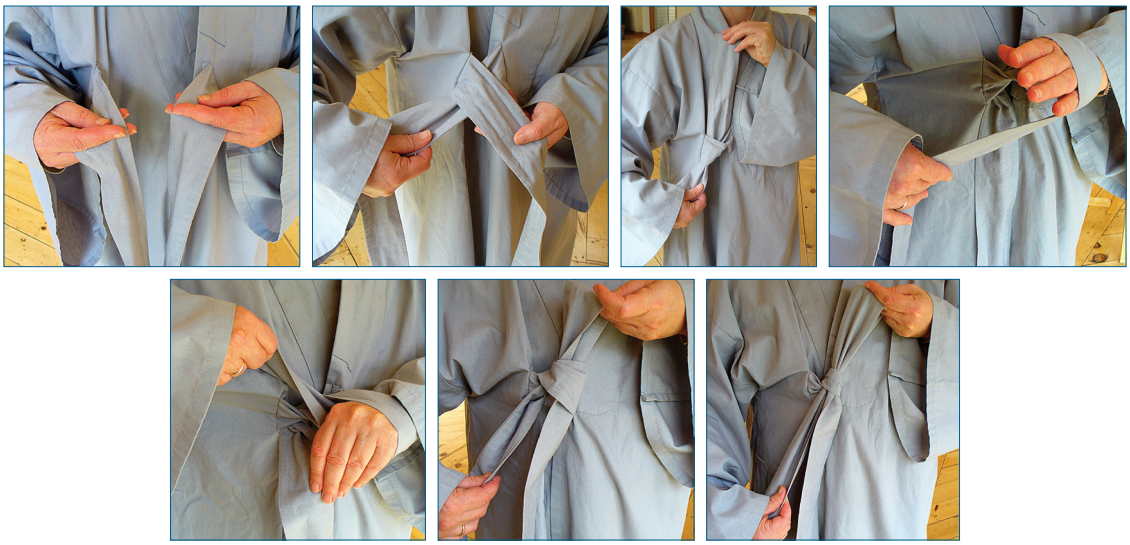
Cotton and cotton/polyester robes can be washed in warm water and dried in a dryer. They can be ironed on the "cotton" setting. Wool/polyester robes should be dry-cleaned. Washing and drying them at home will produce wrinkles which cannot ironed out. Kasas can be washed in warm water and ironed with a cool iron.

BOWING ROBE

A bowing robe is a medium-gray, hip-length, loose Korean-style garment. 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 robe

The inside tie is used to hold the robe front in place and is a simple tie with a one-loop bow. The outside tie 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 through 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 the tie that is hanging downward.
8. Using the two fingers to form a loop, pull your left hand up through the tie that is circling its wrist. (See step 6 above.) Only about 3 inches of material should come through.
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 and only one tie 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

- It's important to keep your robes clean and presentable, because you are representing a practice tradition.
- Traditionally, shorts are not worn in the dharma room. Light trousers or long skirts are appropriate.
- Traditionally, sleeves are left down, even in the summer.
- In the winter, sweaters and other items of clothing can be worn under the robe. Head coverings are not worn in the dharma room.
- Your kasa should always be removed before entering a bathroom.

DHARMA TEACHER ROBE

The Dharma Teacher robe is an ankle-length robe with a shawl collar and large Taoist-style sleeves. It has a separate belt, and small ties at the waist. As with the bowing robe, the inside tie is on the left and the outside tie is on the right.

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 through the space between the ties and your robe. Pull it through 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 through 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 as made correctly.

Folding the Dharma Teacher 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. Fold the sleeves in thirds 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 Dharma Teacher 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

- When doing a full prostration while wearing a Dharma Teacher robe, you come up and put your hands further out than you would with a bowing robe. This will allow the robe to uncover your feet, and you will be able to stand without falling (see photo).

- 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 spread out behind you. When you are sitting in meditation, the robe 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.
- It's important to keep your robes clean and presentable, because you are representing a practice tradition.
- Traditionally, sleeves are left down, even in the summer.
- In the winter, sweaters and other items of clothing can be worn under the robe.
- Head coverings are not worn in the dharma room.
- Your kasa should always be removed before entering a bathroom.
- Dharma Teachers wear their Dharma Teacher robe in all situations except morning prostrations and sittings during Kyol Che.

THE KASA

Our kasas are stylized versions of the traditional kasas worn by the Buddha and Buddhist monks. Our School uses seversal different styles.

Traditionally, the kasa is also a symbol of renunciation, of leaving behind the ego and the small "I."

Small kasa

The small brown kasa is called an "o-jo" kasa in Korean. "O-jo" means five parts, representing represent north, south, east, west, and middle—standing for the whole world. When we wear the kasa, we are carrying the whole world with us.

The small kasa resembles a square bib with a long neck strap. The square part has an intricate pattern sewn into the front of it. In our School, the small kasa signifies that the student has taken the five precepts.

When not wearing the kasa, fold it in half with the pattern to the outside. Lay the strap along one side. 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.

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. This pin indicates that you are associated with the Kwan Um School of Zen.

If you have taken the five precepts in the Kwan Um School of Zen, wear your kasa to all practices except bows in the morning, and sittings during Kyol Che.

Layperson's ceremony kasa

The ceremony kasa should be worn at ceremonies, in place of the small kasa. However, at precepts ceremonies, only the precepts teacher and the officiate wear their ceremony kasas.

These kasas are of various colors, indicating dharma recognition or precepts. Zen Masters wear gold kasas. Ji Do Poep Sas wear red kasas. Bodhisattva Teachers wear blue kasas. Senior Dharma Teachers wear green kasas.

These kasas look somewhat like a large version of the small brown kasa, with a wide strap forming a loop at the top.

To put on the ceremony 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. The strap is now on your left shoulder.
2. Shake the kasa loose so that it wraps around your robe. Pull your right robe sleeve through 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 mostly cover the middle part of the Dharma Teacher robe. (The small kasa is not used.)

To fold the ceremony kasa

(The ceremony kasa is not usually hung.)

1. Take the kasa off and turn it upside down with the strap on the bottom.
2. Fold the 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. Repeat until the material is about 10-12 inches across, always keeping the strap hanging downwards.
4. Now fold it, bottom edge to top edge, keeping the strap downward. Repeat. You should now have a rectangle of about 10 x 12 inches.
5. Lay the strap across the kasa and wrap it around the kasa.

DHARMA ROOM

Our dharma room may be thought of as a combination of two halls that are found in a traditional Korean temple: the Buddha hall and the Zen hall. The dharma room is where formal practice takes place and is the focal point of every Zen center. 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, extending around the room in a rectangle.

The dharma room is a place of quiet meditation, not only during the scheduled sitting periods but also for practice throughout the day. All articles used in the dharma room should be treated with respect. For example, the location of cushions is adjusted only by using your hands, not your feet.

At night, after formal practice has ended, the dharma room may be used for extra practice, or for sleeping.

People sleeping in the dharma room should follow the tradition of traveling monks. They sleep with their heads toward the Buddha, or parallel to the altar. It's considered inappropriate to sleep with your feet pointing towards the Buddha. One person may light incense before turning out the lights, doing a standing bow before and after.

Arrangement of sitting mats for daily practice and retreats

- Usually, the sitting mats are arranged in a rectangle around the perimeter of the room. One sitting cushion is centered at the back edge of each mat.
- If possible, leave enough space between the mats and the wall for people to walk behind the mats, for standing meditation, and for prostrations.
- If possible, leave enough empty space at each corner of the rectangle so that when sitting meditation is facing the wall, people at the corners can stand behind their mats.
- The central mat directly across the room from the altar is reserved for the Guiding Teacher, whether present or not. The Guiding Teacher's mat and cushion are usually a unique color. This place may be taken by another teacher during retreats. When monastics are present, they sit to the right of the Guiding Teacher, while any lay teachers present sit to the left. Never place mats directly in front of the altar. A clear pathway should be open between the altar and the Guiding Teacher's seat.
- The head dharma teacher and the moktak master's seats are on each side of the altar. Facing the altar, the head dharma teacher sits to the left and the moktak master sits to the right. Depending on the size and shape of the dharma room, the mats for the head dharma teacher and the moktak master can be forward of the altar, so that the walking meditation circulates behind them. Or, they may be beside the altar, in which case the walking meditation line will pass in front of them.

- The Zen center residents, and/or members who come regularly may have assigned seats according to rank. Usually a dharma room is set up with extra mats to accommodate guests.

ALTAR

The altar and the items on it represent the four elements of the universe. For many traditional cultures, the universe is thought to have been made from earth, air, fire, and water. The items on the altar are symbolic representations of these elements. The incense represents air; the candle represents fire; the water offering represents water; the altar, the incense burner, and the Buddha represent the earth. These representations are offerings to the whole universe.

The altar has three levels, or tiers. 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 is the "ha dan," meaning "low stand." The three tiers of the altar correspond to the top three levels of the six realms of existence in Buddhist cosmology.

Upper tier contents

- The Buddha

Middle tier contents

- Rice bowl (to left of center as you face the altar)
- Water bowl (to right of center as you face the altar)
- Plants and flowers
- Fruit (on special occasions)

Lowest tier 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)
- Hitting stick (in front of candles with handle to right)
- Kong-an book (on left side of altar)
- Chugpi (on left side of altar with handle to right)
- Offering envelopes
- Plants and flowers
- Altar cards (for people who are sick or have died)
- Fruit (on special occasions)
- Pictures and names of the deceased when a ceremony is being performed

General rules for the altar

- Removing or replacing items on the altar: At times other than formal practice, it's appropriate to do a standing bow first, then, use two hands (or one hand on the other or your forearm) to pick up or drop off the item, then do a standing bow.
- Passing in front of the altar: If passing directly in front of the altar within 10 feet (3 meters), face the altar, and do a standing bow before moving on.
- Lighting matches and incense: Extinguish flames by shaking the match or incense. Do not blow on them around the altar out of respect for spirits, which reside there, according to traditional Korean Buddhist beliefs.

Water offering

- After bows, and before evening chanting, the moktak master changes the water in the water offering, each time filling it as close to the top as possible. It should be changed before every regular chanting session (usually twice a day). If the water is changed only once daily, it should be done after bows in the morning.
- The water bowl is opened only during chanting and ceremonies.

Opening the altar before bows and regular chanting

1. Approach the altar (see page 2.19).
2. Take a piece of incense out of the incense holder, and lay it horizontally on the edge of the incense burner if possible.
3. Light the incense with a match, extinguish the match by shaking it, and place the match in the match dish.
4. Pick up the incense and extinguish the flame by shaking it.
5. With two hands (or one hand on the other or the forearm) put the incense in the incense burner.
6. Leave the altar (see page 2.19).

Opening the altar before special chanting

1. Approach the altar (see page 2.19).
2. Light a match. Then using both hands (one hand on the other or the forearm), light the candles starting with the one on the right.
3. Take a piece of incense out of the incense holder. Then, using both hands (one hand on the other or the forearm) light the incense from the flame of the candle on the right.
4. Extinguish the flame by shaking it.
5. Put the incense in the incense burner using both hands (one hand on the other or the forearm).
6. Using both hands, quietly remove the top from the water offering bowl. Place the top on the outside of the bowl, resting it on the bowl stand. (The top should be on the side away from the rice container or incense burner if they are on the same level.)
7. Leave the altar (see page 2.19). (Do not go back to your mat yet.)
8. Remove the moktak from the altar and return to the moktak master's seat, bowing before you sit down.
9. Place the moktak on the floor in front of you.

Closing the altar after special chanting

1. Place the moktak on the right side of the altar. If you must cross in front of the altar to put the moktak back, do a standing bow while facing the Buddha at the center point.
2. Walk to the center of the altar, one step away, and put your hands in hapchang.
3. Leave the altar (see page 2.19).

Lighting the candles

Closing the altar after regular chanting

1. Rise from your seat without bowing, and return the moktak to the altar.
2. Approach the altar (see page 2.19).
3. Using the candle snuffer and both hands (one hand on the other or the forearm), extinguish the candles, starting from the right.
4. Quietly replace the lid of the water offering bowl, using both hands (one hand on the other or the forearm).
5. Leave the altar (see page 2.19).

Lighting the incense

Placing the incense

Opening the water

Bowing at the altar

Getting and returning the moktak from the altar at end of Yong Maeng Jong Jin sitting (for the last 2 chants)

- Rise from your mat and remove the moktak from the altar.
- Step back one step and do a standing bow.
- Return to your mat and do a standing bow.
- Sit down.
- Starting with the double roll for beginning chanting, do the English Heart Sutra and the Great Dharani.
- Recite the Four Great Vows.
- Do a sitting bow.
- Rise and put the moktak back on the altar.
- Walk to the center of the altar, one step away, and put your hands in hapchang.
- Leave the altar (see below).

Altar cards

- Offering cards can be used to place the name of an ill or deceased person on the altar. Kwan Seum Bosal cards are used for people who are ill or in difficult circumstances; Ji Jang Bosal cards are used for the deceased. Traditionally, these offering cards are accompanied by a donation to the temple.
- These cards usually remain on the altar a minimum of three days. 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. Sometimes, a Ji Jang Bosal card will remain on the altar until the traditional Forty-Nine Day Ceremony (see *Memorial Ceremony* on page 4.24).

Approaching the altar

1. Walk to the center of the altar, stopping one step away.
2. Put hands in hapchang.
3. Do a standing bow facing the Buddha.
4. Step forward one step.

Leaving the altar

1. Put hands in hapchang.
2. Take three steps back, starting with the right foot. (If this would bring you close to the teacher, you may back up at an angle to the altar.)
3. Do a standing bow. Others in the room simultaneously do a sitting or standing bow.
4. Return to your mat.

INTERVIEWS

KONG-AN INTERVIEWS

One central dimension of our teaching style is the use of kong-an practice. Our teaching lineage has a long tradition of using kong-ans as a teaching technique, going back to China, and passed down to us through Korea and Zen Master Seung Sahn. Kong-an interviews are an essential part of Zen center life and our retreat experience. They may occur not only in intensive retreats, but also as a part of weekly practice at our Zen centers.

Form

1. Kong-an interviews begin with the teacher ringing the interview room bell three times. If you are the first person for an interview, this is your signal to get up and go to the interview room. (After the first person, the bell is rung twice between interviews.)
2. When the bell rings, do a sitting bow and stand up behind your cushion, walk to the dharma room door and bow to the Buddha. If your turn for an interview comes during walking meditation, step out of line, and walk directly across the room to the door. Don't wait until the line gets to the door.
3. Open the interview room door and do a standing bow to the teacher, who will do a sitting bow in return. Enter the room and stand behind the empty mat and cushion.
4. Do a standing bow, one prostration, and a standing bow in greeting to the teacher. Take your seat and the interview begins.
5. When the interview is completed, do a sitting bow, stand up and step back from the mat. Do a standing bow, one prostration and a standing bow to the teacher. Move towards the door without turning your back on the teacher. Open the door and do a standing bow in the open doorway.
6. Leave the door partially open. (At this time the teacher will ring the bell twice for the next person to come.)
7. It is important that you return to the dharma room directly. Enter the dharma room, bow to the Buddha, go to your seat, do a standing bow, and sit down.

CONSULTING INTERVIEWS

These interviews are an opportunity for you to ask a Senior Dharma Teacher about the teaching or your practice. They do not include kong-an practice. The form is similar to kong-an interviews, except that on entering the room you do one standing bow in the doorway, one standing bow behind the cushion, and take your seat; there are no prostrations.

Interview order

1. Moktak master
2. Cook (if any)
3. Head dharma teacher
4. Proceed counter-clockwise around the room until you get to the moktak master

Special notes

If the interview room is far from the dharma room and the bell cannot be heard, it is possible to make an intermediate position—a way station—between the dharma room and the interview room. At the start of interviews, two people sit at the intermediate position. When the three-ring signal is given, the first person goes to the interview room and the second one continues sitting. When the two-ring signal is given, the second person goes to the interview room and first one will return to the dharma room. This person returning will be the signal for the next person to go sit at the intermediate position.

RANK AND SENIORITY WITHIN A ZEN CENTER

The primary purpose of our forms is to establish a smooth and harmonious setting for practice. Forms establish a format so that people of all levels of experience can participate together clearly. The templates that follow do not cover all situations, but allow for us to understand what is correct and courteous in many different situations. If you have questions about any of these forms, consult with your Guiding Teacher.

Many Zen center activities (such as formal practice, meals, etc.) take place in a setting in which there is ranking. This ranking is largely based on Buddhist temple tradition, and has been modified over the years to fit the Kwan Um style of monastics and laypeople living and practicing together. Some of the factors that determine rank are dharma recognition, precepts, seniority, and age.

Seating in the dharma room

The seating order in the dharma room is the basis for the rank order in most other situations.

Generally speaking, the highest ranking people sit in the row opposite the Buddha, with descending rank proceeding down both sides of the room. The exceptions are the head dharma teacher and the moktak master, who sit to the altar's right and left respectively. Again, the Guiding Teacher may determine that this order needs to be altered in certain circumstances.

- The middle seat in the row opposite the Buddha is held by the Guiding Teacher of the Zen center.
- The seats to Guiding Teacher's left and right are filled in the following order:
    1. Zen Masters by transmission date
    2. Ji Do Poep Sas by inka date
    3. Bodhisattva Teachers by precepts date
    4. Senior Dharma Teachers by precepts date
    5. Dharma Teachers by precepts date
    6. Dharma-Teachers-in-Training by precepts date
    7. Five Preceptees by precepts date
    8. People without precepts by experience and/or age
- If monks and nuns are present, they sit to the Guiding Teacher's right. In the Kwan Um School of Zen, there is no distinction made with respect to gender. Their ranking is:
- Bhikkus and bhikkunis by ordination date
- Samis and saminis by ordination date
- The seating order for haeng-jas (those in training to become monastics) is at the discretion of the Guiding Teacher.
- This is the "strict" version of ranking. There are factors which can affect it:
    - Guests: Generally, visitors sit in lower seats within each ranking. But, courtesy may lead to seating a guest higher. For example, a visiting Zen Master might be offered a higher seat than a Guiding Teacher who is a Ji Do Poep Sa. Again, your Guiding Teacher may provide guidance on this.

- Zen center officials: Generally, officials sit higher than non-officials of the same rank. Temple officials include the Guiding Teacher, abbot, Do Gam (vice abbot), head dharma teacher, director, and housemaster.
- In reality, these "strict" forms may be relaxed by the Guiding Teacher during regular day-to-day practice, depending on the Zen center's situation. However, these forms are important for ceremonies, when many people are present.

PROTOCOL FOR LEAVING THE DHARMA ROOM

In our School, we allow Zen Masters, Ji Do Poep Sas, and monastics to leave the room first. After they have left, then everyone else leaves in no particular order.

ROBE AND BOWL ORDER

Robes and bowls are arranged in the same order as the ranking for dharma room seating. Again, if there are monastics, they rank below Ji Do Poep Sas and above Bodhisattva Teachers.

SEATING IN THE DINING ROOM

Seating in the dining room is generally the same as in the dharma room, except that more experienced students may distribute themselves among less experienced students to assist with formal meals. Usually the head dharma teacher sits near the head of the room.

ORDER FOR DHARMA JOBS

Dharma jobs include hitting the chugpi in the dharma room and the dining room; checking the water bowl in the dharma room; and walking with the stick in the dharma room. These jobs are done by the head dharma teacher if available. If the head dharma teacher is not available, the next person in this order does them: director; housemaster; Bodhisattva Teachers; Senior Dharma Teachers; Dharma Teachers; Dharma-Teachers-in-Training; Five Preceptees.

FORMAL MEALS

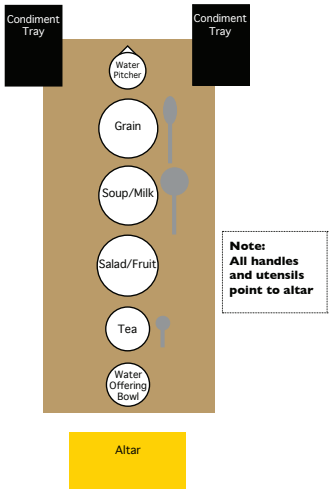
Our four-bowl eating style is a modification of the form used in Korean monasteries. Originally, in Buddha's time, there was only one bowl. The four bowls are symbolic of the four elements (earth, air, fire, and water) and also of Buddha, Dharma, Sangha, and Mind. Eating meals together in silence is an important part of formal practice. Meals are always eaten in formal style during retreats, and the Guiding Teacher will determine which meals are eaten formally during non-retreat times.

When the dinner bell rings, it is time to go to the dining area. The food will already have been put out on the serving mats. 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 two rows facing each other on either side of the serving mat, with a place for the Zen teacher at the head of the two 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 head of the row on the teacher's left.

Service always starts at the front, with the teacher being first. The emphasis is on together action. We all eat the same food, regardless of each person's likes or dislikes. Silence is kept not only by not talking, but also by making an effort to use the utensils gently and quietly.

