UU Sangha

Volume: XII, Number 3 Journal of the Unitarian Universalist Buddhist Fellowship Winter 2011

Making Art for Practice

When my UU minister Wayne Arnason asked me to write an article for UU Sangha on the overlap and interaction of my spiritual practice as a UU Buddhist artist and my professional life as a commercial artist working in a corporate environment, my immediate reaction was, "Oh my god, how do I explain that? I've never really tried to explain it to myself." Then I thought, Buddhist practice is a way not explainable by words so I don't really have to explain it. But words can point the way, so I owed it to myself and my minister to at least try. So here's the try or rather "do," since Master Yoda says, "Do or do not... there is no try."

By day, I work as a senior designer specializing in the arcane craft of hand lettering at American greetings in Cleveland. Outside of work, I'm a husband and father to two boys ages 5-1/2 and 8. I squeeze in personal art and teaching as time and energy permit. All of this, to me, is my Zen practice. I work at staying in the moment, giving my attention to what is before me, and trying to be alive, present, compassionate, and balanced. Reading helps. Sitting helps. Working every day helps. Having lived into my fifties helps. But it's all a process and a daily practice, which is how I view the art I do. It's all practice. So, the work I do at my job and the work I do at home are part of the same practice. The work is different, but the practice is the same. In saying this,

(Continued on page 3)

IN MEMORIUM

ARTHUR L. HANSEN

June 23, 1934 — January 17, 2011

Art Hansen was a member of the UUBF; some of you may remember him from our first Convocation at Garrison in 2005. He was also a member of the UU Church of Annapolis (Maryland), where more than a decade ago he founded the Mindfulness Practice Group of Annapolis in the tradition of Thich Nhat Hanh. He also began a prison ministry with meditation which continues at UUCA and began to study with Bhante Gunaratana of the Bhavana Society.

Art and his wife, Doris, moved to Florida several years ago and joined the UU Church of Tarpon Springs.

Notes from the Editor

Greetings.

The fourth biennial UUBF Convocation is coming right up, April 8-10, once again at the Garrison Institute in Garrison, New York, on the Hudson River.

I'm fortunate to have been able to attend all of the UUBF Convocations. The programs have been quite different. The first convocation brought us together with teachers from different traditions—Zen, Pure Land, Tibetan, Insight Meditation, and Mindfulness. This grand gathering helped acquaint us not just with each other but the streams which make up Unitarian Universalist Buddhism. That year the chanting of the Heart Sutra traveled back to Annapolis, Maryland.

The second focused on engaged Buddhism with Zen Peacemakers Bernie Glassman and Eve Myonen Marko. Zen or not, we appreciated the idea of plunges into the unknown. And the Street Retreat traveled back to Annapolis.

And then we moved our convocation to the historic Mission San Luis Rey, in Oceanside, California, where Shinzen Young gave us a distinctly American approach to Buddhism.

You can read about the convocations in past issues of the *UU Sanagha.* What stands out for me and for others is the community of UU Buddhism: "The memory I most savor, though, is discovering a shangha of other UUs across the country who have found meaningful spiritual practice in Buddhist meditation. We shared—and will continue to share—how to deepen our own personal practice, how to maintain a lay-led group; how to weave together UU and Buddhist practices."

After the last Convocation I wrote that "We ought to be a resource for congregations, especially in integrating Buddhism and UU teachings rather than simply letting them co-exist." And here we are in 2011 with a convocation program dedicated to "The Interdependent Web of Unitarian Universalism and Buddhism." I'll be there.

We have a letter to the editor from John, a prisoner in Oklahoma and a member of the Church of the Larger Fellowship. John gave us "Dharma Cat" a few issues ago. The editor will try not to upset the cat.

Gassho, Robert Ertman, Editor

UNITARIAN UNIVERSALIST BUDDHIST FELLOWSHIP

President
Rev. Judith Wright (Tibetan)
First Parish Church Unitarian Universalist
Northborough, Massachusetts

Secretary
Rev. Samuel A. Trumbore (Vipassana)
First Unitarian Universalist Society of Albany
Albany, New York
email: strumbore AT uumin.org

Treasurer/Publisher
Richard Swanson (Zen)
164 Page Knoll
Lincoln, VT 05443-9582
email: rswansonvt AT gmail.com

Editor
Robert Ertman (Mindfulness, Zen)
c/o UUCA
333 Dubois Rd.
Annapolis, MD 21401
(410) 533-4203 (cell)
email: robertertman AT msn.com

Directors
Rev. Wayne Arnason (Zen)
West Shore Unitarian Universalist Church
Rocky River, Ohio
Rev. Catherine Senghas (Zen)
Unitarian Universalist Urban Ministry
Roxbury, Massachusetts
Rev. Meredith Garmon (Zen)
Unitarian Universalist Fellowship of Gainesville
Gainesville, Florida

Web page: http://www.uubf.org

List server
To subscribe, go to the UUBF homepage.