MEAL SETUP

- The order of the food on the serving mat is also the order of service. The teacher's place is at the head of the mat where the food is served. (This place is reserved for the teacher whether or not they are present.) Starting nearest the teacher:
  - Water pitchers. During retreats, also put out orange or apple juice for people who are fasting.
  - 2 condiment trays on front corners. All of the serving utensil handles are pointed away from the teacher, before and after serving.
  - Grain
  - Soup (or milk or soy milk for breakfast)
  - Salad (or fruit for breakfast)
  - Tea
  - Water collection bowls



Formal meal layout

Food setup

- If 12 or more people are eating, have at least two of everything served.
- There should be a condiment tray for each six people present.

Serving

- When there are 12 or more people are eating, there will be two servers for each food item. They both start at the front and serve down the row until they meet at the back, and then return to the front for the second pass. Anyone may get up to serve the food; also, they may be relieved by other people at any time.
- If there are only two condiment trays, start at the front with the teacher. If there are more, distribute the rest at equal intervals down the rows.

MEAL

Form

- When you hear the dinner bell (🔔 🔔 🔔 🔔 🔔), immediately get your bowls and take them to the dining room.
- Take your seat, put your hands in maha mudra, and wait for the teacher to begin.
- After the teacher has begun, unwrap your bowls, and lay out the square cloth in front of your legs so it is lined up with the other cloths in your row. Place the stack of four bowls at the lower left-hand corner of the cloth. Unwrap your utensils and place them in the stack of bowls, with the handles at 3 o'clock. Place the utensil holder to the left of the bowls, putting the folded the napkin on top. Sit with hands in maha mudra.
- When the chugpi is hit three times, do a sitting bow. (The head dharma teacher hits the chugpi. If the head dharma teacher is not present, the next Senior Dharma Teacher will hit it.)
- Lay the bowls out on the square wrapping cloth in the following order (see picture), where D is the smallest bowl and A is the largest. Put your utensils in bowl C with handles at 3 o'clock. Place the bowls in the center of the mat and always keep them touching during the meal.
- The first server will serve everyone water. When it is your turn to receive water, raise your bowl A with both hands, then rotate it back and forth when you've gotten enough. Pour the water into bowl C.
- If you do not have the condiment tray, or when have finished serving yourself, at anytime you may get up to help with the serving.
- When a server comes to you, and you want what is being served, hold your bowl out with both hands. To indicate "enough," rotate the bowl back and forth. The food will go around the room to be served twice. The first time around, take a small amount of food. The second time around, take as much as you require, considering how many people there are and how much food there is.

- If you are being served and do not wish to take the food, hold your hands in hapchang.
- If you are the last person to use a condiment tray, carry it back and place it correctly on the mat. Make sure it is neat and in the same form as the other trays, placed evenly on the mat with the other trays, and the handles of the utensils are pointing away from the teacher.
- When everyone is served and the condiment trays are put back, the teacher will hit the chugpi three times. Do a sitting bow and begin eating.
- You should eat all the food you take. Remember, for sanitary reasons you are not allowed to put food back.
- If you finish eating early, you may use some of the clean water in your bowl C to do a preliminary wash of your other three bowls. When you are through eating, sit with your hands in the maha mudra.
- When most people are done eating, the chugpi is hit twice as a signal to pour tea. Anyone can get up to serve tea.
- When the tea server comes to you, hold out your bowl A to receive the tea, rotating your bowl when you've gotten enough. If bowl A is very messy, you may take the tea in bowl B or D so you can have extra for a second cleaning.
- Using your finger or (quietly) your spoon, clean each bowl with the tea, drinking the tea and food particles from each or pouring them into bowl D. The correct order is to start with bowl A, then bowl B, and finally bowl D.
- Take a small amount of clean water from bowl C and do one final rinse of bowls A, B, and D and drink that water (optional).
- When finished cleaning, pour the clean water from bowl C into bowl A. (Remember to use two hands for everything.)
- Put your utensils in bowl A with handles at 3 o'clock. Sit with your hands in maha mudra.
- When the chugpi is hit once, remove your utensils from bowl A and dry them. Put them back in their sleeve, if you have one, and lay it to the left of bowl A.
- Pour the water from bowl A into bowl B and then into bowl D. Leaving the water in bowl D, dry the other three bowls, and stack bowls B and C into bowl A. Sit and wait with hands in maha mudra.

- Someone will get up and begin collecting the water.
- When the water bowl is placed between you and the person next to you, use both hands to pour your water into the bowl, being careful not to pour in any sediment. (When the bowl is placed between two people, the person closest to the teacher will empty their bowl first)
- Drink any remaining water and food particles in your bowl D. Then dry your bowl with the towel and stack it with the rest of the bowls.
- If you dry and wrap your bowls before the water collection bowl gets all the way around the room, you may get up to replace the person collecting the water.

- When all the water is collected, the water bowl will be shown to the head dharma teacher or the person hitting the chugpi (if the head dharma teacher is missing). If the water is clear, the head dharma teacher will signal "OK" by raising the right index finger. If there are food particles in the water, the head dharma teacher will speak to everyone about being more mindful at the next meal.
- After your bowl and utensils are dry, and your utensils are placed back in their sleeve, tie the cloth around the bowls in this manner:
  1. Flip two diagonal corners across the bowls,
  2. Center your utensils on top
  3. Tie the other two diagonal ends in a square knot, securing the utensils in place.
  4. Place your napkin on top, with the side, not the corner, facing you.
  5. Put the bowls about a hand's span in front of you, aligned with others in your row.
- Sit with your hands in maha mudra.
- When everyone is finished, announcements may be made.
- When the chugpi is hit three times, do a sitting bow, and get up to assist in returning the serving dishes, condiments, tea and mat to the kitchen. Then come back and get your bowls, returning them to the shelf.

SERVING

Form

- At the beginning of a meal, after you open your bowls, you may get up to help with the serving. If you are seated so that you are the first person to use the condiment tray, do not get up to serve.
- One condiment tray is put next to the teacher. The second condiment tray is put between the head dharma teacher and the person next to them.
- Serve food in the order in which it is placed on the mat, first the water, then the grain, etc. Everyone who is serving lines up behind the person in front of them, keeping this order.
- All serving begins with the teacher, and goes around the room counterclockwise. (If there are two of the same item on the mat, one server starts with the teacher and proceeds counterclockwise; the other starts with the head dharma teacher and proceeds clockwise.)
- The person serving the water will pour water in everyone's bowl. When they reach the bowls of someone who isn't at their seat, they pour the water directly into the utensil bowl.
- During service, one person may start, but someone else may get up and take that person's place. Keep note of the following:
  - Do not get up if you have the condiment tray and have not used it.
  - Notice when someone is serving and it is their time to use the condiment tray.
  - Be mindful and watch when it is time to help serve and when it is time to sit and wait.
  - Always use two hands for serving and receiving.
- Do not place food in the bowls of people who are not at their seat.
- If you have been serving and did not get the chance to take food, but the food is already placed

back on the mat, you may go to the mat and take your food.

- Serving is finished when the food has gone around the room twice, the condiment trays have gone around once, the food and condiments are placed back on the mat, and everyone has been served and is seated.
- Toward the end of eating, the chugpi is hit twice and it is time for the tea to be served. Anyone may get up to serve tea. Begin with the teacher, and go in the same direction as when serving food. Everyone should get tea.
- When you are done drying and stacking your bowls, get up to do the water offering if no one yet has. Take the large empty bowl using two hands, and carry it around the room. Starting with the teacher, place the bowl on the floor between the teacher and the person on the teacher's right, and then stand in hapchang. The teacher and the person to their right each pour the clear water from their bowl D into the collection bowl. When they are finished, carry the bowl to the next two people, and so on around the room.
- If you dry and wrap your bowls before the person carrying the water collection bowl gets all the way around the room, you may replace that person. It is the job of the collector to make sure that no one pours any scraps of food into the common bowl. The tradition of collecting only clear water in a common bowl helps us be mindful of not wasting food. If we can do this with our food, we can also learn to make our other actions complete, and not leave a trace behind.
- When all the water is collected, show the water bowl to the head dharma teacher or the person hitting the chugpi. If the water is clear, the head dharma teacher will signal "OK" by raising the right index finger. If there are food particles in the water, the head dharma teacher will speak to everyone about being more mindful at the next meal. Take the water bowl to the kitchen and pour it out in three portions. 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.

HEAD DHARMA TEACHER

Form

- Sit to the teacher's right.
- If the teacher isn't there, you begin the meal by unwrapping your bowls.
- When everyone has finished unwrapping their bowls, hit the chugpi 3 times to signal the start of serving.
- When serving is done, and everyone is waiting in maha mudra, hit the chugpi 3 times to signal the start of eating.
- When 80% of the people are done eating, and the teacher has also finished, hit the chugpi 2 times to signal the time to pour tea.

- After tea is served to everyone, hit the chugpi 1 time to signal the start of cleanup and water collection.
- When the water bowl comes to you, check to see how much sediment is in the bowl. If it is clear, signal "OK" by raising your right index finger. If it is cloudy with much sediment, you may choose talk about being more mindful.

  Example: 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 huge stomachs with insatiable appetites. Clear water saves them from the torture of having food caught in their throats. This symbolizes saving them from the perpetuation of their endless cravings.
- At this time you may make announcements or ask if there are any. When you are finished, hit the chugpi 3 times to indicate the end of the meal.

HITTING STICK

The hitting stick is a tool that is used during group meditation to help each practitioner pay better attention. The stick is used to administer hits to relieve a practitioner's muscle stress or drowsiness. It is a wake-up tool, not intended for punishment.

Description

Our hitting stick is patterned after those found in the Japanese tradition. It is approximately four feet long, with a rounded handle at one end that tapers into a flat three-inch wide surface at the other end. The flat portion is flexible and light.

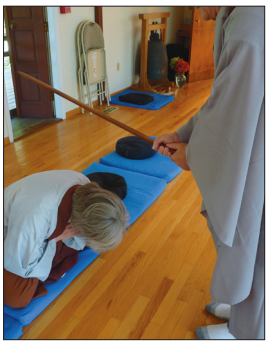
Removing the stick from the altar

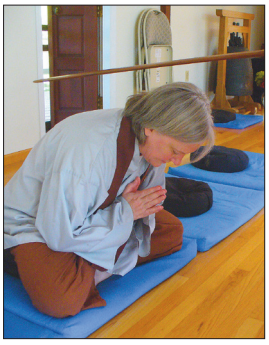
1. Approach the altar with your hands folded at your waist. When you are three steps away from the altar, do a standing bow.
2. Step three steps forward, starting with your right foot, and remove the stick from the altar with both hands palms up and about shoulder width apart with the stick resting in the palms. The handle should be to your right.
3. Step three steps back, starting with your right foot, holding the stick about mid-chest high.
4. Bow while keeping the stick elevated.
5. Move the stick to a vertical position with your left hand gripping the handle and your right hand on top. Hold the stick away from your body, keeping the stick vertical. If there is a top and a bottom to the stick, the top should face you. Turn to your left to begin walking around the room.

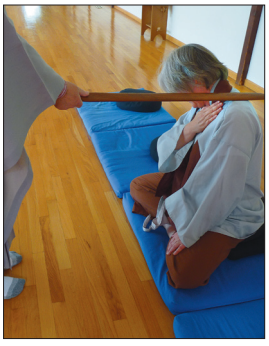
When to give someone an encouragement hit

- A person may request a hit by putting their hands in hapchang.
- When someone is obviously sleeping, you can tap him/her on the shoulder to indicate that it's time to receive a hit.
- Your Zen center's Guiding Teacher may instruct the head dharma teacher to also use the stick to correct bad posture.

Hitting with the stick







1. A sitter who wishes to be hit should have their hands in hapchang as you approach them with the stick. (If the person is asleep, tap them lightly on the left shoulder to wake them up, then they will hapchang.)
2. Turn to the right and face the sitter. (The sitter may be facing you, or may be facing away from you, depending on whether the sitters are facing the center of the room or the wall.) Bring the stick into a horizontal position, handle to the right and palms up.
3. Do a standing bow with the stick, keeping the stick elevated. The sitter will do a simultaneous sitting bow.
4. After the bow is completed, the sitter will lean forward at a 45-degree angle, bowing their head slightly, keeping their hands in hapchang, not touching the floor. 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. Deliver two rapid, crisp, snapping hits with the last 6-inches of the flat end of the stick to the trapezoid muscles on each side of the spine. (The trapezoid muscles are the large muscles that connect the lower neck to the shoulder.) Take care not to hit the spine. The hit should be delivered with a snap of the wrist and it should not produce a "thud." It may be likened to hitting a dog with a newspaper; no harm is done, but the sitter is awakened or feels relief.
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, keeping the stick elevated. The sitter will do a simultaneous sitting bow.
8. Return the stick to the vertical position and continue walking around the room.

Returning the stick to the altar

1. From three steps away from the altar, hold the stick with both hands, palms up and shoulder width apart with the handle on the right.
2. Do a standing bow, keeping the stick elevated.
3. Step three steps forward, starting with the right foot, and put the stick on the altar with the handle to the right.
4. Step three steps back, starting with your right foot, and do a standing bow.
5. Return to your mat with your hands folded at your waist. Step behind your mat and do a standing bow facing the center of the room before sitting down.

Ceremonial hitting by a teacher during Yong Maeng Jong Jin

During the last five to ten minutes of the final sitting of each day, and at the end of the retreat, the teacher (or someone designated by the teacher) goes around the room and hits everyone with the stick.

Form

1. After removing the stick from the altar, the teacher turns to their left and holds the stick in a sword-like manner on their left side. The right-hand is on the handle, and the left hand functions as the top of the scabbard, holding the blade. The stick should be at approximately a 45-degree angle.
2. The teacher walks counterclockwise around the room. The first person encountered (usually the head dharma teacher) does a sitting bow to the teacher's standing bow. The sitter will then bow down again to be hit, and then after being hit do another sitting bow to the teacher's standing bow.
3. The teacher hits each student's right side twice.
   - Only the first person does a full sitting bow before being hit. Each remaining student simply bows down with their hands in hapchang when it is their turn to be hit. After the hit, the teacher and student bow to each other and the teacher moves to the next person. If students are standing, they do a standing bow and sit down before the teacher reaches them so they can also be hit.
4. The teacher returns the stick to the altar and returns to his/her seat.
5. As soon as the teacher is seated, the head dharma teacher hits the chugpi. The moktak master gets the moktak from the altar, the chanting books are handed out, and the Heart Sutra and Great Dharani are chanted. Then the Four Great Vows are recited.

DHARMA TALKS

Within our School, dharma talks are intended for both instruction and as a form of practice. These talks consist of two parts: an introduction given by a student, and a question-and-answer period led by a Zen Master, Ji Do Poep Sa, or senior student.

The introductory talk is usually given by a student who has taken the five precepts, has been practicing for some time, and is familiar with our particular style. A talk should last about 20 minutes, after which there comes a question-and-answer period.

Giving the introductory talk allows a student's cognition to grow. Then, the gap between our cognition and our action becomes clear, and enables us to see the necessity for practice.

Although there is no prescribed form for the introductory talk, there are suggestions. Dae Soen Sa Nim taught that the introductory talk should have three elements: great question, don't know mind, and bodhisattva action. It's best if the dharma talk is lively, using your own experience mixed with interesting Zen and Buddhist stories. It's important to remember that many people in the audience will be first-time visitors who will not understand Zen terminology and have come to learn about practice.

There may be a brief meditation instruction and five minutes of sitting before the talk. At the end of the talk, announcements of coming activities and the daily schedule are made. Many Zen centers follow the dharma talk with an informal period for visiting, asking questions informally, and sharing refreshments.

Kong-an readings

The Guiding Teacher may have a teaching letter or kong-an read at the end of morning and evening practice. This reading may be accompanied by a short (five minutes or less) talk given by the head dharma teacher or someone designated by them.

MEDITATION INSTRUCTION

Welcome

Make people feel welcomed, and as comfortable as possible. As people arrive, try to introduce yourself to them individually. Say a little about Zen Master Seung Sahn, our school and your own Zen Center. Show them how to put on a guest robe, how to do a standing bow, and have them sit. Briefly explain the order and schedule of the practice that is about to begin and any practicalities (such as where the bathroom is and when they can use it).

Briefly talk about:

Why we practice:

- Zen means understanding yourself completely and helping this world. Human beings don't understand themselves so they create suffering. We all experience suffering and also see it in the world around us in the form of pain, illness, loss, dissatisfaction, resentment, disappointment, confusion, etc. Where does this suffering come from? Grasping, wanting, attachment to I, me, my. (1st and 2nd Noble Truths). Buddhism teaches that suffering comes from our attachment to desire, anger and ignorance, but these are not our original nature, because our original nature is always clear. Meditation means returning to our original nature.
- Big question: When we experience suffering it always raises a big question. What am I? Why am I here? Where do I come from? Where do I go when I die? Asking this type of question cuts off thinking and we return to "Don't Know Mind".
- Don't know mind is a name for our before thinking mind, it is also a name for our original mind before attachment to thinking, our true self.
- Bodhisattva action: How does our don't know mind function from moment to moment? What is our true (original) job?
- Helping this world by being clear, present and open, moment to moment (3rd and 4th Noble Truths). Compassion and Wisdom.

How we practice:

- Body: Legs-spine-head-eyes-hands—emphasize stability and a relaxed posture. Show a few different sitting positions (Burmese, Half Lotus, Kneeling). Offer alternate sitting options for people who are having trouble. Suggest a chair or standing up, if necessary.
- Breath: Three seconds in, seven seconds out. Aware, natural (not forced), abdominal breathing.
- Energy: When we let our energy drop to the Dan Tien our mind becomes quiet and our center becomes stronger.
- Mind: Recommend "clear mind clear mind clear mind... don't know." Return to this moment: (Blue) mat, (brown) floor—how is it just now?
  - Clear mind: What do you see, hear, smell, think and feel? Perceive clearly, just as it is.
  - Don't know: Don't hold anything, let go of ideas, notions, judgments, likes, dislikes, put it

all down. (Say this gently; it can be quite a shock to hear.) Let it all go.

- "Clear mind" and "Don't know" are two names for your original buddha nature.
- Talk about letting go, not holding anything as we practice and about gently returning to "clear mind/don't know" if we become distracted, let everything come and go. Don't fight with your thinking.
- Chanting: Explain that chanting is a form of meditation; how to hold the chanting book. Encourage their active participation in chanting, to follow along as best they can.
- If there are prostrations involved in the upcoming practice demonstrate and explain that this too is a meditation form

In Conclusion

- From time to time during your presentation, ask if there are questions. Try not to let a question throw you off track. If a question is troublesome for you, be honest and refer it to a Zen Master, JDPSN or senior student. Letting a new student experience something for themselves is usually better than explaining it to them. Often the best response is "try it and see how it is for you". Try to answer questions from your own experience rather than by quoting a book or a theory, etc. Encourage their full participation and assure them that mistakes are no problem.

Section III: Retreats

Yong Maeng Jong Jin	**3.4**
Kido	**3.7**
Kyol Che	**3.8**
Solo Retreats	**3.8**

Retreats are an opportunity to strengthen our practice. Zen Master Seung Sahn always said that retreats are like "filling your tank with dharma gasoline. When your tank gets low, you need to come to another retreat."

General notes

1. The housemaster prepares the rooms and bowl sets for the retreat. The housemaster, with the work master, will prepare a list of jobs for the retreat, which will be assigned at the beginning of each day's work period.
2. Retreatants are encouraged to arrive early, so they can complete their registrations and move into their rooms. Emergency Information Sheets need to be filled out for everyone participating in the retreat. (See page 8.4 for the *Emergency Information Sheet* collected at Providence Zen Center.)
3. At the beginning of each retreat, there will be an orientation given by the head dharma teacher, who will explain the retreats forms to new retreatants. Retreats usually begin with a reading of the temple rules and followed by a talk given by the teacher. If the teacher is not available, the head dharma teacher or someone designated by the teacher may give this talk.
4. Our retreats are conducted in silence. As a meditation technique, silence allows us to hear ourselves and gives other people space to hear themselves. During retreats, there will be paper and pencil placed around the Zen center for written communication with the head dharma teacher when necessary. Emergency telephone calls may be made if arranged with the head dharma teacher. Also, in the same spirit of silence, students are asked to not make eye contact. This helps keep our mind still and our concentration strong.
5. Keep an atmosphere of compassion, dignity and respect in the dharma room. Be compassionate and helpful to newcomers, who may be having a hard time mentally and physically. Remember, we are all here to help each other along the path.
6. Sitting periods: see *Sitting, Standing and Walking Meditation* on 1.6.
7. Interviews: see *Interviews* on page 2.20.
8. At the end of each sitting period, brush off, straighten and realign your mat and cushion.
9. All the meals are part of the formal practice. (See *Formal Meals* on page 2.24 for form.) If you will miss a meal because of illness, please inform the head dharma teacher before the meal. If you are fasting, you will still attend the meal. If you are fasting, you may want to drink the tea. Both complete fasting and eating too much are discouraged because they can become a hindrance to your practice. Retreatants are encouraged to eat about two-thirds of what they usually eat.
10. If you have an unexpected reason to leave during a retreat, leave a note for the head dharma teacher explaining your situation.
11. If you are late:
    a. Do not enter the dharma room when the temple bell is being struck; during the Evening Bell Chant; or when the moktak master is lighting or extinguishing the candles for chanting.
    b. If you are late during special chanting, do a full prostration if you have missed the beginning of the Thousand Eyes and Hands Sutra. If you are late for regular chanting, do

a full prostration only if you have missed the Homage to the Three Jewels. Do not do a prostration if you enter directly after the Evening Bell Chant.

c. If you are late getting back to the dharma room after walking meditation, and everyone is already sitting, sit on the mat outside the dharma room for that sitting period.