Membership/Subscriptions: $20 per year;
Make checks to **UU Buddhist Fellowship** and send to Richard with the form on the next-to-last page.

Submissions
Please send all material for *UU Sangha* to the editor, by email or mail, as you prefer. Submission implies permission to publish in the print and digital editions of *UU Sangha* and to maintain a copy in the UUBF online archive. Copyright is retained by the authors, artists, and other copyright holders.

(Continued from page 1)

I need to interject that the practice is highly personal, built on some key influences and experiences. I don't have a teacher and am not affiliated with any Zen temple or group. I'd like both, but, for now, belonging to West Shore UU Church and having a minister who is also a Buddhist works well for us.

Whether at work or home, the approach I take to my art has to do with my role as a calligrapher. As a calligrapher, I feel a kinship to the Asian calligraphers who used the art as a spiritual practice, as a means not an end. The late John Daido Loori, in his 2004 book *The Zen of Creativity*, says that as early as the 6th century in China, when the Tao of Painting was written, and the 13th century in Japan, artists used arts such as calligraphy as "tools for communicating spiritual insight. Paintings and calligraphy functioned as visual discourses. Poetry was used to create 'live words' to communicate the essential wordlessness of Zen." D.T. Suzuki, a major force in establishing Zen in America in the early 20th century, notes that Zen art is not done for the sole purpose of creating a work of art, but rather as a way of opening the creative process, training the mind and understanding our lives or heightening our sense of awareness.

My art practice is influenced by the author of *The Zen of Seeing*, Frederick Franck. Franck, who passed away at the age of 97 in 2006, was a physician who served with Dr. Albert Schweitzer in Africa, and later devoted his life to art and teaching. Acknowledging zazen as the traditional discipline of Zen practice, Franck notes that other disciplines are also spoken of as "ways" to realization and awakening. For him, he writes in *The Awakened Eye*, "seeing-drawing is such a Way, a 'Zenless Zen,' without Oriental trappings, kimonos, folklore or even bamboo brushes, a Western Way leading to the awakening of the eye for those to whom sitting motionlessly for long periods does not come naturally." My way includes sitting meditation, but is mostly limited to once a week with a group at work. That group has been going for over ten years and was started with the guidance of a Jodo Shinshu priest who also happened to be an artist at work. My way is also influenced by another artist, John Daido Loori, who founded Zen Mountain Monastery first as a Zen artist colony. Having been to the monastery a couple times, I had the opportunity for dokusan, or an individual meeting, with Daido once. He encouraged my practice and emphasized the importance of being a good father first, which is why ZMM doesn't allow parents of young kids to follow their monastic path. I also got to hear him speak at a Cleveland gallery where he shared the photography he made on a trip to the California coast. The photos were breathtaking and he had a presence that compelled attention. His words echoed the sentiments of Franck as he described photography as a sacred act of seeing and being totally in touch with your surroundings and subject.

The actual calligraphy I do ranges from abstract to representational, but is certainly not traditional calligraphy. The difference between the commercial work and the personal work is

one of function and audience. At work, the function is communication and the audience is the card-buying public. In my own work, the function is personal and the audience is me. Some of the process is also different. At work, the art is more pre-meditated and controlled. At home, the art is more spontaneous and working in the moment is key, and there is not an attachment to words, even when they are readable. But in both, I try to follow the words of the 18th century Zen priest Sengai: "Every stroke of my brush (and pen) is the overflow of my inmost heart."

In my own work, I see letters as design elements with which to play with form and line and shape on a page. I make calligraphic art that is meant to be experienced and seen before it is read. This does not mean words are insignificant. As in Buddhist practice, words are often the finger that points the way. Words are often the inspiration and vehicle to shape my art play and exploration, even if the result is unreadable. First and foremost, however, I make art because it is my way of experiencing enlightenment. I love the way the 8th century Japanese poet Kido describes the means and end of making art: Coming from nowhere/ departing to nowhere/a flashing glance/enters the mystery.

Collaboration has also been a feature of much of my personal work. My earliest collaborations were with Judy Melvin, a workmate, that were just plain fun. It reminded me of childhood when I'd go next door and get the neighbor kid to come out and play. I don't believe the work and process we created could have been achieved working alone. I've also enjoyed a 20-year involvement with Scribes 8, a collaborative group based in New Mexico. I like collaboration because it is less individualistic, demands a check on ego, and involves a dialogue and art-making that, at its best, is transformational.