12. Use the bathrooms quickly (especially in the mornings) so everyone can have a turn. Always remove your kasa and long robe before entering the bathroom.

At residential Zen centers

1. If this is a separate retreat within a residential Zen center, retreatants and residents should not communicate with each other.
2. Residents should sign up for morning and evening practice.
3. Residents may sign up for parts of a reatreat, but are expected to sit a complete set of two or three sitting periods when participating. That is, if you sign up to sit the mid-morning sitting, you are expected to sit from 10:00 am until noon.
4. If you are not sitting this retreat, be considerate and quiet.

YONG MAENG JONG JIN

Yong Maeng Jong Jin, poetically rendered as "to leap like a tiger while sitting," is a two- to seven-day intensive meditation retreat. Depending on the Zen center, these retreats may occur as often as once a month. It is an intensive meditation retreat led by a teacher.

Suggested schedule

4:30 am ..... Wake-up bell
4:40 am ..... 5-minute moktak
4:45 am ..... Bow to teacher
108 prostrations
5:00 am ..... Break
5:10 am ..... 5-minute moktak
5:15 am Morning Bell Chant
5:35 am ..... Homage to the Three Jewels
Korean Heart Sutra
English Heart Sutra
Great Dharani
6:00 am ..... Sitting meditation
6:40 am ..... Walking meditation
Breakfast cook leaves
6:50 am ..... Sitting meditation
7:30 am ..... Break
7:40 am ..... Breakfast
8:15 am ..... Work period bell and
beginning of work period

9:15 am.....End of work period bell and break
9:55 am.....5-minute moktak
10:00 am.....Sitting meditation
10:35 am..... Walking meditation
10:45 am.....Sitting meditation
11:20 am..... Lunch cook leaves;
walking meditation
11:30 am.....Sitting meditation
12:00 pm .....End of sitting
12:00 pm .....Lunch and clean-up
12:30 pm ..... Break
1:25 pm .....5-minute moktak
1:30 pm .....Sitting meditation
2:00 pm ..... Walking meditation
2:10 pm .....Sitting meditation
2:40 pm ..... Walking meditation
2:50 pm .....Sitting meditation
3:20 pm ..... Walking meditation
3:30 pm .....Sitting meditation
4:00 pm .....Break and dinner cook starts
5:00 pm .....Dinner bell, dinner and clean-up
5:30 pm ..... Break
6:25 pm .....5-minute moktak
6:30 pm .....Special Chanting
6:55 pm .....5-minute moktak
7:00 pm .....Evening Bell Chant
Homage to Buddhas
Korean Heart Sutra
English Heart Sutra
Great Dharani
7:30 pm .....Sitting meditation
8:05 pm ..... Walking meditation
8:15 pm .....Sitting meditation
8:50 pm ..... Walking meditation
9:00 pm .....Sitting meditation
9:25 pm ..... Teacher or most senior student
present walks with stick and hits everyone
9:30 pm .....Chanting
English Heart Sutra
Great Dharani
Four Great Vows
9:40..... Sleep or optional extra practice

Yong Maeng Jong Jin ends with a circle talk on the last day, followed by an informal meal and/or refreshments.

Work Yong Maeng Jong Jin

A work Yong Maeng Jong Jin generally follows the Yong Maeng Jong Jin schedule. The early morning and evening practice sessions are as usual, and the work is done during the late morning and afternoon sessions. The teacher may include kong-an interviews as part of the retreat.

KIDO

A Kido is a chanting retreat, which can last anywhere from half a day to ten thousand years. It is a form of action Zen practice dating back to ancient China. It is difficult for thinking to arise given the great din created by the chanting and the percussion instruments. Because of the noise created by a kido, it may be necessary to find a secluded location so as not to disturb neighbors.

The schedule for a Kido is the same as for a Yong Maeng Jong Jin, except that silence is not kept, meals are informal, and there is no break in the chanting—if you need to leave, you just leave and come back.

Kido chanting is accompanied by percussion instruments and each person should have an instrument. A wide variety of instruments may be used, including moktaks, drums of all sizes, tambourines, triangles, sticks, small cymbals, etc. (It's best to not use the altar moktak or 5-minute moktak for a Kido because enthusiastic playing may damage them.)

During the chanting period, follow the teacher closely. The teacher 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 when walking in patterns. Incense is kept burning continuously, with one person being assigned to monitor it. Near the end of the period of chanting, the teacher will slow the tempo, indicating that everyone should put their instruments down and complete the Kwan Seum Bosal chanting with their hands in hapchang. Finish the session with the Korean Heart Sutra.

Suggested schedule

4:30 am	Wake-up bell
4:45 am	108 bows
5:15 am to 6:00 am	Morning Bell Chant
	Regular Chanting
	1000 Eyes and Hands Sutra
	Kwan Seum Bosal Chanting
	Korean Heart Sutra
7:45 am	Breakfast
8:15 am to 9:15 am	Work period
	and clean-up
10:00 am to 12:00 pm	Thousand Eyes and Hands Sutra
	Kwan Seum Bosal Chanting
	Korean Heart Sutra
12:00 pm	Lunch
1:30 to 4:00 pm	Thousand Eyes and Hands Sutra
	Kwan Seum Bosal Chanting
	Korean Heart Sutra
5:00 pm	Dinner
7:00 to 9:40 pm	Evening Bell Chant
	Regular Chanting
	Thousand Eyes and Hands Sutra
	Kwan Seum Bosal Chanting
	Korean Heart Sutra

KYOL CHE

Twice a year, our School provides an opportunity to do extended retreats. These retreats, called "Kyol Che," are held summer and winter in North America, Asia, and Europe. Traditionally the Kyol Che period is thirteen weeks long, although it may be shorter. The thirteen-week session is broken up into two periods of six weeks, separated by one week of extra-intensive practice.

The Kyol Che season can include three ceremonies: an opening ceremony, a mid-Kyol Che ceremony at the beginning of intensive week, and a closing ceremony. Kyol Che usually includes weekly dharma talks and two or three interviews a week.

Kyol Che is our most intensive retreat, and there is a lengthy list of special information about this retreat. Please contact the center sponsoring the retreat for further detailed information.

Suggested schedule

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

The middle intensive week includes this extra practice:

12:00 am ..... Wake-up bell
12:10 am ..... 108 prostrations
12:30 am ..... Tea and light snack
12:40 to 2:00 am ..... Sit Zen
2:00 am ..... Sleep
(or optional extra practice)

SOLO RETREATS

Many students in our School have done solo retreats in remote locations as an important part of their training. Zen Master Seung Sahn did a hundred-day solo retreat shortly after becoming a monk. These retreats traditionally last from three to one hundred days, and may occur at any time of the year.

Solo retreats are a time for complete self-reliance. The schedule and style will vary for each individual and should be developed in consultation with your Guiding Teacher.

Section IV: Ceremonies

Annual Ceremonies **4.3**
Bathing the Baby Buddha 4.3
Buddha's Birthday 4.4
Founder's Day Ceremony 4.5
Buddha's Enlightenment Day Ceremony 4.7
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Special Ceremonies **4.15**
Opening Ceremony for a Zen Center 4.15
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Installation of a Guiding Teacher or Abbot 4.17
Inka Ceremony 4.18
Transmission Ceremony 4.19

Personal Ceremonies **4.21**
Marriage Ceremony 4.21
100-Day Baby Ceremony 4.23
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Memorial Ceremony 4.24

ANNUAL CEREMONIES

BATHING THE BABY BUDDHA

This ceremony, called Kon Yok in Korea, begins the weekend celebration of Buddha's Birthday. The central theme of the ceremony is a re-enactment of the nine celestial dragons coming down from heaven to bathe the baby Buddha with fragrant water after he was born.

When

Generally this ceremony takes place on the evening before the Buddha's Birthday ceremony.

Items to be used

- Dharma room bell
- Moktak
- Flowers for the altar
- Fruit for the altar (odd number of types and pieces; traditionally peaches are not used)
- Statue of the baby Buddha
- Large punch bowl and small bowl
- Ladle
- Two roses

Setup

Put table in front of altar. Place the large punch bowl on the table. Set the small bowl upside-down inside the punch bowl, to create a platform for the statue to stand on. Fill the punch bowl with water to the level of the base of the baby Buddha statue. Float the petals from the roses on the water. Place the ladle next to the bowl.

General form

1. Lighting of candles and incense
2. Opening bell
3. Opening speech (about ten minutes)
4. Everyone stands
5. The Threefold Refuge in Korean and Sogamuni Bul Chanting
   - During the chanting, people form a line and approach the table. As each approaches the table, they bow, pour a single ladleful of rose water in three parts over the statue of the baby Buddha, replace the ladle, step back, bow, and return to their seat. The leader may choose either to end the chanting when everyone is done, or to continue the chanting Kido-style.
6. Extinguishing of candles
7. Closing announcements

See sample program on page 8.19.

BUDDHA'S BIRTHDAY

Buddha's Birthday celebrates Shaykamuni Buddha's birth. In Buddhist countries it is a national holiday and is celebrated with great festivities including hanging lanterns at Buddhist temples and parades.

When

In the west, Buddha's Birthday is celebrated on the first weekend in April. In Asia, the date of Buddha's Birthday comes from the lunar calendar.

Items to be used

- Dharma room bell
- Moktak
- Flowers for altar
- Loose flowers and extra vase for children's offering
- Fruit for altar (odd number of types and pieces; traditionally peaches are not used; larger fruit may be held together with toothpicks)
- Zen stick
- Donation boxes
- Pledge cards and pens (placed on each mat in the dharma room)

Setup

- Put speaker's table in front of altar to hold microphones and Zen stick.
- Mats are to be placed in the General Ceremony form.
- Donation boxes should be placed close to the altar so people can approach them easily during the ceremony to celebrate giving.

General form

1. Lighting of candles and incense
2. Opening bell
3. Opening speech (about ten minutes)
4. Everyone stands
5. The Threefold Refuge
6. The Threefold Refuge in Korean and Sogamuni Bul Chanting
7. Everyone is seated
8. Children offer flowers to the Buddha
9. Three minutes of meditation
10. Short talks from Zen center representatives
    - These talks should be three to five minutes in length, and start with the group that is geographically furthest away. Each speaker approaches the speaker's table, bows to Buddha, bows to the side of the dharma room on which the monastics are sitting, bows to side of the room the lay teachers are sitting on, and bows to the sangha. After the talk, the order of bowing is reversed.

11. Congratulatory talks by special guests may be included here.
12. Dharma speech (about fifteen minutes)
13. Poem
14. Ceremony to celebrate giving
    - Giving ceremony speech (about ten minutes)
    - This part of the ceremony provides a formal opportunity for people to make donations of time, practice, or money to the School or Zen center. (It would be best to indicate during the speech exactly where the donation will be going.)
15. Everyone stands.
16. Kwan Seum Bosal Chanting
    - The Three Great Vows are omitted; the chanting begins with "Namu Bomun Shi Hyon…"
    - During the chanting people come forward, bow to the Buddha, and place their pledge card in the donation box, bow again, and return to their seats. The person leading the Kwan Seum Bosal chanting should time the ending mantras to coincide with the last people making offerings.
17. The Four Great Vows
18. Extinguishing of candles
19. Everyone is seated.
20. Closing announcements
21. A group photograph is customarily taken.

See sample program on page 8.21.

FOUNDER'S DAY CEREMONY

Founder's Day is a time for us to formally remember Zen Master Seung Sahn's life and teachings.

When

In North and South America, we celebrate Founder's Day on the weekend nearest his birth (July 31). In Asia, we follow the custom of remembering him with a memorial ceremony on the day of his death on the lunar calendar.

Items to be used

- Dharma room bell
- Moktak
- Flowers for altar
- Loose flowers and extra vase for children's offering
- Fruit for altar (odd number of types and pieces; larger fruit may be held together with toothpicks)
- Zen stick
- Donation boxes
- Pledge cards and pens

Setup

- Put speaker's table in front of altar to hold microphones and Zen stick.
- Mats are to be placed in the General Ceremony form.
- Donation boxes should be placed close to the altar so people can approach them easily during the ceremony to celebrate giving.

General form

1. Lighting of candles and incense
2. Opening bell
3. Opening speech (about ten minutes)
4. Everyone stands.
5. The Threefold Refuge
6. The Threefold Refuge in Korean and Kwan Seum Bosal Chanting
7. Everyone is seated.
8. Children offer flowers to the Buddha
9. Three minutes of meditation
10. Short talks from Zen center representatives
    - These talks should be three to five minutes in length, and start with the group which is furthest away. Each speaker approaches the speaker's table, bows to Buddha, bows to the side of the dharma room on which the monastics are sitting, bows to side of the room the lay teachers are sitting on, and bows to the sangha. After the talk, the order of bowing is reversed.
11. Congratulatory talks by special guests may be included here.
12. Dharma speech (about fifteen minutes)
13. Poem
14. Ceremony to celebrate giving
    - Giving ceremony speech (about ten minutes)
    - This part of the ceremony provides a formal opportunity for people to make donations of time, practice, or money to the School or Zen center. (It would be best to indicate during the speech exactly where the donation will be going.)
15. Everyone stands.
16. Kwan Seum Bosal Chanting
    - The Threefold Refuge is omitted; the chanting begins with "Namu Bomun Shi Hyon…"
    - During the chanting people come forward, bow to the Buddha, and place their pledge card in the donation box, bow again, and return to their seats. The person leading the Kwan Seum Bosal chanting should time the ending mantras to coincide with the last people making offerings.
17. The Four Great Vows
18. Extinguishing of candles
19. Everyone is seated.
20. Closing announcements
21. A group photograph is customarily taken.
22. Traditionally the fruit offerings are eaten the same day as the ceremony.

See sample program on page 8.23.

BUDDHA'S ENLIGHTENMENT DAY CEREMONY

Buddha's Enlightenment Day commemorates the enlightenment of the Buddha Shakyamuni 2500 years ago. Within Buddhist tradition it is the most important celebration of the year. Zen temples around the world hold their most intensive retreat of the year around this ceremony.

When

In the west Buddha's Enlightenment Day is celebrated on the first weekend in December. In the east the date of Buddha's Enlightenment is determined by the lunar calendar.

Items to be used

- Dharma room bell
- Moktak
- Flowers for altar
- Loose flowers and extra vase for children's offering
- Fruit for altar (odd number of types and pieces; larger fruit may be held together with toothpicks)
- Zen stick
- Donation boxes
- Pledge cards and pens

Setup

- Put speaker's table in front of altar to hold microphones and Zen stick.
- Mats are to be placed in the General Ceremony form.
- Donation boxes should be placed close to the altar so people can approach them easily during the ceremony to celebrate giving.

General form

1. Lighting of candles and incense
2. Opening bell
3. Opening speech (about ten minutes)
4. Everyone stands.
5. The Threefold Refuge
6. The Threefold Refuge in Korean and Sogamuni Bul Chanting
7. Everyone is seated.
8. Children offer flowers to the Buddha
9. Three minutes of meditation
10. Short talks from Zen center representatives
    - These talks should be three to five minutes in length, and start with the group which is furthest away. Each speaker approaches the speaker's table, bows to Buddha, bows to the side of the dharma room on which the monastics are sitting, bows to side of the room the lay teachers are sitting on, and bows to the sangha. After the talk, the order of bowing is reversed.
11. Congratulatory talks by special guests may be included here.

12. Dharma speech (about fifteen minutes)
13. Poem
14. Ceremony to celebrate giving
    - Giving ceremony speech (about ten minutes)
    - This part of the ceremony provides a formal opportunity for people to make donations of time, practice, or money to the School or Zen center. (It would be best to indicate during the speech exactly where the donation will be going.)
15. Everyone stands.
    - Kwan Seum Bosal Chanting; The Three Great Vows are omitted; the chanting begins with "Bo Mun Shi Hyun…"
    - During the chanting people come forward, bow to the Buddha, and place their pledge card in the donation box, bow again, and return to their seats. The person leading the Kwan Seum Bosal chanting should time the ending mantras to coincide with the last people making offerings.
16. The Four Great Vows
17. Extinguishing of candles
18. Everyone is seated.
19. Closing announcements
20. A group photograph is customarily taken.
21. Traditionally the fruit offerings are eaten the same day as the ceremony.

See sample program on page 8.28.

KYOL CHE CEREMONIES

Kyol Che has a beginning, middle and an end. Each of these is marked by a ceremony, which 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

Items to be used

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

Setup

- Put speaker's table in front of altar to hold microphones and a teaching stick.
- 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.

Beginning Kyol Che ceremony

General Form

1. Lighting of candles & incense
2. Opening bell
3. Reading of the Temple Rules
4. Opening speech (about ten minutes)
5. Everyone stands
6. The Threefold Refuge
7. Threefold Refuge in Korean
8. 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.)
9. Everyone is seated
10. Five minutes of meditation
11. Dharma Talk by a Zen Master or Ji Do Poep Sa (15 min. max)
12. Four Great Vows in English
13. Four Great Vows in Korean
14. Closing remarks
15. Extinguishing of candles
16. Small party
17. 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.

Mid Kyol Che ceremony

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

1. Lighting of candles & incense
2. Opening bell
3. Reading of the Temple Rules
4. Opening speech (about ten minutes)
5. Everyone stands

6. The Threefold Refuge
7. Threefold Refuge in Korean
8. 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.)
9. Everyone is seated
10. Five minutes of meditation
11. Dharma Talk by a Zen master or Ji Do Poep Sa (15 min. max)
12. Four Great Vows in English
13. Four Great Vows in Korean
14. Closing remarks
15. Extinguishing of candles

Hae Jae or ending ceremony

General Form

1. Lighting of candles & incense
2. Opening bell
3. Reading of the Temple Rules
4. Opening speech (about ten minutes)
5. Everyone stands.
6. The Threefold Refuge
7. Threefold Refuge in Korean
8. 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.)
9. Everyone is seated.
10. Five minutes of meditation
11. Dharma Talk by a Zen master or Ji Do Poep Sa (15 min. max)
12. Four Great Vows in English
13. Four Great Vows in Korean
14. Closing remarks
15. Extinguishing of candles
16. Small party
17. 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.

PRECEPTS CEREMONY

All precepts ceremonies in North America are organized through the School office. It is the responsibility of the head dharma teacher of each Zen center to familiarize themselves with the precepts rules and application forms and to insure that the applicants from their centers observe the deadlines. Please see the *Resources for Members* section at http://www.kwanumzen.org for the precepts rules for North America.

When

Usually three times a year at Providence Zen Center in conjunction with sangha weekends. Usually one or more times a year at centers elsewhere.

Items to be used

- Dharma room bell
- Moktak
- Hand bell
- Flowers for altar
- Blank, empty envelopes on altar for gifts to the precepts teacher
- Fruit for altar (odd number of types and pieces)
- Incense (three times the number taking precepts)
- Precepts ceremony booklets
- Precepts certificates
- Sword (if a person is taking novice monk or nun precepts)
- Kasas for Five Preceptees, Senior Dharma Teachers, Bodhisattva Teachers, novice monks and nuns
- Bowls and certificates for new Dharma Teachers
- Dharma Mirror and Compass of Zen for Dharma-Teachers-in-Training
- Robes for Five Preceptees, new Dharma Teachers, and novice monks and nuns (robes are issued before the ceremony)

Setup

- Put speaker's table in front of altar to hold microphone. Move the candles and incense burner from the altar to the table. They go along the front—candles at the ends and the incense burner in the middle, incense holder to the right (as you face the table) of the incense burner. The hand bell is placed on the table nearest the precepts teacher. The precepts certificates are put on the officiate's side of the table, stacked in descending order (e.g. Novice Monk and Nun, Bodhisattva Teacher, Senior Dharma Teacher, Dharma-Teacher-in-Training, and Five Preceptees). Keep Dharma Teacher certification certificates separate.
- Put two chairs behind the table. The precepts teacher sits in left chair (facing the audience), and the officiate sits in the right chair.
- The sword, if there is one, goes on the right side of the altar as you face it, with the handle to the right as you are facing the altar.
- The kasas, bowls and books are put on the lowest level of the altar on the left side as you are facing it.