Today, we have the same options as musicians, who can work alone or collaborate, who can compose pieces with words and without, who can make music that sounds beautiful or disturbs, who can create music that is familiar or like nothing we've heard before. Today, we have the same options as the Asian artists who practiced the craft as a sacred art that could lead to an understanding of ourselves and the world we live in. In writing about her artistic ambition, modern American painter Lee Krasner wrote, "If the alphabet is A to Z, I want to move with it all the way, not only from A to C. For me, all the doors are open." My joy is exploring the corridors of calligraphy that have been less traveled, the path where words and letters are used to paint more of an image than a communication. That's what I try to do, er, rather that's what I "do" as I make art not for posterity, but for practice.

About Mike: Mike has been at American Greetings since 1991. Teaching calligraphy to inmates at a women's prison is, to date, his most unusual teaching experience. His most unusual commission comes from Italian fashion designer Roberto Cavalli, who reproduced one of his artworks on a line of clothing. Mike's work has been included in numerous *Letter Arts Review* annuals since 1991. *Letter Arts Review* is an international publication that serves the calligraphic and letter arts community and is circulated worldwide. He has been a member of West Shore Unitarian Universalist Church in Rocky River, Ohio, since 2001. And, oh yes, Mike will lead the Art Practice workshop at the UUBF Convocation April 8-10, 2011.

A LETTER FROM INSIDE

Dear Editor:

On the wall in my cell hangs a stop-sign-shaped sign: "No Cussing: It offends the Cat." It evokes smiles. It effects a gentler atmosphere by reducing the harsh, angry, negative words that are spoken. Many people who have visited the cell have commented on how calm and peaceful it seems. I believe the serenity results, at least in part, from the effects of the sign.

In the decade that I've lived among prisoners, one of the main characteristics I've noticed is that many, if not most, of them cannot talk for more than 30 seconds without uttering some form of profanity. I do my best to practice right speech. (I do not "cuss.") Yet the negative and unskillful speech of others adversely impacts my practice of right thought. Because of the overwhelming negativity of prison in general and prisoners' speech in particular, I choose to spend most of my time in the serenity of my cell reading, writing and meditating.

Therefore, I was somewhat dismayed when my serenity was intruded upon by *UU Sangha* – through the use of three "f-words" in the Fall 2010 issue. Most publications edit contributed material for style and content. I hope that unnecessary profanity is not part of *UU Sangha's* ongoing style. Specifically, I'd like *UU Sangha* to eliminate profane and unskillful speech unless it is absolutely germane to the material being presented.

Cordially yours,

John
CLF Member, Oklahoma

Myles, the Editor's cat: Buddham saranam gacchami

Review Essay: Recent Books on Practice with Stress

By Phyllis Culham

Herbert Benson, William Proctor. *Relaxation Revolution*: *Enhancing Your Personal Health Through the Science and Genetics of Mind Body Healing.* New York: Scribner, 2010. xv+269. $26.00. Hb.

Matthew Edlund. *The Power of Rest: Why Sleep Alone is Not Enough*. New York: HarperCollins, 2010, 284. $14.99. Pb.

Don Joseph Goewey. *Mystic Cool*. NewYork: Atria, 2009. xii+218. $23.00 Hb.

Mary Nurrie Stearns, Rick Nurrie Stearns. *Yoga for Anxiety*: *Meditations and Practice for Calming the Body and Mind*. Oakland, CA: New Harbinger Publications, 2010. viii+218. $17.95 Pb.

These books were selected for their commonalities: a) They encourage the development of daily practices. The three books not explicitly in a yoga tradition cite Buddhist inspiration to varying degrees but do not identify themselves as "Buddhist." b) They encourage the reader toward holistic wellness and transformation, not just coping with stress. c) They rely on or attempt to marshal recent medical literature in support of their instructions for practice. (Two books, Edlund and Benson and Proctor, are by M.D.'s.)

Mary Nurrie Stearns is a Licensed Clinical Social Worker and yoga teacher. The reviewer practices yoga infrequently, but this volume seems to her to have deep roots within traditional yoga. It would appeal to many UU's and UU Bu's as pointing to the mutual support sometimes overlooked in the west between yoga postures and sitting practices and self-observation. The final, and single longest, chapter is on poses relieving anxiety, but even that chapter contains some practices with the breath. The volume starts by noting that anxiety is a source of stress, including physical stress. Subsequent sections introduce concepts identical with those in mindfulness: ceasing to identify with one's thoughts; "witnessing" …"thoughts, emotions, physical sensations, and energy" [44;] *avidya*, ignorance, as a leading cause of suffering; and being conscious of the present moment. The requisite yoga sections on *prana* and *chakras* may strike some mindfulness practitioners as outré, but the vol. as a whole might serve as a joint reading for two groups in a UU Church or for people coming into a sangha from yoga or sitting experiences, enabling each group to understand the other's experiences better.