- 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 (novice monks and nuns, Bodhisattva Teachers, Senior Dharma Teachers, Dharma-Teachers-in-Training and Five Preceptees.) On the sides at the front are the Dharma-Teachers-in-Training who have completed their two-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.
- Make sure the moktak master is positioned where the precepts people can easily be seen so they can be guided through the prostrations. The moktak master does **not** bow with them. (See below for this form.)
- Before the ceremony, all new Dharma Teachers are taught how to bow with their robes.
- Each person taking precepts traditionally gives a gift of money to the precepts teacher. This is usually done by putting an envelope addressed to the teacher on the altar. A note or card may be included.

Officials

At Providence Zen Center, precepts ceremonies are lead by the School abbot or a teacher designated by the School abbot. At other Zen centers, precepts ceremonies are lead by the Guiding Teacher. The precepts teacher selects an officiate to assist them. The precepts teacher and officiate wear their ceremonial kasas. The precepts teacher decides whether others attending the ceremony will wear their ceremonial kasas or small kasas.

Special precepts forms

- The ceremonial burn (yon bi): The burn is always done on the left arm (the spiritual one), whether the person is left- or right-handed. The burn is administered by Dharma Teachers and higher, by briefly holding two sticks of burning incense against the inside forearm. Make sure the burn is a light one. Traditionally, the burn is administered by someone who is at the same level of precepts or higher, as the person receiving the burn. For example a Dharma Teacher would not give the yon bi to a Senior Dharma Teacher.
- Moktak: The precepts teacher does the chants and the moktak master leads the prostrations. The moktak can be passed back and forth between the two, or you can use two moktaks.

Moktak for three 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

General form

1. Lighting of candles and incense
2. Opening bell
3. Everyone stands.
4. Homage to the Three Precious Ones (all together)
5. The Mantra Summoning the Three Precious Ones (precepts teacher, alone)
6. Paying homage to the Three Treasures (all together)
7. The Mantra of Offering Seats to the Sangha (all together)
8. The Mantra of the Universe in its Purity (all together)
9. The Offering of Incense (all together)
10. Everyone is seated.
11. Offering of Incense
    - Precepts teacher and officiate sit at the table. Each preceptee, or one representing each group, offers incense before the image of the Buddha, and returns to his or her place. Together all preceptees bow three times to the beat of the moktak and sit down.
12. The officiate speaks ("We go for guidance to the Holy One, etc.")
13. Preceptees receive Buddhist names and kasas. Each preceptee comes forward, one by one, receives his or her Buddhist name and kasa, and returns to his or her seat.
14. The officiate speaks ("Great are you who understand the impermanence of the world, etc.")
15. Chant 3 times: Om ma ha ka ba bad a shichea sa ba ha (all together)
16. Requesting the Buddhas and the bodhisattvas and all the deities to serve as our teachers. (all together)
17. Taking of Precepts
    a. 5 precepts
       - Precepts teacher reads each of the 5 precepts with description
       - Exchange between officiate and those taking 5 precepts
    b. 10 precepts: If there are students becoming Dharma-Teachers-in-Training)
       - Precepts teacher reads precepts 6-10
       - Exchange between officiate and those taking 10 precepts
    c. If there are students becoming Senior Dharma Teachers
       - Precepts teacher reads precepts 11-16
       - Exchange between officiate and those becoming Senior Dharma Teachers

d. If there are students becoming Bodhisattva Teachers
   - Precepts teacher reads bodhisattva precepts 6-10
   - Exchange between officiate and those becoming Bodhisattva Teachers

e. If there are students becoming novice monks or nuns
   - Precepts teacher reads monastic precepts 6-10
   - Exchange between officiate and those becoming novice monks or nuns
   - Monks and nuns repeat intentions

18. The Repentance Ritual (all together)
19. The Mantra of Repentance
20. Baby ceremony may be inserted here if the two need to be combined.
21. The preceptees bow three times to the beat of the moktak before the precepts teacher and officiate, and take their seats.
22. The officiate speaks ("Most noble is the Buddha, etc.")
23. Each preceptee, or one representing each group, offers incense to the Buddha; then all bow together three times and sits down.
24. The officiate speaks ("May the merits received, etc.")
25. Dharma Teachers
    - All new Dharma Teachers come forward bringing their mats with them. They bow together three times to the sangha, and return to their seats. Then, each in turn receives their certificates and bowls.
26. Dharma Talks (officiate first, then precepts teacher)
27. Everyone stands
28. The Four Great Vows (all together)
29. Extinguishing of candles
30. Closing announcements
31. Group photo (traditionally taken with the preceptees and the new Dharma Teachers holding their Chinese calligraphies in front of them)
32. 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.

See sample program on page 8.34.

SPECIAL CEREMONIES

OPENING CEREMONY FOR A ZEN CENTER

This ceremony celebrates the dedication of a new Zen center, either when it is first established or when it has been relocated.

Items to be used

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

Setup

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

General form

1. Lighting of candles and incense
2. Opening bell
3. Opening speech (about ten minutes)
4. Everyone stands
5. The Threefold Refuge
6. The Threefold Refuge in Korean
7. Korean Heart Sutra (about 5 minutes)
8. Everyone is seated
9. Five minutes of meditation
10. Formal Dharma Speech (15—20 minutes)
11. Three dedication addresses
    - These talks should be three to five minutes in length, and start with the group which is furthest away. Each speaker approaches the speaker's table, bows to Buddha, bows to the side of the dharma room on which the monastics are sitting, bows to side of the room the lay teachers are sitting on, and bows to the sangha. After the talk, the order of bowing is reversed.
12. Offering of Incense by head dharma teacher
13. English Heart Sutra
14. Four Great Vows in English
15. Extinguishing of candles
16. Closing remarks
17. A group picture is customarily taken.

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.

BUDDHA'S EYES OPENING CEREMONY

When

This ceremony is performed when a new Buddha is installed in a dharma room.

Items to be used

- Dharma room bell
- Moktak
- Flowers for altar
- Fruit for altar (odd number of types & pieces)
- Conical white paper hat
- Calligraphy brush
- Bowl of small brown dried beans (aduki, pinto, etc.)
- Red ink or red-colored water

Setup

- Before the ceremony begins, the Buddha's face is covered with a conical white paper hat.
- Mats are lined up in rows facing the altar.

General form

1. Lighting of candles and incense
2. Opening bell
3. Opening talk
4. Thousand Eyes and Hands Sutra
5. Opening the Buddha's Eyes
   - The head dharma teacher removes the hat from the Buddha.
   - The assembly does chanting appropriate to the Buddha on the altar, for example Sogamuni Bul chanting or Kwan Seum Bosal chanting.
   - While the assembly is doing this chanting, the teacher is chanting the Great Dharani three times. The teacher is seated facing the Buddha. On the floor in front of him or her is a bowl of dry brown beans, a bowl of red ink, and a calligraphy brush. He or she takes a handful of beans and tosses them to the left of the Buddha; then to the right of the Buddha; then at the Buddha. Then, painting in the air in front of him or her, the teacher paints the Sanskrit symbol for "Om" on the Buddha's left eye and on the Buddha's right eye; then repeats this twice more (three times all together).
6. Dharma Speech
7. Korean Heart Sutra
8. Four Great Vows
9. Extinguishing of Candles
10. 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 A GUIDING TEACHER OR ABBOT

When

This ceremony publicly recognizes a new Guiding Teacher or abbot.

Items to be used

- Dharma room bell
- Moktak
- Flowers for altar
- Fruit for altar (odd number of types & pieces)
- Teaching stick (for a Guiding Teacher ceremony)

Setup

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

General form

1. Lighting of candles and incense
2. Opening bell
3. Opening speech (about five minutes)
4. Everyone stands
5. The Threefold Refuge
1. Threefold Refuge in Korean
2. Kwan Seum Bosal Chanting (about 5 minutes)
3. Five minutes of meditation
4. Dharma Speech by incoming Guiding Teacher or abbot (15—20 minutes)
5. Sangha and incoming Guiding Teacher or abbot bow to each other (3 times)
6. Congratulatory talks (may include outgoing temple official)
   - These talks should be three to five minutes in length, and start with the group which is furthest away. Each speaker approaches the speaker's table, bows to Buddha, bows to the side of the dharma room on which the monastics are sitting, bows to side of the room the lay teachers are sitting on, and bows to the sangha. After the talk, the order of bowing is reversed.
7. The Four Great Vows
8. Extinguishing of candles
9. Everyone is seated.
10. Closing announcements
11. 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.
12. Zen centers may choose to have a party afterwards also.

See sample program on page 8.50.

INKA CEREMONY

This is a ceremony of verification for students who have received Zen Master Seung Sahn's official sanction, called "inka," to teach Kong-An practice. Students who receive inka, have the title of Ji Do Poep Sa. "Ji" means to point to and "Do" means true way, 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."

When

During a sangha gathering

Items to be used

- Dharma room bell
- Moktak
- Ceremony table
- Large Zen stick for formal talk
- Items to present to new teacher: ceremony kasa, Zen stick, Whole World is a Single Flower book, and certificate.

Setup

- Mats are to be placed in the General Ceremony form with the two mats for dharma combat facing each other in the center to start. It is recommended to have a microphone between the two mats so the audience can hear the dharma combat exchange.
- To the side, the ceremony table should be set up with the items to be presented to the new Ji Do Poep Sa: red ceremony kasa, Zen stick, Whole World is a Single Flower book, and certificate.
- At the break, the mats are removed and replaced by the ceremony table.

General form

1. Lighting of candles and incense
2. Opening bell
3. Opening speech (about five minutes)
   - Speech should include information on what inka is, the spirit of the ceremony, and the correct form of dharma combat (see below).
4. Everyone stands
5. The Threefold Refuge
6. Threefold Refuge in Korean
7. Kwan Seum Bosal Chanting (about 5 minutes)
8. Three minutes of meditation
9. The first candidate sits on the mat facing away from the altar and towards the sangha
10. Dharma combat with the sangha
    - Dharma combat lasts until the presiding Zen Master hits the moktak.
    - Dharma combat form:

(1) Questioner comes forward, does standing bow, full prostration, standing bow, and sits down.
(2) Questioner presents a query to the candidate. Traditional kong-ans are not allowed; the questioners should make up their own.
(3) Candidate answers.
(4) After the sequence is complete, the questioner does a sitting bow, stands behind their mat and does a standing bow (not a prostration), and returns to their seat.

- If there is more than one candidate, the process is repeated.

11. Ten minute break
12. Remove interview mats and replace with ceremony table.
13. Use the moktak to recall everyone.
14. Talk by presiding Zen Master and presentation of Inka Certificates
15. The next most senior teacher will assist the Zen Master in presenting the stick(s), kasa(s), and book(s)
16. Formal Dharma Speech(es) by the new Ji Do Poep Sa(s) (about fifteen minutes)
17. Congratulatory Talks (one or two per candidate)
18. Everyone stands.
19. Four Great Vows in English
20. Closing announcements
21. Extinguishing of candles
22. Photos taken

See sample program on page 8.54.

TRANSMISSION CEREMONY

This is a public ceremony recognizing formal dharma transmission. Students who receive transmission have the title of "Zen Master."

When

During a sangha gathering

Items to be used

- Dharma room bell
- Moktak
- Ceremony table
- Raised platform for candidate to sit on
- Large Zen stick for formal talk
- Items to present to new Zen Master: ceremony kasa, whisk, formal wooden bowls, Compass of Zen book, and certificate.

Setup

- Mats are to be placed in the General Ceremony form with a platform for the candidate in the center. The candidate sits on a mat on the platform with their own Zen stick on the platform in front of them. Facing the platform is a mat for questioners to sit on. It is recommended to have a microphone for the candidate and a microphone for the questioners, so the audience can hear the dharma combat exchange.
- The ceremony table should be set up to the side with the items to be presented to the new Zen Master: gold ceremony kasa, whisk, formal wooden bowls, Compass of Zen book, and certificate.
- At the break, the platform mat is removed and replaced by the ceremony table placed in front of the platform.

General form

1. Lighting of candles and incense
2. Opening bell
3. Opening speech (about five minutes)
   - Speech should include information on what inka is, the spirit of the ceremony, and the correct form of dharma combat (see below).
4. Everyone stands.
5. The Threefold Refuge
6. Threefold Refuge in Korean
7. Kwan Seum Bosal Chanting (about 5 minutes)
8. Three minutes of meditation
9. The first candidate sits on the mat facing away from the altar and towards the sangha
10. Dharma combat with the sangha

Dharma combat with the sangha

1. Traditionally each candidate is asked a total of five questions.
2. Dharma combat form:
   (1) Questioner comes forward, does standing bow, full prostration, standing bow, and sits down.
   (2) Questioner presents a query to the candidate. Traditional kong-ans are not allowed; the questioner should make up their own.
   (3) Candidate answers.
   (4) After the sequence is complete, the questioner does a sitting bow, stands behind their mat and does a standing bow (not a prostration), and returns to their seat.
   - If there is more than one candidate, the process is repeated.
3. Ten minute break
4. Remove interview mat and replace with ceremony table.
5. Use the moktak to recall everyone.
6. Talk by presiding Zen Master and presentation of Transmission Certificates
7. The next most senior teacher will assist the Zen Master in presenting the kasa(s), whisk(s), bowl(s), and book(s)

8. Formal Dharma Speech(es) by the new Zen Master(s) (about fifteen minutes)
9. Congratulatory Talks (one or two per candidate)
10. Everyone stands
11. Four Great Vows in English
12. Closing announcements
13. Extinguishing of candles
14. Photos taken

PERSONAL CEREMONIES

MARRIAGE CEREMONY

All Dharma Teachers are eligible to perform weddings, and, depending on the state, may need to be certified by the Kwan Um School of Zen in order to obtain a clergy license. Every state has different regulations governing marriage, so be sure to know what they are, and to find out well in advance of the wedding what is legally required.

Suggested items to be used

- Dharma room bell
- Official papers for state
- Zen center Wedding Certificate
- Moktak
- Flowers for the altar
- Fruit for the altar
- Flowers for bride and groom
- Chairs for family and guests of the bride and groom

Wedding personnel

- Officiate
- Person to hit the moktak and ring the bell
- Ushers

Suggested room setup

- Set up an altar with candles, incense burner, flowers and incense.
- Approximately 10 feet in front of the altar, put two bowing mats for the bride and groom, facing the altar.
- Arrange chairs and mats for guests and family behind the mats for the bride and groom.

Coordination between official and couple

- The couple and the officiate performing the wedding should clarify the couple's financial responsibilities to the Zen center and to the officiate.

- The following ceremony is a suggestion. The officiate and couple should feel free to modify it to suit their preferences. The couple and officiate should clarify whether the couple or the Zen center will provide printed programs for the wedding.
- It is up to the officiate and couple to decide what the couple wear at the ceremony. There is no requirement that robes be worn.

Wedding planning and the Zen center

- If the wedding ceremony or the reception are held at a Zen center, please remember that traditional temple customs need to be observed. This means not serving alcohol or meat.
- Please remember to clarify who is responsible for providing altar flowers and fruit, chairs, and food.

Suggested wedding ceremony

1. Pre-ceremony music for guest arrival
2. Lighting of candles and incense
3. Opening bell
4. Opening speech (about five minutes)
5. Everyone stands
6. The Threefold Refuge
7. Threefold Refuge in Korean
8. Kwan Seum Bosal Chanting (all together)
9. Everyone is seated, except the officiate and the couple.
10. The officiate faces the assembly. The couple face each other across their mats with their hands in hapchang and the cushions placed to the right.)
11. The officiate says
    - The bride and groom will now bow to each other.
12. Bride and Groom bow to each other
    - Following the moktak, the couple does a standing bow, three prostrations and a standing bow. The mats should be far enough apart to avoid bumping heads. See page 2.5 for the moktak form for 3 prostrations. After the prostrations are complete, the bride and groom replace their cushions and stand behind their mats facing the altar.
13. The officiate says
    - The couple will offer incense to the Buddha.
14. Couple offers incense to the Buddha.
15. Main Talk (officiate)
16. Marriage Vows
    - Bride and groom stand between the two mats, facing the altar and repeat the vows after the officiate. It is not necessary to read the headings.
    - Vows:
      1. Views: We vow in our married life together to continually break through our pre-conceived views of each other and see clearly.
      2. Thoughts: We vow to let go of feelings that arise from selfish desires, attachments, and

fears, so that we can open our hearts to one another.
3. Conduct: We vow to be compassionate with one another and with all beings.
4. Speech: We vow to refrain from speaking harshly or deceptively to each other or about one another to others.
5. Livelihood: We vow to practice peaceful and ethical occupations and to support each other in our work.
6. Effort: We vow to support one another in creating a compassionate and loving home.
7. Mindfulness: We vow to always be mindful of each other and to let go of our ideas and beliefs so that we can see each other clearly.
8. Meditation: We vow to encourage each other to walk the bodhisattva path together.

17. The officiate says "And the final vow..."
18. Exchange of Rings
19. Congratulatory Speeches (about 5 minutes each) by family and friends of couple and introduced by the officiate
20. Everyone stands.
21. The Four Great Vows
22. The officiate says "Please sit. The closing remarks will be made by _____ and the ceremony will be over with the extinguishing of the candles."
23. Closing Remarks
24. At the end of the closing remarks, the officiate puts out the candles and does a standing bow to the Buddha.

100-DAY BABY CEREMONY

This ceremony celebrates the first hundred days of a child's life. It can be done as part of a precepts ceremony (after the Mantra of Repentance) or it can be done alone.

When

Anytime after the first hundred days from birth

Items to be used

Fresh water in the water offering container on the altar

General form (only 5-7 are done if part of a precepts ceremony)

1. Lighting of candles and incense
2. Opening bell
3. Parents and official stand at the altar with the baby)
4. Opening remarks (maximum five minutes)
5. Kwan Seum Bosal chanting (three minutes)
6. Official takes the water offering container from the altar. Dip the first two fingers into the water and place them three times on the baby's forehead just above the spot between the eyebrows (third eye spot).

7. The first time, say, "Great Love."
8. The second time, say, "Great Compassion."
9. The third time, say, "Great Bodhisattva Way."
10. Official replaces the water offering on the altar
11. Four Great Vows in English
12. Extinguishing of candles

REPENTANCE CEREMONY

Every human being makes mistakes. From a Zen point of view, the question is how clearly we see our mistake and how can we make it correct. In addition to practicing, a useful tool to correct a mistake is participation in a repentance ceremony.

When a member of the sangha has done something to harm the sangha or someone in it. A teacher or senior student may ask this person to perform a repentance ceremony. Or, the person may see the results of their actions themselves, and request a ceremony to help heal the community.

Setup

A mat is placed in front of the altar.

General form

1. The person doing the repentance approaches the altar and does three prostrations to the Buddha.
2. The person then sits on the mat facing those assembled and gives a short talk which usually contains these three elements: why they are repenting; an expression of sorrow; and a request for forgiveness.
3. The teacher or senior student present may choose to give a short talk on the subject of karma and true repentance.
4. The person doing the repentance then rises and does three prostrations to those assembled and three prostrations to the Buddha. 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.

MEMORIAL CEREMONY

Memorial Ceremonies are 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
49 days after ..... Full Memorial Ceremony
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.

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

Setup

- Setup is in Regular Meditation form, unless there are a lot of people, then use the Conference form.
- 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.

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 are:

1. Zen center responsibilities
   - To provide and maintain the space used for the memorial ceremony.
   - To set up the altar.
   - 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.
2. 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.

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

3. Family's Responsibilities
   - Making the announcement in the newspaper. (This is usually done by the memorial ceremony home.)
   - Arrange for speakers at the memorial ceremony and tell the assistant who they are.
   - 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.
   - Rent chairs, if necessary.
   - If the reception after the memorial ceremony is at the Zen center, plan it out with the housemaster. 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?
- Give a donation to the Zen center for the use of the temple.
- Give a donation to the Dharma Teacher performing the memorial ceremony.

General form

1. Lighting of candles and incense
2. Opening bell
3. Opening talk
4. Everyone chants: Ji Jang Bosal
5. 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.
6. Officiate chants while ringing hand bell: "Calling on Buddhas and bodhisattvas, etc."
7. Everyone speaks: "Homage to Amita bul, etc"
8. Officiate speaks: "In this world of impermanence, etc."
9. Dharma speech to the deceased (officiate)
10. Everyone chants: The Mantra for Shattering Hell
11. Everyone chants: The Mantra for Dispelling Hate
12. Everyone stands.
13. Officiate chants ringing hand bell: Vast Summoning Mantra
14. Everyone speaks: The Three Refuges of the Ten Directions
15. Everyone sits.
16. Officiate speaks: "With deep sincerity we offer an invitation to all beings, etc."
17. The Human Route (all together)
18. Officiate speaks: "With a pure heart, I offer an invitation, etc."
19. Everyone speaks: "All forms are empty, etc."
20. Officiate speaks: "The four elements disperse as in a dream, etc."
21. Everyone chants: Namu Amita bul
22. Everyone speaks: "May all the merit accumulated through this ceremony, etc."
23. Short talks from family and/or friends
24. Everyone chants with officiate ringing hand bell: Namu Dae Seung In Ro Wang Bosal
25. Officiate speaks: "Today at this outer gate, we send off, etc."
26. Everyone chants while officiate goes to altar and burns name plate: Om biro Gije Sabaha
27. Everyone chants: Mantra for Favorable Rebirth
28. Everyone stands.
29. The Four Great Vows (all together)
30. Family member or friend says, "Thank you for coming and chanting for [deceased]."
31. Extinguishing of candles

Section V: Precepts

Pre-Requisites and Responsibilities **5.3**

The Precepts **5.8**

PRE-REQUISITES AND RESPONSIBILITIES

FIVE PRECEPTS

Requirements

1. Participation in one 7-day YMJJ or two 3-day YMJJs
2. 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

- 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. Wait 2 years after taking the 5 precepts (or 1 year if living at a Zen center)
2. Understand the formal practice style of bowing, sitting, chanting and Yong Maeng Jong Jin
3. Have the approval of their Zen center's Guiding Teacher
4. Submit 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

- 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
- To spend the second year perfecting their teaching style by working with their Ji Do Poep Sa
- Haeng-jas will keep their head shaved at all times

At this point, the path splits and students choose the lay path or the bhikku/bhikkuni 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

- Mastered the practice forms and teaching style, and approval of their Ji Do Poep Sa
- Attended at least 4 retreats a year
- Participated in at least 1 Dharma Teacher weekend in the 2-year period
- Talked with their teacher regularly

Received during the ceremony

- Dharma Teacher Certificate
- Dharma Teacher Robe (before ceremony)
- Dharma Teacher Bowls

Responsibilities after ceremony

- To demonstrate intention to live in a clear, generous, and compassionate way through the example of our everyday lives
- To give talks and instruction on our practice by drawing on our own experience
- To help our Zen centers in any way possible
- To accept Dae Soen Sa Nim as our teacher with the intention of spreading his teaching through our Zen centers
- 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.

The Guiding Teacher has the authority to adjust these requirements to the situation of a Dharma Teacher, and has the authority to require Dharma Teachers who are not fulfilling their obligations to rest their long robes.

NOVICE MONKS AND NUNS (Sunim)

Bhikku/bhikkuni 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 bhikku.

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

- To learn and follow the monk's or nun's precepts
- To keep head shaved at all times
- To demonstrate our intention to live in a clear, generous, and compassionate way through the example of our everyday lives
- To give talks and instruction on our practice by drawing on our own experience
- To help our Zen centers and monasteries in any way possible
- To accept Dae Soen Sa Nim as our teacher with the intention of spreading his teaching through our Zen centers
- 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 bhikku or bhikkuni. 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. Holly Green Ceremony kasa (5-line kasa, 3' x 5')

Responsibilities after precepts

- Set a living example of the practice according to your precepts.
- Teaching (non-Kong-an) interviews
- Lead Yong Maeng Jong Jins during Ji Do Poep Sa absence.
- Help Ji Do Poep Sas.
- Lead personal ceremonies (births, deaths, weddings, etc.)

- 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 bhikku or bhikkuni.

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

- To learn and follow the 48 precepts
- To keep hair cut short at all times as defined by the Ji Do Poep Sas
- 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 bhikku/bhikkuni path which requires even more visibility and commitment.

FULL MONK OR NUN (SUNIM)

Bhikku/bhikkuni position equivalent to Senior Dharma Teacher

Requirements

Must have been a Novice for 2 years.
Must have the approval of the Zen Master.

Received during the ceremony (attended only by monks or nuns)

Monk's/Nun's Certificate
Monk's/Nun's brown kasa (9-line kasa, 4' x 10')

Responsibilities after precepts

- Continue with monastery training begun as a novice
- Set living example of the practice according to your precepts

- Teaching (non-Kong-an) interviews
- Lead Yong Maeng Jong Jins during Ji Do Poep Sa absence
- Help everyone
- Lead personal ceremonies (births, deaths, weddings, etc.)
- 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. Perform a successful Public dharma combat
3. Gain approval of student's Guiding Teacher plus 2 other Zen Masters or Ji Do Poep Sas
4. Gain 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

- Set a living example of the practice according to your precepts
- Kong-an interviews
- Lead Yong Maeng Jong Jins
- Guide Zen centers
- Lead School ceremonies in Zen Master's absence
- 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 in the country and report the results to the Zen Master
3. Continue teaching within the School for a minimum of 3 more years
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')
3. If Sunim, full-length orange bhikku/bhikkuni kasa (13-line kasa, 4' x 12')

Responsibilities after assembly

- Set a living example of the practice according to your precepts
- Kong-an interviews
- Lead Yong Maeng Jong Jins
- Guide School
- Lead School ceremonies
- Officiate at all precepts ceremonies if Zen Master is a bhikku/bhikkuni. If Zen Master is a lay person, a bhikku/bhikkuni must officiate at monk/nun precept ceremonies.

THE PRECEPTS

FIVE 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 TEACHERS

(take an additional 48 precepts after being Senior Dharma Teachers for a year)

17. To respect your teachers and friends.
18. Not to drink liquor.
19. Not to eat meat.
20. Not to eat the five pungent roots.
21. To always encourage one who has committed an offense to repent and reform.
22. To request the dharma from teachers, and make offerings to them.
23. To always go to places where dharma is taught.
24. To not disavow the Mahayana.
25. To care well for the sick.
26. Not to possess implements for killing.
27. Not to act as an emissary to create hostility between warring parties.
28. Not to conduct business with evil intentions.
29. Not to speak badly of others.
30. Not to set fires that will harm wildlife.
31. Not to teach other doctrines (besides Mahayana).
32. To teach correctly, without desiring personal gain.
33. Not to use your dharma position to extract favors from people of power.
34. Not to become a teacher if you do not have a clear understanding of the Buddha-dharma.
35. Not to gossip or spread rumors or slander to create discord in the sangha.
36. To always cultivate the practice of liberating sentient beings, and encourage others to do likewise.
37. To be compassionate and not seek revenge.
38. To let go of all arrogance, and request the teaching.
39. To let go of all resentment and arrogance, appropriately.
40. Not to desert the three jewels, and to always cultivate the bodhisattva path.
41. To skillfully administer all the resources of the three jewels with a compassionate mind.
42. Not to accept benefit for yourself alone.
43. Not to accept special invitations which single you out for deference while excluding other members of the practicing community.
44. Not to issue special invitations to monks.

45. Not to make a living through illicit or harmful means.
46. To handle temple affairs with integrity, and not be duplicitous towards the teaching.
47. To always find ways to protect and rescue all persons and valuables of the sangha.
48. Do not act in ways that would harm any being.
49. Do not watch or participate in improper activities.
50. To always keep to the Mahayana path.
51. To always keep the great vows of the Mahayana.
52. To always follow the precepts.
53. When doing retreats, to always avoid hazardous situations.
54. To always keep the correct seating order.
55. To cultivate merits and wisdom.
56. To not discriminate in giving the bodhisattva precepts.
57. To not become a teacher for personal gain.
58. To not use the precepts for harassment.
59. To not think of breaking the precepts.
60. To always honor and keep the precepts.
61. To always teach all beings.
62. To always take a respectful seat when teaching the dharma.
63. Not to establish incorrect rules to control the sangha.
64. Not to act in ways that 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).

A. The first group includes:

- Not keeping celibacy
- Stealing
- Killing
- Boasting of one's non-existent spiritual attainments

B. 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.

C. 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.

D. 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.

E. 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. 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).

Section VI: Zen Centers

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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 their words. Cut off all thought and pierce the true meaning of their 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 they are 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.

LIVING THE PRACTICE

Living in a Zen center

Zen Master Seung Sahn has encouraged his students to live together in Zen centers where they can derive strength and support from each other's continuing practice. In the daily situations of living, working, and practicing together, we're able to let go of our opinions about ourselves, others, and Zen, so that cooperation is possible. As we live harmoniously, see clearly, and accept people and situations as they are, our minds become clear and wide. Then it becomes possible to act for other people with no trace of ourselves. The regular schedule of practicing and living together allows us to perceive our karma.

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

Wake up and morning practice

Every morning, the housemaster or someone the housemaster designates, hits the dharma room bell to wake up house members (see Wake Up Bell under *Rhythms* on page 8.3). The housemaster then walks around the house ringing a hand bell or chime. It's also the housemaster's responsibility to adjust the dharma room lights to a low level for bowing. The housemaster is also responsible for hitting the 5-minute moktak before bowing (see *Rhythms* on page 8.3). From wake-up bell until the end of morning practice is a time for keeping silence.

A suggested schedule for morning practice is as follows:

4:45 Wake-up bell

4:55 5-minute moktak

5:00 If a Zen Master is present, everyone does one prostration to Zen Master, then returns to their seat and sits down

Head dharma teacher goes to the main altar and lights incense

(other designated students light incense at any side altars)

Everyone rises, recites the Four Great Vows, and does 108 prostrations

5:15 Break (moktak master changes water on main and any side altars)

5:25 5-minute moktak—candles and incense are lit and water is opened

5:30 Morning bell chant

5:50 Regular chanting

- Homage to the Three Jewels
- Ten Great Vows (if the Zen Master present chooses to do)
- Korean Heart Sutra
- English Heart Sutra
- Great Dharani

Put out candles, cover water

6:15 Head dharma teacher hits chugpi three times to begin a half hour of sitting

Head dharma teacher hits chugpi three times to end sitting

6:45 Head dharma teacher or a person selected by head dharma teacher does a kong-an reading

6:50 Formal breakfast

The order of chanting and sitting may be reversed (i.e. sitting first, chanting second) out of consideration for neighbors. Weekends and holidays, the meditation period may be extended one sitting.

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 late for the start of the Morning Bell Chant, you may enter quietly and take your seat. At other times, enter between chants, and do one full prostration before taking your seat. 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 on the side of the room on which they're leaving). Silence is maintained until everyone has left the dharma room.

For 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 may be formal or informal. Formal meals are part of our meditation practice. At the Providence Zen center, residents are expected to be present at five formal breakfasts a week. 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 one work period a week at which all residents are present. It is used to cover work that is either not assigned as a resident's house job, or special projects. It begins after breakfast at 8:30 am with a work bell (see *Rhythms* on page 8.3), depending on the Zen center. Everyone assembles for a short meeting with the housemaster, who makes the job assignments. The end of work period is signaled by a bell rung throughout the house and grounds. For special jobs that cannot be done during regular work period, some residents may be assigned to do the jobs later.

At some larger Zen centers where there is a staff, there may be work periods daily. Guests are expected to participate in the daily work period from 8:30 to 10:00 AM.

Rooms and personal space

Zen centers and monasteries throughout the world are traditionally kept very clean. Zen Master Seung Sahn says that the condition of our physical space reflects how we keep our minds. All house members are responsible for keeping their rooms clean.

Each house member is also responsible for a house job in the public areas to maintain the Zen center. The housemaster assigns and supervises these jobs.

Since residents get up early, many Zen centers have "quiet" time starting at 9:00 pm.

Evening practice

Evening practice consists of chanting and sitting. Some Zen centers do optional "special chanting" before the regular evening chanting. Special chanting is the form used during Kido retreats but without the instruments, and is used as a special meditation practice.

6:25 pm 5-minute moktak
Light incense and open the water offering
6:30 pm 1000 Eyes and Hands chant
Kwan Seum Bosal chant
Moktak master takes three steps back and does a standing bow
6:55 pm 5-minute moktak
Light candles and a new stick of incense
7:00 pm Ringing outside temple bell
Evening bell chant
7:05 pm Regular chanting
Homage to the Three Jewels
Korean Heart Sutra
English Heart Sutra
Great Dharani
Extinguish the candles and close the water offering
7:30 pm Hit chugpi three times
Half hour of sitting meditation
8:00 pm Hit chugpi three times
Kong-an reading

After returning from hitting the 5-minute moktak, the moktak master immediately lights the candles and incense (see *Altar* on page 2.16), takes the moktak, and sits down. When the moktak master takes three steps back and does a standing bow, everyone in the room does a sitting bow at the same time.

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 socialize 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 in respect for the formal 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 Guiding Teacher. For this sitting, everyone faces the center of the room instead of the wall.

7:30 pm Hit chugpi three times
Sitting meditation
8:05 pm Hit chugpi one time
Walking meditation
8:15 pm Hit chugpi one time
Sitting meditation

(contined on next page)

8:50 pm Hit chugpi one time
Walking meditation
9:00 pm Hit chugpi one time
Sitting meditation
9:25 pm Senior teacher walks with stick and hits everyone
9:30 pm Hit chugpi three times
Sitting bow
English Heart Sutra
Great Dharani
Four Great Vows

House meeting

Each week, house members are expected to attend the Zen center house meeting. This meeting is an opportunity for members to clarify schedules, make personal announcements, make suggestions and ask questions. Any special decisions affecting the Zen center as a whole that have been reached by the temple officials are usually announced at these meetings. These meetings serve to foster good communication among the residents.

If house meetings are held in the morning, they are scheduled 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

Once a month, the Zen center holds a long house meeting, at which time residents may discuss larger Zen center issues. It is also a time to share personal matters.

Special talks

Periodically, Zen centers should offer public dharma talks. A suggested format for one-hour talk is:

1. A junior student gives an introductory talk of up to twenty minutes. This talk usually includes three points: great question, don't know mind, and bodhisattva action.
2. A senior student answers questions for the balance of the time.

Living outside a Zen center

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 practice and have a schedule, even if it only ten minutes a day.
2. Attend retreats at the Zen center.
3. Volunteer to help your Zen center in some way. This maintains contact with the rest of the sangha.
4. Invite friends when you can.
5. If you are a parent with small children, find someone else in the sangha who has small children with whom you could trade babysitting services. This could allow you to attend daily practice or retreats.
6. 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.

ZEN CENTER ORGANIZATION

The common bylaws of the Kwan Um School of Zen are the organizational foundation of all the Zen centers in the School. We strongly suggest that each Zen center and group incorporate as a non-profit in their state. This helps clarify the relationships between the people in the Zen center, and also helps alleviate any legal problems that may arise. Incorporating provides some protection against legal liability on the part of the Zen center officials. It also makes it possible for the group, upon application to the School, to receive tax-deductible contributions under the School's blanket tax exemption. For more detailed legal descriptions of the key positions in this chapter, plus the additional legal corporate positions of treasurer and secretary, please see the School common bylaws.

Guiding Teacher

The Guiding Teacher is chosen from the Zen Masters or Ji Do Poep Sa Nims of the Kwan Um School of Zen by the trustees of the School. The Guiding Teacher establishes the spirit of the teaching at the Zen center and is responsible for formulating teaching, overseeing the creation of programs related to Zen practice, and is responsible for the practice atmosphere. The Guiding Teacher is the spiritual teaching head of the Zen center and his or her affirmative vote is required to adopt and implement decisions by the Zen center involving spiritual practice matters as determined by the trustees of the Kwan Um School of Zen. The Guiding Teacher:

- Selects the head dharma teacher for the Zen center.
- Represents the concerns of the Zen center to the board of trustees of the Kwan Um School of Zen.
- Supervises and approves the teaching schedule of the Zen center, working with the abbot. The Guiding Teacher invites visiting teachers, leads most of the short retreats, and selects the head dharma teacher.
- Establishes the schedule of public talks, meditation instruction, Dharma Teacher meetings, workshops, and all other special Zen center events and programs.
- Screens and approves new residents and reviews current residents along with the abbot
- Attends all official meetings, and may hold the position of abbot as well.
- Is responsible for mediating any grievances within the Zen center (please refer to *Ethics for the Entire Sangha,* Section 7, page 4).

Abbot

The abbot is the chief executive of the Zen center and, as such, is responsible for implementing teaching and administrative policies, as well as for the smooth functioning of Zen center life. The abbot represents the administrative side of the Zen center, while the Guiding Teacher represents the teaching side. The abbot provides vision and sets accompanying long-range goals for the organization. The abbot:

- Is the official spokesperson for the Zen center, and is responsible for all communication with the Kwan Um School of Zen and the general public. No other person may act as a spokesperson for the Zen center except with the explicit approval of the board of directors.

- Attends and runs all official meetings and has the authority to call extra meetings if needed
- Interviews and approves all new residents and staff, reviews the Resident Handbook with prospective new residents, and approves all guests staying at the Zen center (For information concerning a residential handbook, see the Providence Zen Center handbook.)
- Is responsible for budget guidelines and reviews financial statements every month
- Reviews the monthly membership reports from the School
- Coordinates communication with other temple officials and helps set a budget for their areas of responsibility
- Helps to entertain honored guests
- Oversees public relations and fundraising
- Maintains communications with the School abbot and with abbots of our other Zen centers

The abbot chairs the committee of managing directors (management team) if there is one. This is separate from the Zen center's board of directors. The management team meets on a regular basis to implement the board's vision in managing the daily affairs of the Zen center. At a small Zen center, the board of directors and the management team may be the same body.

Do Gam

The Do Gam (vice abbot) has overall responsibility for the physical plant of the Zen center, and directly supervises the housemaster, kitchen master, and workmaster. The Do Gam oversees the management of the Zen center in the absence of the abbot.

Head dharma teacher

The head dharma teacher is in charge of all matters concerning formal practice and the dharma room. For a detailed discussion of the dharma room functions, please see page 2.15. The head dharma teacher:

- Is appointed by, and is directly responsible to, the Guiding Teacher of the Zen center
- Is responsible for leading all formal practice, and oversees dharma room supplies and cleaning
- Sets up the dharma room and assigns seats in consultation with the Guiding Teacher
- Welcomes new students and handles questions about formal practice
- Is responsible for explaining and correcting forms during practice
- Hits the chugpi for formal sitting practice
- Reads the kong-an letter at the end of practice
- Walks with the stick halfway through sitting periods (optional)
- Offers incense before the 108 prostrations each morning
- Announces the order in which interviews will take place
- Works with the Guiding Teacher to assign people for meditation instruction, dharma talks, and consulting interviews
- Establishes the schedule for motak master and for bell ringers, in consultation with the Guiding Teacher
- Trains new moktak masters and bell ringers
- Does retreat orientations
- Inspects the guest robes for cleanliness and repair

The head dharma teacher oversees the second head dharma teacher, moktak master, and people to do the morning and evening bell chants and to hit the outside temple bell if there is one. For more details on these positions, Section 3 (*Forms and Techniques*).

Housemaster

The housemaster oversees all household functions of the Zen center. The housemaster:

- Is responsible for keeping the house clean and well-maintained
- Does the wake-up bell and the 5-minute moktak for bows in the morning
- Works with the Do Gam to identify and carry out maintenance programs
- Assigns and supervises resident house jobs
- Provides for the care and lodging of Zen center guests
- Directs the weekly house meeting
- Receives job requests and schedules work assignments
- Purchases house supplies
- Oversees the assignment of resident rooms

The housemaster oversees the **kitchen master**, who is responsible for the operation of the kitchen. This includes:

- Purchasing food within a budget established in consultation with the abbot.
- Purchasing kitchen supplies
- Overseeing the weekly kitchen schedule for cooking and clean-up slots for residents
- Being responsible for kitchen cleanliness, including obtaining any food service licenses and certification required by your state
- Coordinating with the people responsible for the garden if there is one

The housemaster also oversees the **guest master**, who greets guests and sees to their needs. This includes :

- Helping guests understand the details of practice and living at a Zen center
- Setting up the guest rooms and making sure they are clean and neat

Director

The director oversees the operation of the office. The director:

- Is responsible for Zen center publicity, including newsletters, brochures, photography, and tape recordings.
- Answers correspondence and requests for information.
- Maintains an up-to-date mailing list.
- Keeps Zen center records regarding precepts, residency, and registrations.
- Handles rentals of the Zen center's facilities
- Works with abbot to expand outside membership

The director oversees the **bookkeeper**, who is responsible for keeping the financial records, collecting training fees, and paying bills. The director may have a support staff, including a secretary, book librarian, tape librarian, photograph librarian, photographer, historian, and artist.

Model Zen Center Bylaws

Endorsed by the Kwan Um School of Zen Board of Trustees 12/5/1992
Revised 8/1/1993, 4/7/2001, and 4/7/2002

(Underlined text must be included in the bylaws
of Zen Centers affiliated with the Kwan Um School of Zen)

These bylaws are available in electronic form:
http://www.kwanumzen.org/misc/zcbylaws.doc
http://www.kwanumzen.org/misc/zcbylaws.pdf

THE _____ ZEN CENTER

REVISED BY-LAWS (_____, 20__)

ARTICLE I

General

SECTION 1.1 - NAME

The name of the Center, as set forth in the corporation's Articles of Organization, as amended, (which are on file with the Secretary of State) is THE _____ ZEN CENTER (hereinafter "The Center").

SECTION 1.2 - PURPOSES

The Center is formed for the purpose of establishing and maintaining public worship and teachings in accordance with the principles and doctrines of the Zen Buddhist Faith through a lineage of Masters, culminating in Zen Master Seung Sahn's teachings, and the teachings of Zen Masters and Ji Do Poep Sa Nims appointed by him. These teachings are carried on by the Center's Guiding Teacher through training of the Center's members to save all beings from

suffering, through developing charity, love, compassion and awareness. To these ends, the Center shall have the power (subject to other provisions of these By-laws):

(i) to purchase, receive, take by grant, gift, devise, bequest or otherwise, lease or otherwise acquire, own, hold improve, employ, use and otherwise deal in and with real or personal property, or any interest therein wherever situated;

(ii) to sell, convey, lease, exchange, transfer or otherwise dispose of, or mortgage, pledge, encumber or create a security interest in, all or any of its property, or any interest therein, wherever situated;

(iii) to purchase, take, receive, subscribe for, or otherwise acquire, own, hold, vote, employ, sell, lend, lease, exchange, transfer or otherwise dispose of, mortgage, pledge, use and otherwise deal in and with, bonds and other obligations, shares or other securities or interests issued by others, whether engaged in similar or different business, governmental, or other activities;

(iv) to make contracts, give guarantees and incur liabilities, borrow money at such rates of interest as the corporation may determine, issue its notes, bonds and other obligations, and secure any of its obligations by mortgage, pledge or encumbrance of, or security interest in, all or an of its property or any interest therein, wherever situated;

(v) to lend money, invest and reinvest its funds, and take and hold real and personal property as security for the payment of funds so loaned or invested;

(vi) to do business, carry on its operations, and have offices and exercise the powers granted by the State of _____ in any jurisdiction within or without the United States;

(vii) to make donations, irrespective of corporate benefit, for the public welfare or for community fund, hospital, charitable, religious, educational, scientific, civic or similar purposes, and in time of war or other national emergency in aid thereof;

(viii) to pay pensions, establish and carry out pension, profit-sharing, share bonus, share purchase, share option, savings, thrift and other retirement, incentive and benefit plans, trusts and provisions for any or all of the directors, officers and employees, and for any or all of the directors, officers and employees of any corporation, fifty percent or more of the shares of which outstanding and entitled to vote on the election of directors are owned, directly or indirectly, by it;

(ix) to participate as a subscriber in the exchanging of insurance contracts specified in section (ninety-four B of Chapter one hundred and seventy-five of the Massachusetts General Laws) (insert the appropriate laws of other jurisdictions);

(x) to be an incorporator of other corporations of any type or kind;

(xi) to hold real and personal estate to an unlimited amount, which estate or its income shall be devoted to the purposes set forth herein or in any amendment hereof, and to receive and hold, in trust or otherwise, funds received by gift or bequest to be devoted by it to such purposes;

(xii) and to engage in any and all activities appurtenant thereto or in advancement thereof;

provided that no such activity shall be carried on in a manner inconsistent with the provisions of the Articles of Organization, the By-Laws of the Center, or the laws of the (Commonwealth of Massachusetts applicable to corporations organized under Chapter 180 of the General Laws) (insert the appropriate laws of other jurisdictions).

SECTION 1.3 - THE FOUR GREAT VOWS

1. Sentient beings are numberless;
   We vow to save them all.
2. Delusions are endless;
   We vow to cut through them all.
3. The teachings are infinite;
   We vow to learn them all.
4. The Buddha Way is inconceivable;
   We vow to attain it.

SECTION 1.4 - USE OF THE FOUR GREAT VOWS

Neither the Four Great Vows nor any other statement or affirmation shall constitute a creed or be required as a qualification for membership in the Center.

SECTION 1.5 - LOCATION

The location of the Center shall be in the _____ of _____, _____.

SECTION 1.6 - FISCAL YEAR

The fiscal year of the Center shall begin on the first day of January and shall end on the thirty-first day of December in each year.

SECTION 1.7 - GENDER

Whenever used herein, pronouns in the masculine gender shall include the feminine gender as well.

ARTICLE II

Members

SECTION 2.1 - MEMBERSHIP

The membership of the Center shall consist of those persons:

(a) Who, on the effective date of the adoption of the revised By-Laws on _____, 19__ are currently up to date on their membership dues and fees; and

(b) Who in the future shall pay the dues and fees prescribed for their class of membership;

(c) The names and addresses of members of the Center shall be recorded in a list as the Official Membership List.

SECTION 2.2 - RIGHTS OF MEMBERS

(a) A member shall have those rights as determined from time to time by the Board of Trustees.

SECTION 2.3 - DURATION AND TERMINATION OF MEMBERSHIP

Membership shall terminate:

(a) Upon a member's death; or

(b) Upon the delivery to the Secretary of a written resignation from membership in the Center; or

(c) Upon failure to maintain dues and fees on a current status; or

(d) For cause deemed by the Abbot and Guiding Teacher.

ARTICLE III

Meetings of the Board of Trustees

SECTION 3.1 - ANNUAL MEETING

The annual meeting of the Board of Trustees shall be held in _____ city _____ on the second day of October of each year, at the hour and place specified in the notice of the meeting, for purposes of electing the Board of Trustees and officers (subject to the provisions and duties of the Nominating Committee contained in Section 7.4 and elsewhere), and transacting such other business as may be properly brought before such meeting. If the annual meeting for any year is not held on said date, a special meeting may be held in lieu thereof.

SECTION 3.2 - REGULAR MEETINGS

Regular meetings of the Board of Trustees may be held, without notice, other than the distribution of a scheduled meeting, at such times and places as the Board of Trustees may determine.

SECTION 3.3 - SPECIAL MEETINGS

Special meetings may be called by the Board of Trustees at their discretion, or by the Guiding Teacher, or by the Abbot, and shall be called by the Secretary, or in the case of the death, absence, inability or refusal of the Secretary, by any other officer, upon written application of _____ or more trustees entitled to vote thereat.

SECTION 3.4 - NOTICE OF MEETINGS

Notice of all meetings of the Board of Trustees shall be given at least seven days before the date of such meeting, by mailing, postage prepaid, addressed to each member of the Board of Trustees at the last known address of such Trustee, a written or printed copy of the call for the meeting and stating the place, day, hour and purposes of such meeting. No notice of any adjourned meeting shall be required.

SECTION 3.5 - REPRESENTATION AND QUORUM

At no meeting of the Center shall a Trustee vote by proxy. At any meeting of the Trustees, a majority of Trustees then in office shall constitute a quorum; provided, however, that any meeting of the Board of Trustees, whether or not a quorum be present, may be adjourned from time to time for periods not exceeding thirty (30) days each, and at any such adjourned meeting at which a quorum is present any business may be transacted which might have been transacted at the meeting as originally called.

SECTION 3.6 - CONDUCT OF MEETINGS

Wherever they do not conflict with these By-Laws, the currently revised Robert's Rules of Order shall govern all meetings of the Center.

SECTION 3.7 - VOTING

At any meeting of the Board of Trustees at which a quorum is present each member of the Board shall have one vote and a majority of those present shall decide any matter except as otherwise provided by law, the Articles of Organization or these By-Laws. In case of a tied vote, the Guiding Teacher, if present in person or by a written vote, or the Abbot, if the Guiding Teacher is not present, can choose to decide the issue as if casting an additional vote. There shall be no voting by proxy although written support or opposition by an absent member to a specific vote shall be valid.

SECTION 3.8 - AGENDA

The usual order of business at meetings of the Board of Trustees, unless otherwise changed by the President shall be:

(a) Call to Order

(b) Recitation of the Four Great Vows

(c) Establish a Quorum

(d) Reading and approval of minutes of previous meeting

(e) Reports of officers

(f) Report of Guiding Teacher

(g) Reports of Committees

(h) Unfinished Business

(i) New Business

(j) Adjournment

SECTION 3.9 - PRESIDING OFFICER

The Abbot, or in his or her absence, the Do Gam, shall preside at all meetings of the Board.

SECTION 3.10 - ACTION WITHOUT MEETING

Any action which may be taken at any meeting of the Board of Trustees may be taken without a meeting if the majority of the Trustees consent to the action in writing and the written consents are filed with the records of the meetings of the Board of Trustees. Such consents shall be treated for all purposes as a vote at a meeting. Provided that all members consent as provided herein, actions without meetings may be taken at meetings at which there is not a quorum present.

ARTICLE IV

Elected Officials

SECTION 4.1 - OFFICERS

The Officers of the Center shall be the Abbot, the Do Gam, the Treasurer and Secretary. They shall have the duties and responsibilities provided by law and established by these By-Laws. They shall all be members ex officio of the board of Trustees with the right to vote. The Abbot and Do Gam shall respectively have the powers and duties of the President and Vice President of a corporation and such other duties as are established in these By-Laws.

SECTION 4.2 - ELECTIONS AND TERMS OF OFFICE

The Officers shall be elected by the Trustees for terms of one year each, which shall terminate upon the final adjournment of the annual meeting held at the end of each term, but each Officer shall continue in office until a successor is elected and accepts the office. Unless such acceptance is made at the election meeting, it shall be in writing and filed with the Secretary.

SECTION 4.3 - DUTIES OF OFFICERS

(a) The Abbot of the Center shall be the President of the Committee of Managing Directors, if any. The Abbot is the chief executive of the Zen Center and, as such, is responsible for implementing teaching and secular administrative policies as well as for the smooth functioning of Zen Center life. The Abbot provides vision and sets accompanying long range goals for the organization.

(i) In the absence of a Director, the Abbot hires, fires and reviews all the support staff, with the exception of the Head Dharma Teacher who is chosen by the Guiding Teacher. If there is to be a Director of the Center, the Abbot has the powers to hire and discharge such person.

(ii) The Abbot maintains a broad and informed view of all aspects of the Center including teaching, finances, membership and the Center's physical structures.

(iii) The Abbot should act to help preserve both the short and long term financial viability of the Center.

(iv) Prospective residents should be screened by the Abbot for suitability and the Abbot has the authority to discipline residents, including their removal from the Zen Center if such is determined to be in the best interests of the Center.

(v) The Abbot is the spokesperson for the Center.

(vi) The Abbot shall have all authority reasonably necessary to carry out the duties enumerated herein.

(b) The Do Gam shall perform the duties of the Abbot in the latter's absence or inability.

(c) The Guiding Teacher is chosen from the Ji Do Poep Sa Nims or Zen Masters of the Kwan Um School of Zen by the Trustees of the Kwan Um School of Zen. The Guiding Teacher conveys the spirit of the teaching into the Zen Center and is responsible for formulating teaching, overseeing the creation of programs related to Zen practice, and is responsible for the practice's atmosphere. The Guiding Teacher is the spiritual teaching head of the Zen Center and his or her affirmative vote shall be required to adopt and implement decisions by the Zen Center involving spiritual practice matters as determined by the Trustees of the Kwan Um School of Zen.

(i) The Guiding Teacher represents the concerns of the Zen Center to the Governing Teachers (Zen Masters and Ji Do Poep Sa Nims) of the Kwan Um School of Zen.

(ii) The Abbot sets the teaching schedule of the Zen Center subject to the Guiding Teacher's approval.

(iii) The Guiding Teacher shall lead a substantial percentage of the short retreats and shall select the Head Dharma Teacher.

(iv) The Guiding Teacher may participate in the screening of new applicants to be residents and reviews current residents.

(v) The Guiding Teacher shall meet formally with residents in interviews; and meets informally on matters related to practice whenever possible.

(d) The Secretary shall keep the records of meetings of the Board. If required by law, the Secretary upon his or her election and acceptance of the office shall also be sworn to the faithful and impartial performance of his duties. The Secretary shall also be responsible for providing the records of meetings of the Committee of Managing Directors.

(e) The Treasurer shall be subject to the direction and control of the Board of Trustees and its Board of Managing Directors. If required by the Trustees, he or she shall, at the expense of the Center, give bond with surety in kind and amount satisfactory to the Board of Trustees.

It shall be the duty of the Treasurer:

(i) To collect and hold in custody all property of the Center.

(ii) To consult with the Board of Trustees and Managing Directors and upon their advice to provide insurance of suitable kinds and in appropriate amounts upon the properties of the Center.

(iii) To pay such bills as may be approved by the Board of Trustees or by any other committee having authority, and to render a statement showing in detail the assets and liabilities of the Center and its income and expenses for each fiscal year, a copy of which shall be mailed to each member of the Center with the copy of the notice for the annual meeting.

(iv) To furnish to the Board of Trustees and to the Managing Directors such financial statements or other pertinent information as they may from time to time request to aid them in the proper performance of their duties, and the Treasurer may borrow money in the name and behalf of the Center, but only upon authorization of the Board of Trustees or its Committee of Managing Directors granted specifically with respect to each such transaction.

ARTICLE V

Board of Trustees

SECTION 5.1 - POWERS

Except as otherwise provided by law, or the Articles of organization, all the affairs of the Center shall be managed by a Board of Trustees which may, subject to these By-Laws, exercise any of the powers of the Center.

(a) It shall have general charge of the conduct of all business affairs of the Center and the control of its administration, and shall perform all duties not belonging to the Abbot or specifically assigned by its vote or these By-Laws to other persons or committees. It shall submit an annual report on the affairs and needs of the Center at its annual meeting, and fill vacancies until its next annual meeting of the Center, and may in its discretion, leave unfilled until the next annual meeting any offices and committee memberships other than those of Guiding Teacher, Abbot, Do Gam, Treasurer and Secretary. The Board of Trustees may establish additional special committees and appoint the members thereof. It may appoint delegates to conferences, conventions or other meetings having to do with religious matters, such delegates in no instance to have the power to bind the Center financially or otherwise.

(b) The Board of Trustees, acting through the Abbot shall have the sole authority to make pronouncements on behalf of the Center. If pronouncements are made by members of the Center or committees thereof, which might be attributed to the Center, those making such a pronouncement shall as part of the pronouncement appropriately disclaim any intent or authority to involve the Center.

SECTION 5.2 - NUMBER, ELECTION AND TERM OF OFFICE

The Board of Trustees shall consist of the Officers of the Center, and such other persons as the board shall elect at its annual meeting including at least one non-resident of the Center. If there is no such person suitably available, such position may remain vacant until the Nominating Committee proposes such a candidate and is elected at the next Board of Trustees meeting to complete a term of office.

Board of Trustee members along with the officers of the Center shall be elected at an annual meeting of the Board of Trustees.

SECTION 5.3 - RESIGNATIONS

Any member of the Board of Trustees may resign by giving written notice to the Abbot or Secretary. Such resignation shall take effect at the time or upon the receipt thereof. Unless otherwise specified in the resignation, its acceptance shall not be necessary to make it effective.

SECTION 5.4 - REMOVAL

A member of the Board of Trustees may be removed from office by vote of two-thirds majority of the members of the Board of Trustees then in office for cause deemed sufficient by those voting for removal. Failure to attend three consecutive meetings of the Board of Trustees may be deemed cause for removal. A member may be removed only after reasonable notice and opportunity to be heard by the Board of Trustees.

ARTICLE VI

Budgeting, Center Employees and Non-members on Committees

SECTION 6.1 - APPOINTMENT OF CENTER EMPLOYEES; SALARIES

After consultation with the Abbot, the Board of Trustees shall adopt an annual budget. The abbot shall appoint and discharge employees and fix their salaries. The abbot may be removed by the Board of Trustees with the consent of Abbot of the Kwan Um School of Zen.

SECTION 6.2 - NON-MEMBERS AND EMPLOYEES ON COMMITTEES

The Board of Trustees may appoint persons who are not members of the Center to membership on any Center committee unless the Bylaws otherwise provide, whether or not such person is an employee of the Center or of any committee thereof.

SECTION 6.3 - REMOVAL

A committee chairman or committee may be removed from office for cause deemed by the Board of Trustees to be sufficient. In the case of the Abbot, such removal shall be effective with the written consent of the Abbot of the Kwan Um School of Zen, or by written demand of the Abbot of the Kwan Um School of Zen.

ARTICLE VII

Committees of the Center

SECTION 7.1 - STANDING COMMITTEES

Committees of the Center shall be standing or special. The standing committee shall be those listed below, but the Center may from time to time authorize standing committees additional to these listed below:

Board of Trustees

Nominating Committee

Except as otherwise provided herein, the Center at its annual meeting shall appoint members of all standing committees for staggered three year terms, and each committee shall select its own Chairman. From time to time, committees shall submit reports upon request of the Board of Trustees.

SECTION 7.2 - BOARD OF TRUSTEES

This committee and its powers and duties are set forth in Article V.

SECTION 7.3 - MANAGING DIRECTORS COMMITTEE

The Managing Directors shall consist of all of the officers of the Center. In addition, there shall be such additional members as from time to time determined by the Board of Trustees and appointed by them.

(a) Except as otherwise provided by law, the Articles of Organization or these by-laws, management of all of the officers of the Center may be delegated to the Managing Directors Committee by the Board of Trustees and said Directors may, subject to these By-Laws, exercise any of the power of the Center.

(b) The Managing Directors Committee, to the extent consistent with he delegation by the Board of Trustees provided in (a) above, shall conduct the affairs of the Center subject to and with he benefit of the provisions relating in these By-Laws to the Board of Trustees.

SECTION 7.4 - NOMINATING COMMITTEE

(a) The Nominating Committee shall consist of three (3) or more members of the Center appointed in staggered three-year terms by the Board of Trustees. The Nominating Committee shall include the Guiding Teacher.

(b) The Nominating Committee shall annually nominate slates of candidates for Officers of the Center, the Board of Trustees, standing committees and candidates to fill vacancies in any office as may be needed to fill out an unexpired term, except that the Nominating Committee can only name a candidate for the Abbot's position who is acceptable to the Abbot of the Kwan Um School of Zen.

(i) A "Guiding Teacher" must be a Ji Do Poep Sa Nim or a Zen Master.

(c) The Nominating Committee shall meet at the call of its chairman at least two months prior to the annual meeting in order to prepare such slates of candidates and nominate candidates to fill vacancies.

(d) The final report of the nominating committee shall be mailed to the Board of Trustees of the Center at least two weeks before each annual meeting.

ARTICLE VIII

Delegates

SECTION 8.1 - DELEGATES

Delegates to Conferences, to meetings of concern or interest to the Center shall be appointed by the Board of Trustees to the extent it deems appropriate.

ARTICLE IX

Personal Liability

The members, trustees, officers and other agents of the Center shall not be personally liable for any debt, liability or obligation of the Center. All persons, corporations, or other entities extending credit to, contracting with, or having any claim against, the Center, may look only to the funds and property of the Center of or the payment of any such contract or claim, or for the payment of any debt, damages, judgment or decree, or of any money that may otherwise become due or payable to them from the Center.

ARTICLE X

Indemnification of Trustees,

Officers, Employees and Other Agents

SECTION 10.1 - RIGHT TO INDEMNIFICATION

The Center shall indemnify and reimburse out of the Center's funds any person (or the personal representative of any person) who at any time serves or shall have served as a trustee, officer, employee or other agent of the Center, or who serves or shall have served at its request as a trustee, officer, employee or other agent of another organization in which it has an interest, whether or not in office at the time, against and for any and all claims and liabilities to which he or she may be or become subject by reason of such service, and against and for any and all expenses necessarily incurred in connection with the defense or reasonable settlement of any legal or administrative proceedings to which he or she is made a party by reason of such service to the fullest extent permitted under applicable law except with respect to any matter as to which he or she shall have been adjudicated in any proceeding not to have acted in good faith in the reasonable belief that his or her action was in the best interests of the Center. In effecting such indemnity and reimbursement, the members of the Center may enter into such agreements and direct the officers of the Center to make such payment or payments and take such other action (including employment of counsel to defend against such claims and liabilities) as may in their judgment be reasonably necessary or desirable. Such indemnification or reimbursement shall not be deemed to exclude any other rights or privileges to which such person may be entitled.

SECTION 10.2 - INDEMNIFICATION IN ADVANCE OF FINAL DISPOSITION OF ACTION

Indemnification to the persons specified in Section 10.1 may include payment by the Center of expenses incurred in defending a civil or criminal action or proceeding in advance of the final disposition of such action or proceeding upon the receipt of an undertaking by the person indemnified to repay such payment if he or she shall be adjudicated to be not entitled to indemnification under this by-law or (under Section 6 of Chapter 180 of General Laws of Massachusetts) (insert appropriate laws of other jurisdictions).

SECTION 10.3 - INSURANCE

The Center shall have power to purchase and maintain insurance on behalf of any person who is or was a trustee, officer, employee or other agent of the corporation, or is or was serving at the request of the Center as a trustee, officer, employee or other agent of another organization in which it has an interest, against any liability incurred by him or her in any such capacity, or arising out of his or her status as such, whether or not the Center would have the power to indemnify him or her against such liability.

ARTICLE XI

Amendments

Section 11.1 - General

Subject to 12.2 below, these By-Laws may be amended, added to or repealed, in whole or in part, at any duly called annual regular or special meeting of the Board of Trustees of the Center, provided that the call of the meeting shall contain notice of the purpose to amend and shall specify or identify the By-Law or By-Laws to be amended and state in general terms the scope and purpose of each proposed amendment.

Section 11.2 - Approval of Amendment

No action taken under Section 11.1 shall be valid unless approved in writing by the Abbot of the Kwan Um School of Zen. If the Abbot of the Kwan Um School of Zen determines that the action affects a mandatory portion (those parts underlined) of the model common bylaws, the action must be approved in writing by the Board of Trustees of the Kwan Um School of Zen.

ARTICLE XII

Restrictions on Powers

SECTION 12.1 - EXEMPT PURPOSES

The corporation, as a religious and charitable institution shall be operated exclusively for one or more of the exempt purposes as set in these by-laws and as set forth in Section 501(c)(3) of the Internal Revenue Code of 1954, as now in force or as hereafter amended (hereinafter, "the Code"), and in furtherance thereof:

(i) the Trustees shall refrain from exercising any powers in such manner as to disqualify the Trust from federal income tax exemption under Section 501(c)(3) of the Code;

(ii) no part of the net earnings of the Corporation shall inure or be payable to or for the benefit of any private individual (including, without limitation, any member, Trustee, or officer of the Corporation);

(iii) no substantial part of the activities of the Corporation shall consist of carrying on propaganda or otherwise attempting to influence legislation;

(iv) the Corporation shall not, directly or indirectly, participate in or intervene in (including the publishing or distributing of statements) any political campaign on behalf of or in opposition to any candidate for public office;

(v) the Corporation shall not have objectives or engage in activities which characterize it as an "action" organization as defined in Treasury Regulation Sections 1.501(c)(3)-1(c)(3), as presently promulgated or as hereafter amended;

(vi) upon dissolution or winding up, the assets of the Corporation remaining after payment of, or provision for payment of, all debts and liabilities of this corporation, shall be distributed to the Kwan Um School of Zen -- and shall not be distributed to any private individual (including, without limitation, any member, Trustee or officer of the Corporation); however, if the named recipient is not then in existence or no longer a qualified distributee, or is unwilling or unable to accept the distribution, then the assets of the Corporation shall be distributed to a nonprofit fund, foundation, or corporation which is organized and operated exclusively for charitable purposes and which has established its tax-exempt status under section 501(c)(3) of the Internal Revenue Code; and

(vii) all contributions and gifts made by a corporation to this Corporation and all contributions and gifts, from whatever source, and the net earnings thereof shall be used solely for the purpose for which this Corporation is created.

SECTION 12.2 - GENERAL RESTRICTIONS

In addition to the restrictions contained in Section 12.1, the Board of Trustees and any officer or other agent of the Corporation shall not without the prior written approval of the Trustees of the Kwan Um School of Zen:

(i) vote for the dissolution of the corporation.

A True Copy

Attest _____

Secretary

Section VII: Kwan Um School of Zen

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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

Indian

1. Mahakasyapa
2. Ananda
3. Sanakavasa
4. Upagupta
5. Dhrtaka
6. Miccaka
7. Vasumitra
8. Buddhanandi
9. Buddhamitra
10. Parsva
11. Punyayasas
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

Chinese

29. Hui K'o
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

ETHICS FOR THE ENTIRE SANGHA

Revised April 1, 2006

The primary principle guiding all sangha relationships should be to help each other. The first Great Vow states our intention to help save all sentient beings. This vow can help guide our sangha relations. As Zen Master Seung Sahn 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.

Those in the sangha who hold positions in the hierarchy—senior students as well as teachers and monastics—have a special obligation to be very mindful of the potential misuse of power, money, alcohol, controlled substances and sex. Using your position to fulfill your desires is not correct relationship and is an abuse of power.

Teachers' Responsibilities Zen Masters, Ji Do Poeps Sas, monastics, and dharma teachers have a responsibility to take into account the welfare of students. Teacher must always ask themselves how any action will affect the student in the long run. The 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 Third Precept is "I vow to abstain from misconduct 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 another. If a teacher's relationship with a student becomes sexual in nature, two steps are strongly recommended: 1. There should be a three to six month suspension of the teacher/student relationship, and 2. The teacher should choose a Zen Master or Ji Do Poep Sa Nim to discuss the relationship with and receive advice from. In this way the relationship will be witnessed by another teacher who can hold the perspective of caring for the student, the teacher, and the entire sangha.

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.

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 Zen Master. If the School 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 ethics committee. This committee will be chaired by a teacher chosen by the board of trustees. It will include at least two other people, be of mixed

gender, and include at least one non-trustee. If the ethics complaint involves a monk or nun, than the directors of the Kwan Um Soen Rim will name a monastic to be added to the ethics committee for the consideration of that matter. It is hoped that the aggrieving party will see his or her mistake and apologize. The ethics committee will consider the matter, attempt to mediate the grievance, and, if no successful mediation is possible, will recommend a course of action to the board of trustees. The committee's procedure will be as follows:

1. Liaison. There will be a Zen Master or Ji Do Poep Sa Nim, who is not a member of the committee, assigned to be the conduit for communication between the committee and the grievant.
2. The School Zen Master will serve as an ex officio member of the Committee, and together with the chair of the committee will designate the liaison.
3. Procedure.
    a. The grievant sends a written complaint to the Ethics Committee.
    b. The chair acknowledges receipt of the complaint in writing, and identifies the liaison that the School Zen Master and chair have chosen.
    c. The teacher against whom the complaint has been made responds in writing, and a copy of this response is given to the grievant.
    d. The grievant has one opportunity to respond, in writing, to the teacher's response.
    e. The Ethics Committee considers the matter and decides whether to make a recommendation to the Board of Trustees. Its recommendations can range from a suggested apology to the other parties, apologies to the sangha at large, a repentance ritual, censure, suspension, or in the most heinous cases, expulsion.
    f. The Board of Trustees will decide on any sanctions, how they are applied, and how they are monitored.
4. Documentation. All documents pertaining to the grievance will be available to both parties.
5. Contesting a decision. A grievant may contest a decision in writing to chair of the full Board of Trustees. The Trustees will consider such a contest at their next meeting.
6. Announcement of sanctions. A timely formal letter from the School Zen Master will be sent to the boards of affected Zen Centers. As appropriate, an announcement will also be made in the School newsletter. The intent will be to support the sangha in the implementation of any sanctions, and to reestablish harmony within the sangha.

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. 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 can find its way.

COMPACT

Adopted July 22, 1990 • Revised February 1, 1994; December 1, 2001; and June 1, 2005

Preamble

We the teachers of Kwan Um School of Zen commit to develop and protect the long term well-being of the sangha and to work for the common good of all.

Teaching tradition

Our School traces its roots as follows: Buddhism began in India; from India it spread to China; from China it traveled to Korea; from Korea it has come to the West. The Kwan Um School of Zen is thus rooted in Korean Buddhism and in particular the Chogye Order. Although the Chogye Order is monastic and the Kwan Um School of Zen is a sangha of ordained and lay people, our line of authority is modeled after Chogye's. This means that we have a School Zen Master, Zen Masters, Ji Do Poep Sa Nims, monks and nuns (who are the same level as dharma teachers), dharma teachers, five precepts students and no precepts students. Students are guided by the Zen Masters and Ji Do Poep Sa Nims; Zen Masters and Ji Do Poep Sa Nims are guided by the School Zen Master. Effectively, we all follow the Chogye Order rule. The teaching and administrative authority for the school is thus vested in the School Zen Master, and the Zen Masters and Ji Do Poep Sa Nims. Each Zen Master and Ji Do Poep Sa Nim will publicly represent decisions of the group and will work to promote, develop and participate in sangha-wide activities. The School Zen Master has veto power over decisions of the Zen Masters and Ji Do Poep Sa Nims. In teaching, we observe Zen Master Seung Sahn's teaching forms. We may promote our own teaching forms only outside of the Kwan Um School of Zen.

Principles

In accord with the opening statements, we agree to the following principles:

I. COMMON TEACHING AND PRACTICE, as expressed by bowing, chanting, sitting and walking meditation, kong-an interviews and dharma talks. These practices, the bone of our specific tradition, must be accepted as a totality.

II. COMMON FORMS of teaching, as defined by the teachers. The School Zen Master will continue to set overall guidelines for the forms followed in the School.

III. A GUIDING TEACHER at each center, responsible for teaching, training and practice at their Zen Centers, but not to the exclusion of other Zen Masters and Ji Do Poep Sa Nims.

IV. GOVERNANCE OF THE SCHOOL BY COMMON BY-LAWS. All property—regardless of title—is held for the good of the Kwan Um sangha. Centers cannot do anything that is deemed detrimental to the overall interests of the Kwan Um School of Zen, such as dissolving assets in any way other than giving them to the Kwan Um School of Zen.

V. MAINTENANCE OF A CENTRAL OFFICE to implement policies developed by the teachers, and to develop and execute procedures to insure the prosperity and development of the whole sangha.

VI. SUCCESSOR TO ZEN MASTER SEUNG SAHN DRAWN FROM THE KWAN UM SCHOOL ZEN MASTERS. The teaching group will accept the successor. Upon Zen Master Seung Sahn's retirement, this successor becomes the spiritual leader for the School, and exercises all powers assigned to the School Zen Master or Zen Master Seung Sahn in this compact.

This compact is offered to each Zen Master and Ji Do Poep Sa Nim for endorsement. A united group, aligned with the direction set by Zen Master Seung Sahn, is essential to the survival and growth of the School. The Kwan Um School of Zen will be governed by the teachers who are aligned with the direction set forth in this compact and thus choose to sign it. Only those Zen Masters and Ji Do Poep Sa Nims who sign will remain governors in the School. Future potential Ji Do Poep Sa Nims will review and sign this compact prior to receiving inka and becoming governing teachers.

INKA PROCESS

July 1, 2006

When a Zen Master wants to give inka to a student in our school, the Zen Master will form a committee of five Zen Masters and Ji Do Poep Sas to evaluate the candidate. The committee will include the Zen Master forming the committee, at least two other Zen Masters, and the candidate's guiding teacher. Ji Do Poep Sas will be eligible to serve on inka committees five years after themselves receiving inka.

The candidate will travel around to visit the committee members, who will evaluate the quality of their kong-an practice, the clarity of their life and direction, the strength of their center, and their ability to teach a sangha.

The unanimous approval of the committee members will be required. Approval will also be required by the regional Zen Master (if the candidate is from Europe or Asia) or the School Zen Master (if the candidate is from the Americas), if the regional Zen Master or School Zen Master is not already part of the committee.

After signing the teachers' compact, the approved candidate will receive inka from the Zen Master who formed their inka committee.

TRANSMISSION PROCESS

January 1, 2006

When a Zen Master wants to give transmission to a Ji Do Poep Sa in our school, then a minimum of six years after the candidate received inka, the Zen Master will form a committee of three Zen Masters, including themselves, to evaluate the candidate. Of these three Zen Masters, one must be the regional Zen Master (if the candidate is from Europe or Asia) or the School Zen Master (if the candidate is from the Americas). Zen Masters will be eligible to give transmission and serve on transmission committees five years after themselves receiving transmission.

In the sixth year, the candidate will travel around to visit other teachers outside our school. The initial list of teachers approved to be visited will be those named by Zen Master Seung Sahn. In the future, this list will be periodically updated by consensus of the Kwan Um Zen Masters.

The candidate's qualifications and their visits to outside Zen Masters will be evaluated by their transmission committee, and the unanimous approval of the committee members will be required.

The approved candidate will then rest during the seventh year, and receive transmission in the eighth year after receiving inka. The new Zen Master's lineage will be Zen Master Seung Sahn, the transmission teacher, and then themselves.

PROCEDURE FOR ELECTING THE SCHOOL ZEN MASTER

1. The electors will be those Zen Masters and Ji Do Poep Sa Nims for whom signed copies of the Teachers' Compact are on file at the international School office; and who are on active status and in good standing under the rules of their regional teachers' group.

2. The current School Zen Master is serving a second five-year term that began November 30, 2009, and future School Zen Masters will be elected for five-year terms based on this anniversary date. In April of each election year, each of the three regional teachers' groups will name one representative to an international committee to supervise the election.

3. Zen Masters whose transmission date is five or more years before the beginning date of the School Zen Master term of office will be eligible to nominate candidates, and will be eligible for election. Nominations will be submitted to the election committee by a deadline established by the committee. The current School Zen Master is eligible for election, and future School Zen Masters are eligible for re-election.

4. The international School Abbot will select, and the election committee will approve, an attorney or certified public accountant from outside the sangha to serve as the voting clerk. The clerk will be responsible for directly receiving the ballots from the electors, tallying the votes received before the voting deadline, providing vote totals to the election committee, and safeguarding the confidentiality of each elector's votes.

5. For each round of balloting, the international School office will send a paper or e-mail ballot to each elector, and will specify a deadline for voting. Each elector will vote for a single candidate by returning their ballot directly to the voting clerk. The election committee will receive the vote totals from the clerk, certify the results, and give the vote totals to the international School office to communicate to all the electors.

6. As suggested by Zen Master Seung Sahn, a 70% majority vote of all the electors voting by the deadline will be required for election as School Zen Master. If no candidate meets this threshold on the first ballot, additional rounds of voting will be conducted until a School Zen Master is elected. For each round, the candidate who received the smallest number of votes in the previous round will be removed from the ballot. Before each round, any candidate who wishes their name removed from consideration may so notify the election committee.

7. When a School Zen Master has been elected, the election committee will certify the result to the international School Abbot. The international School office will communicate the outcome to all the Zen Masters and Ji Do Poep Sa Nims, and to the international Kwan Um sangha.

Section VIII: Appendices

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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 the previous page.

The Moktak Single Roll
(and accompanying bow at the beginning of a chant)

The 5-minute Moktak

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)

Work Bell *(beginning of work period)*

Work Bell *(end of work period)*

Walk around the house ringing the hand bell.

Temple Bell *(rung on the big bell at 7 pm)*

Dinner Bell

And ring the hand bell around the house.

佛如是
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pzc@kwanumzen.org • www.providencezen.org

Emergency Information

Your name _____

Street _____

City, State, Zip _____

Phone Day _____ Phone Evening _____

Phone Cell _____ E-mail _____

Emergency Contact

Emergency contact name _____

Street _____

City, State, Zip _____

Phone Day _____ Phone Evening _____

Phone Cell _____ Relationship _____

Waiver of Liability

Providence Zen Center has obtained liability coverage for those participating in training programs here. However, our insurance company has advised us that students are covered only in case of accident where Providence Zen Center or its staff have been found to be negligent. If you have any concerns about your ability to safely complete a work assignment, or about the safety of the work itself, please speak to a supervisory staff person, and we will reassign you. We ask you to sign below, acknowledging that you accept these limitations of Providence Zen Center's responsibility, and are aware of the voluntary nature of all activities at Providence Zen Center.

I, the undersigned, understand that some of the activities that I may undertake at Providence Zen Center are physically demanding and/or involve some risk of physical injury and I agree to assume all such risks. I understand that participation in any activity at the Providence Zen Center is voluntary and I agree that I will not participate in any activity for which I have reason to believe I am ill-suited, physically incapable, or which creates for me an undue danger of physical harm. I agree to inform Providence Zen Center of any existing medical conditions that are relevant to my participation in the activities. In the event of any injury resulting from participation in any of these activities, I agree to bear all medical costs and I hereby waive and release Providence Zen Center from any claim of liability against the Providence Zen Center or its members, and indemnify the Providence Zen Center against any loss suffered by it as a result of my injury.

Signature _____ Date _____

Morning Bell Chant

Our vow:
may the sound of this bell
spread throughout the universe,
make all the hell of dark metal bright,
relieve the three realms of suffering,
shatter the hell of swords,
and bring all beings to enlightenment.

Homage to the shining, loving, holy one,
the great master Vairocana, Buddha of Light.

Now we recite the treasured verse from the golden book
and display the jewelled box with the jade axle.
Each particle of dust interpenetrates every other one.
Moment by moment, each is perfectly complete.
One hundred million, ninety-five thousand, forty-eight words
are the complete teaching of the one vehicle.

Homage to the great, wide Buddha: the Hwa Yen Sutra.

The first verse:
If you wish to understand thoroughly
All Buddhas past, present, and future,
You should view the nature of the universe
As created by mind alone.

The mantra of shattering hell:
Na-mu a-ta shi-ji nam sam-yak sam-mo-ta gu-chi-nam om a-ja-na ba-ba ji-ri ji-ri hum *(three times)*

We vow for our entire life to keep our minds,
without distraction, on Amita Buddha,
the Buddha of infinite time and space.

All minds are forever connected to this jade brightness.
No thought ever departs from this golden form.
Holding beads, perceiving the universe;
with emptiness as the string,
there is nothing unconnected.

Perceive and attain the western Amita Buddha.
Become one with the great western master,
the "just like this" Buddha of infinite life.
Become one: infinite time, infinite space Buddha.

The blue mountain of many ridges is the Buddha's home.
The vast ocean of many waves is the palace of stillness.
Be with all things without hindrance.
Few can see the crane's red head atop the pine tree.
Become one: infinite time, infinite space Buddha.

Sitting quietly in a mountain temple in the quiet night,
Extreme quiet and stillness is original nature.
Why then does the western wind shake the forest?
A single cry of winter geese fills the sky.
Become one: infinite time, infinite space Buddha.

Vowing openly with all world beings,
Entering together Amita's ocean of great vows,
Continuing forever to save sentient beings,
You and I simultaneously attain the way of Buddha.
Become one: infinite time, infinite space Buddha.

Become one with the western pure land,
a world of utmost bliss.
The thirty-six billion, one hundred nineteen thousand,
five hundred names of the Buddha are all the same name.

Great love, great compassion, Amita Buddha.

Become one with the western pure land,
a world of utmost bliss.

This Buddha's body is long and wide.
This auspicious face is without boundary
and this golden color shines everywhere,
pervading the entire universe.

Forty-eight vows to save all sentient beings.

No one can say, nor say its opposite.
No one can say, because Buddha is like
the Ganges's innumerable grains of sand,
or the infinite moments in all time,
or innumberable dust particles,
or countless blades of grass,
numberless number.

The three hundred sixty billion,
one hundred nineteen thousand,
five hundred names of the Buddha are all the same name.

Great love, great compassion, our original teacher.

Homage to the golden Tathagata Amita Buddha.
Become one: infinite time, infinite space Buddha.

The mantra of original mind's sublimity:
Om a-ri da-ra sa-ba-ha *(three times)*

Evening Bell Chant

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

The three worlds are transcended.
Vowing to become Buddha and save all people.
The mantra of shattering hell:

Om Ga Ra Ji Ja Sa Ba Ha . . .

Homage to the Three Jewels

May the sweet scent of our keeping the precepts,
of our meditation, of our wisdom, of our liberation,
and of the knowledge of our liberation—
may all this form a bright-shining, cloudlike pavilion,
and may it pervade the whole universe, and thus do
homage to the countless Buddhas, dharma, and sanghas,
in all of the ten directions.

Mantra of the incense offering:

Om Ba A Ra To Bi Ya Hum

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

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

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

We pay homage to:
Manjushri, bodhisattva of great wisdom;
Samantabhadra, bodhisattva of great action;
the greatly compassionate Avalokitesvara bodhisattva,
and the Lord of many vows, Ksitigarbha bodhisattva.

We pay homage to the countless
compassionate and love-filled holy sanghas, and most
especially do we commemorate those who have received
personally the Lord Buddha's injunction on
Mount Gridhakuta—the ten major disciples, the sixteen
holy ones, the five hundred holy ones, and all of the
one thousand two hundred great arhats.

We pay homage to those great patriarchs
and teachers who have come from the west to the east,
and those who have come to the Korean shores,
and who have transmitted the lamp of the dharma
throughout the generations; so too do we pay homage
to our tradition's masters, recognized
throughout the ages, and to the various numberless
spiritual teachers and friends.

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

We but earnestly desire that the inexhaustible three
precious ones will most lovingly and compassionately
receive our devotions, and that they shall empower us
spiritually; we further most earnestly desire that,
together with all creatures in the universe,
we attain to the Buddha way.

Thousand Eyes and Hands Sutra

This is the beginning of the Thousand
Eyes and Hands Sutra.

Mantra that cleans away all bad karmas created by mouth:

Suri Suri Mahasuri Susuri Sabaha

Mantra that consoles the gods of the five directions:

Namu Samanda Mot Danam Om Doro Doro Jimi Sabaha

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 A Ra Nam A Ra Da

I request Avalokitesvara bodhisattva, who saves this
world with its thousand eyes and hands, to grant its
all-embracing, perfect, and compassionate dharani.[1]

I bow before Avalokitesvara bodhisattva,
who possesses mighty strength and graceful appearance,
who uses every one of its thousand arms
to protect this world,
and whose thousand eyes' brightness
overlooks every part of this world.

Avalokitesvara's unimpeachable speech
teaches secret meanings.
It unceasingly shows us the empty compassionate mind.
Avalokitesvara 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 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.[2]

Since I now receive the bodhisattva by memorizing
the chant, all my wishes will be fulfilled.

I faithfully depend on Kwan Se Um Bosal to guide me
to attain all true dharmas as soon as possible.
I faithfully depend on Kwan Se Um Bosal to guide me
to attain the eye of wisdom quickly.
I faithfully depend on Kwan Se Um Bosal to guide me
to save this world as soon as possible.
I faithfully depend on Kwan Se Um Bosal to guide me
to promptly attain the expediency.
I faithfully depend on Kwan Se Um Bosal to guide me
aboard the ship of wisdom.[3]
I faithfully depend on Kwan Se Um Bosal to guide me
across the sea of suffering as soon as possible.
I faithfully depend on Kwan Se Um Bosal to guide me
to attain the path of precepts as soon as possible.
I faithfully depend on Kwan Se Um Bosal to guide me
to reach nirvana promptly.

I faithfully depend on Kwan Se Um Bosal to guide me
to reach the house of emptiness promptly.
I faithfully depend on Kwan Se Um 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 of itself.
If I go to the world of starving demons,
demons' appetite will be satiated.
If I go to the world of warlike demons,
demons will surrender themselves.
If I go the animal world,
animals will attain great prajna by themselves.

I hereby receive Kwan Se Um Bosal Mahasal.
I hereby receive Dae Se Ji Bosal Mahasal.[4]
I hereby receive Chon Su Bosal Mahasal.[5]
I hereby receive Yo Ui Ryun Bosal Mahasal.[6]
I hereby receive Dae Ryun Bosal Mohasal.[7]
I hereby receive Kwan Ja Jae Bosal Mahasal.[8]
I hereby receive Jong Chwi Bosal Mahasal.[9]
I hereby receive Man Wol Bosal Mahasal.[10]
I hereby receive Su Wol Bosal Mahasal.[11]
I hereby receive Gun Da Ri Bosal Mahasal.[12]
I hereby receive Ship Il Muon Bosal Mahasal.[13]
I hereby receive Je Dae Bosal Mahasal.[14]
I hereby receive Bonsa Amitabul.[15]

Shin myo jang gu dae dharani—*mantra; not translated*

Chant lauding the four directions:

First, a Bodhi-mandala has been established by
wiping away delusions in the east.
Second, coolness has been attained by
wiping away distress in the south.
Third, an elysium has been attained by
wiping away desires in the west.
Fourth, everlasting tranquility has been attained by
wiping away lewdness in the north.

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 and
names of twelve bodhisattvas:

Namu cham je op chang bo sung jang bul
bo kwong wang hwa yom jo 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.
Our karma which we have accumulated for millions of kalpas is banished by one thought, as the dry bush that is set on fire and burned away without leaving any trace.

Our karma has no self-nature; it arises only out of mind. If the mind disappears, our karma will also disappear.

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

Repentance Mantra:

Om Sal Ba Mot Cha Mo Ji Sadaya Sabaha *(three times)*

If you repeat the pious acts of Junje 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,[16]
who is the mother of seven billion Buddhas.

Mantra that cleans the realm of dharma:

Om Nam *(three times)*

Mantra for self-protection:

Om Chi Rim *(three times)*

Six-lettered mantra which illustrates the mysterious original mind of Kwan Se Um Bosal:

Om Ma Ni Ban Me Hum *(three times)*

The mantra of Junje bodhisattva:

Namu Sadanam Samyak Samotda Guchinam Danyata
Om Ja Rye Ju Rye Junje Sabaha Burim *(three times)*

Now that I vow to recite the great Junje 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.
Passions are endless; I vow to extinguish 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:

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.

Notes on the Thousand Eyes and Hands Sutra:

[1] Literally, dharani means having everything or cutting off from everything; here it means possessing every good dharma.
[2]Expediency: the way to attain the Buddhahood.
[3]Prajna
[4]Teacher of bodhisattva action, one of Kwan Se Um Bosal incarnations.
[5]Bodhisattva with one thousand hands, one of Kwan Se Um Bosal incarnations.
[6]Bodhisattva possessing the wheel of treasure (symbolic of the Buddhadharma), one of Kwan Se Um Bosal incarnations.
[7]Bodhisattva possessing the cosmic wheel, one of Kwan Se Um Bosal incarnations.
[8]Giver of freedom bodhisattva, another name of Kwan Se Um Bosal.
[9]Bodhisattva symbolizing purity and quietness, one of Kwan Se Um Bosal incarnations.
[10]Bodhisattva with a face like the full moon, one of Kwan Se Um Bosal incarnations.
[11]Bodhisattva with a face like moon reflected on the water, one of Kwan Se Um Bosal incarnations.
[12]The power-giving bodhisattva, one of Kwan Se Um Bosal incarnations.
[13]Eleven-headed Kwan Se Um Bosal.
[14]Numerous great bodhisattvas.
[15]Bonsa means original teacher. Amitabha Buddha, the original Buddha.
[16]Bodhisattva possessing magical powers.

Ceremony of Bathing the Baby Buddha

I. Lighting of candles and incense

II. Opening bell

III. Welcoming talk

Please stand

IV. The Three-Fold Refuge in Korean and Sogamuni Bul Chanting

na-mu bul-ta bu-jung gwang-nim bop-he
na-mu dal-ma bu-jung gwang-nim bop-he
na-mu sung-ga bu-jung gwang-nim bop-he

na-mu sam-gye dae-sa sa-saeng ja-bu
shi-a bon-sa

so-ga-mu-ni bul
so-ga-mu-ni bul . . . *(repeat)*

myor-op-chang jin-on
om ma-ro-ru-gye sa-ba-ha
om ma-ro-ru-gye sa-ba-ha
om ma-ro-ru-gye 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

V. Extinguishing of candles

VI. Closing announcements

Buddha's Birthday Ceremony

I. Lighting of candles and incense

II. Opening bell

III. Opening speech

Please stand

IV. 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.

V. The Three-Fold Refuge in Korean and Sogamuni Bul Chanting *(page 4)*

Please be seated

VI. Children offer flowers to the Buddha

VII. Three minutes of meditation

VIII. Short talks from Zen Center representatives

IX. Dharma speech

X. Poem

XI. Ceremony to celebrate giving

Please stand

4:00 pm to 5:00 pm	Gift and book sales	Pagoda Gift Shop
	Guest fees, membership & DT dues, annual fund pledge payments	Offices
5:00 pm	Dinner	Dining room
6:00 pm	Chanting to 7:00 pm	Main dharma room
7:30 pm	Entertainment Refreshments	Main dharma room Greenhouse

SUNDAY, MARCH 28

5:00 am	Bows, chanting, one sitting period	Main dharma room
7:00 am	Teachers' group breakfast meeting continues	Room 381
	Sangha breakfast	Dining room
8:00 am	Sangha work period	Dining room
8:30 am	Robes distributed to new five preceptees and dharma teachers	Upstairs dharma room
9:00 am	Dharma teacher in training welcoming ceremony (current DTs and DTITs are encouraged to attend)	Upstairs dharma room
	Five preceptees meeting (anyone interested in learning more about the five precepts is welcome to attend)	Pagoda
9:30 am to 10:30 am	Gift and book sales	Pagoda Gift Shop
	Guest fees, membership & DT dues, annual fund pledge payments	Offices
10:30 am	Precepts ceremony	Main dharma room
11:30 am	Lunch	Dining room
12:00 pm to 1:00 pm	Gift and book sales	Pagoda Gift Shop
	Guest fees, membership & DT dues, annual fund pledge payments	Offices

Founder's Day Ceremony

I. Lighting of candles and incense

II. Opening bell

III. Opening speech

Please stand

IV. 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.

V. The Three-Fold Refuge in Korean and
Kwan Seum Bosal Chanting

na-mu bul-ta bu-jung gwang-nim bop-he
na-mu dal-ma bu-jung gwang-nim bop-he
na-mu sung-ga bu-jung gwang-nim bop-he

na-mu bo-mun shi-hyon wol-lyok hong-shim
dae-ja dae-bi

kwan-se-um bo-sal
kwan-se-um bo-sal… *(repeat)*

kwan-se-um bo-sal
myor-op-chang jin-on
om ma-ro-ru-gye sa-ba-ha
om ma-ro-ru-gye sa-ba-ha
om ma-ro-ru-gye 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

Please be seated

VI. Children offer flowers to the Buddha

VII. Three minutes of meditation

VIII. Short talks from Zen center representatives

IX. Dharma speech

X. Poem

XI. Ceremony to celebrate giving

Please stand

Kwan Seum Bosal Chanting

na-mu bo-mun shi-hyon wol-lyok hong-shim
dae-ja dae-bi

kwan-se-um bo-sal
kwan-se-um bo-sal… *(repeat)*

kwan-se-um bo-sal
myor-op-chang jin-on
om ma-ro-ru-gye sa-ba-ha
om ma-ro-ru-gye sa-ba-ha
om ma-ro-ru-gye 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

XII. The Four Great Vows

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.

XIII. Extinguishing of candles

Please be seated

XIV. Closing announcements

The Kwan Um School of Zen
99 Pound Road, Cumberland Rhode Island 02864-2726 U.S.A.
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Ceremony for Buddha's Enlightenment Day

I. Lighting of candles and incense

II. Opening bell

III. Opening speech

Please stand

IV. 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.

VII. The Three-Fold Refuge in Korean and Sogamuni Bul Chanting

na-mu bul-ta bu-jung gwang-nim bop-he
na-mu dal-ma bu-jung gwang-nim bop-he
na-mu sung-ga bu-jung gwang-nim bop-he

na-mu bo-mun shi-hyon wol-lyok hong-shim
dae-ja dae-bi

so-ga-mu-ni bul
so-ga-mu-ni bul … *(repeat)*

myor-op-chang jin-on
om ma-ro-ru-gye sa-ba-ha
om ma-ro-ru-gye sa-ba-ha
om ma-ro-ru-gye 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

Please be seated

VIII. Children offer flowers to the Buddha

IX. Three minutes of meditation

X. Short talks from Zen center representatives

XI. Dharma speech

XII. Poem

XIII. Ceremony to celebrate giving

Please stand

Kwan Seum Bosal Chanting

na-mu bo-mun shi-hyon wol-lyok hong-shim
dae-ja dae-bi

kwan-se-um bo-sal
kwan-se-um bo-sal… *(repeat)*

kwan-se-um bo-sal
myor-op-chang jin-on
om ma-ro-ru-gye sa-ba-ha
om ma-ro-ru-gye sa-ba-ha
om ma-ro-ru-gye 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

XIV. The Four Great Vows

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.

XV. Extinguishing of candles

Please be seated

XVI. Closing announcements

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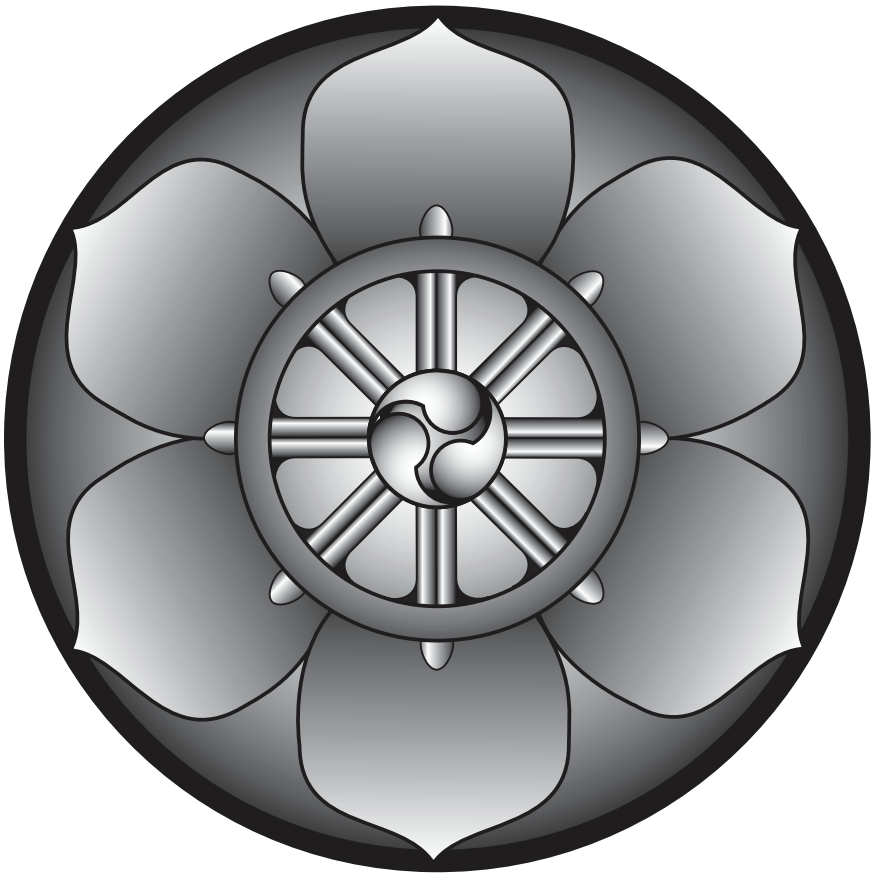

Precepts Ceremony

The Kwan Um School of Zen

The Precepts Ceremony

I. Lighting of candles and incense

II. Opening bell

Please stand

III. Homage to the Three Precious Ones
(all together)

na-mu bul-ta bu-jung gwang-nim bop-he
na-mu dal-ma bu-jung gwang-nim bop-he
na-mu sung-ga bu-jung gwang-nim bop-he

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.

IV. The Mantra Summoning the Three Precious Ones
(precepts teacher, alone)

Bo soe jung jin on
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, all together:)

We most earnestly send forth our homage to the precious one, the most true Buddha; transcendent in three forms, possessing to perfection the four wisdoms, who in

love and mercy embraces all creatures, who in gladness saves all beings, 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 ones, the most pure sangha; those creatures enlightened rapidly or slowly, whose love increases with their wisdom, 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 all together 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.

V. 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

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

Om nam
Om nam
Om nam

VII. The Offering of Incense *(all 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 officiate sit at the table. Each preceptee, or one representing each group, offers incense before the image of the Buddha, and returns to his or her place. Together all preceptees bow three times to the beat of the moktak and sit down.)

VIII. *(The officiate 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 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.

(Each preceptee comes forward, one by one, receives his or her Buddhist name and kasa, and returns to his or her seat.)

(The officiate 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 ma ha ka ba ba da shichea sa ba ha
Om ma ha ka ba ba da shichea sa ba ha
Om ma ha ka ba ba da shichea sa ba ha

IX. *(Requesting the Buddhas and the bodhisattvas and all the deities to serve as our teachers. All together:)*

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 all 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.

X. *(Precepts teacher reads each precept:)*

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. Some day 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 lying against the holy ones. Should liars avoid the hell where their tongues are ripped out, then they will be reborn as birds, in recompense for their evil.

The Fifth Precept: I vow to abstain from intoxicants, taken to induce heedlessness.
Liquor cuts 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 their human stature.

(The following exchange is repeated three times:)

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

All those taking five precepts: They can be so kept.

(If there are students becoming dharma teachers in training:)

We have already taken the five precepts, and we now vow to uphold the following precepts:

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).

(The following exchange is repeated three times:)

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

All those becoming dharma teachers in training:
They can be so kept.

(If there are students becoming senior dharma teachers:)

We have already taken the ten precepts, and we now vow to uphold the following precepts:

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 to attain the Buddha Way.

(The following exchange is repeated three times:)

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

All those becoming senior dharma teachers:
They can be so kept.

(If there are students becoming bodhisattva teachers:)

We have already taken the sixteen precepts, and we now vow to uphold the following precepts:

1. To respect your teachers and friends.
2. Not to drink liquor.
3. Not to eat meat.
4. Not to eat the five pungent roots.
5. To always encourage one who has committed an offense to repent and reform.
6. To request the dharma from teachers, and make offerings to them.
7. To always go to places where dharma is taught.
8. To not disavow the Mahayana.
9. To care well for the sick.
10. Not to possess implements for killing.
11. Not to act as an emissary to create hostility between warring parties.
12. Not to conduct business with evil intentions.
13. Not to speak badly of others.
14. Not to set fires that will harm wildlife.
15. Not to teach other doctrines (besides Mahayana).
16. To teach correctly, without desiring personal gain.
17. Not to use your dharma position to extract favors from people of power.
18. Not to become a teacher if you do not have a clear-understanding of the Buddha-dharma.
19. Not to gossip or spread rumors or slander to create discord in the sangha.
20. To always cultivate the practice of liberating sentient beings, and encourage others to do likewise.
21. To be compassionate and not seek revenge.
22. To let go of all arrogance, and request the teaching.
23. To let go of all resentment and arrogance, and teach appropriately.
24. Not to desert the three jewels, and to always cultivate the bodhisattva path.

25. To skillfully administer all the resources of the three jewels with a compassionate mind.
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 illicit or harmful means.
30. To handle temple affairs with integrity, and not be duplicitous towards the teaching.
31. To always find ways to protect and rescue all persons and valuables of the sangha.
32. Do not act in ways that would harm any being.
33. Do not watch or participate in improper activities.
34. To always keep to the Mahayana path.
35. To always keep the great vows of the Mahayana.
36. To always follow the precepts.
37. When doing retreats, to always avoid hazardous situations.
38. To always keep the correct seating order.
39. To cultivate merits and wisdom.
40. To not discriminate in giving the bodhisattva precepts.
41. To not become a teacher for personal gain.
42. To not use the precepts for harassment.
43. To not think of breaking the precepts.
44. To always honor and keep the precepts.
45. To always teach all beings.
46. To always take a respectful seat when teaching the dharma.
47. Not to establish incorrect rules to control the sangha.
48. Not to act in ways that destroy the Buddha-dharma.

(The following exchange is repeated three times:)

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

All those becoming bodhisattva teachers:
They can be so kept.

(If there are students becoming novice monks or nuns:)

We have already taken the five precepts, and we now vow to uphold the following precepts:

The Sixth Precept: I vow to abstain from going up on a high podium, and all prideful show.

The Seventh Precept: I vow to abstain from using adornments, perfume, and ointments.

The Eighth Precept: I vow to abstain from all amusements such as shows and dancing.

The Ninth Precept: I vow to abstain from handling gold, silver, money, and gems.

The Tenth Precept: I vow to abstain from eating at unseasonable times, and from keeping pets.

(The following exchange is repeated three times:)

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

All those becoming novices: They can be so kept.

(All together, these intentions are repeated:)

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.

XI. The Repentance Ritual *(all together:)*

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 offense
of taking any life.

I do now repent
the grave offense
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.

The Symbol of Repentance
(all together, the Mantra of Repentance is chanted until the last of the fire has been put out:)

Om salba motcha moji sadaya sabaha

(All together:)

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.

(The preceptees bow three times to the beat of the moktak before the precepts teacher and officiate, and take their seats.)

XII. *(The officiate says:)*

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

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

(Each preceptee, or one representing each group, offers incense to the Buddha; then all bow together three times and sit down.)

(The officiate 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 outweighs all of this merit!

XIII. Dharma Teachers

(All new dharma teachers come forward bringing their mats with them. They bow together three times to the sangha, and return to their seats. Then, each in turn receives their certificates and bowls.)

XIV. Dharma Talks

Please stand

XV. 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.

XVI. Extinguishing of candles

XVII. Closing announcements

XVIII. Group photo

The Kwan Um School of Zen
99 Pound Road, Cumberland Rhode Island 02864-2726 U.S.A.
401/658-1476 • Fax 401/658-1188
www.kwanumzen.org • kusz@kwanumzen.org

School Zen Master Installation Ceremony

I. Lighting of candles and incense

II. Opening bell

III. Opening speech

Please stand

IV. 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.

V. The Three-Fold Refuge in Korean and Kwan Seum Bosal Chanting

na-mu bul-ta bu-jung gwang-nim bop-he
na-mu dal-ma bu-jung gwang-nim bop-he
na-mu sung-ga bu-jung gwang-nim bop-he

na-mu bo-mun shi-hyon wol-lyok hong-shim
dae-ja dae-bi

kwan-se-um bo-sal
kwan-se-um bo-sal… *(repeat)*

kwan-se-um bo-sal
myor-op-chang jin-on
om ma-ro-ru-gye sa-ba-ha
om ma-ro-ru-gye sa-ba-ha
om ma-ro-ru-gye 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
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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

Please be seated

VI. Three minutes of meditation

VII. Presentation of certificate and seal

VIII. Dharma speech

IX. Sangha and the School Zen Master bow to each other

X. Congratulatory talks

XI. The Four Great Vows

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.

XII. Extinguishing of candles

Please be seated

XIII. Closing announcements

XIV. Group photo

The Kwan Um School of Zen
99 Pound Road, Cumberland Rhode Island 02864-2726 U.S.A.
kusz@kwanumzen.org • www.kwanumzen.org

Inka Ceremony

I. Lighting of candles

II. Opening bell

III. Opening speech

Please stand

IV. 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 all their glory
At this assembly.

V. The Three-Fold Refuge in Korean and Kwan Seum Bosal chanting

na-mu bul-ta bu-jung gwang-nim bop-he
na-mu dal-ma bu-jung gwang-nim bop-he
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na-mu bo-mun shi-hyon wol-lyok hong-shim dae-ja dae-bi

kwan-se-um bo-sal
kwan-se-um bo-sal… *(repeat)*

kwan-se-um bo-sal
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om ma-ro-ru-gye sa-ba-ha

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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
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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

VI. Three minutes of meditation

VII. Dharma combats

Ten minute break

VIII. Presentation of certificates

IX. Dharma speeches

X. Congratulatory talks