Don Joseph Goewey offers training for his "human performance firm;" his dust jacket claims that he has collaborated with an M.D. in some projects. Nonetheless, this book focuses closely on the neurophysiology of the brain. "Attuned communication," equanimity, insight, morality, and fear are all located in the prefrontal cortex. Goewey popularizes some of the famous work done in monitoring the brains of monks from Tibetan lineages as they practiced concentration, followed by calm, then compassion and other states. Goewey argues that "…we cannot be stressed when fully present" [76.] The core of his book is the claim that these studies show that there are "four basic qualities for living, which anyone can practice and strengthen" [78;] 1. Attention 2. "Inner Stance"(equanimity, maintaining calm in the face of external challenges.) 3. "Extension," (Being fully present in all our relationships.) 4. "Perspective" … "an enduring sense of the whole that transcends the fragments" [78-9.] There are Three Steps to these Four Qualities: 1. Awareness. 2. Practice. 3. Extension, "extending to others the internal shift… that generates positive, constructive, and meaningful relationships" [82-3.] Subsequent chapters all offer practices, such as not identifying with negative emotional states. The most encouraging [to practice] sections of the book are those in which Goewey reports on multiple studies which demonstrate how few weeks of practice provide measurable relief from negative emotions and other suffering. If we want to share mindfulness practice with someone who is suffering, these passages motivate without assuming any interest in Buddhism.

The final two books are by three M.D.'s. Edlund's *The Power of Rest* is more typically popholistic with more simplistic instructions than *Mystic Cool* offers. The volume covers all sorts of "active rest" (a very useful concept) beyond sleep and offers techniques from diaphragmatic breathing (which will seem very familiar to Zen practitioners) to hot baths. Nonetheless, for skeptics who might not bother with advice from Zen, Edlund's discussion of breathing covers not only the Bohr effect but the history of study of the Bohr effect. A lengthy discussion of relaxation via eye movement is included. Classic measures like prayer and meeting friends follow, after which it is a surprise to run into the much less obvious "Spiritual Rest Technique 4—Contemplating Suchness," followed by other meditative measures to prevent identification with thought patterns. The dangers of multitasking are then explained, and we finish with the acronym with which Edlund wants to leave us: FAR, Food, Activity, Rest. A important fourth element is music, whose rhythmic quality and ability to capture concentration are very important to the author, and he constructs his own answer to meditative walking. This volume might appeal to a very tired person seeking medical help and less interested in traditional meditative practices.

Herbert Benson of Drs. Benson and Proctor was the author of the earlier megaseller *The Relaxation Response*, yet this current volume is perfectly comprehensible without that prequel. It is in many ways the most radical of these books in its promised benefits to practitioners on the mind body [the authors' term and orthography] frontier. As the preface notes, "…I never anticipated that the physiologic effects we were seeing with the relaxation response… would be accompanied by molecular changes… . I had no idea that experts in fMRI technology would find a calming and 'opening' of the brain to healing possibilities" [12.] Remembering past states of health in order to believe in a healthy self is a key to wellness, so mindfulness of the present moment seems less directly useful to the authors than does ability to visualize in detail. Stress affects both gene expression and gene activity, degrading these at the molecular level. "Experienced mind body practitioners" get a DOUBLE boost from the relaxation response AND from defusing stress, although even eight weeks of practice is enough to make a difference. And apparently we may choose from among Zen, TM, repetitive prayer, yoga, mantra, mindfulness, Vipassana, and Kripalu to secure these benefits. Nor do we have to leave the Drs. and go buy another book, since they supply instructions for learning to focus on an image or mantra. Ultimately the authors want their readers to modify what they claim is an intrinsically "reductionist" medical model with "emergent" or "synergistic" methods. The volume offers fewer actual practices than do the other books, but it is surely the most motivational for starting or maintaining a practice, even with a little biochemistry thrown in.

Phyllis Culham is Professor of History at the U.S. Naval Academy. Long, long ago, she graduated from the University of Kansas with a double major in classics and psychology. She and her husband, the editor, are facilitators of the Mindfulness Practice Group of Annapolis.

On Being Grateful

A review of Jeff Wilson, *Buddhism of the Heart: Reflections on Shin Buddhism and Inner Togetherness*. Boston: Wisdom Publications, 2009. ISBN 0-86171-583-7 (pbk)

By Richard Hayes

A quarter of a century ago, as a contributing editor of a small Canadian Buddhist magazine called *Spring Wind: Buddhist Cultural Forum*, I went to the Toronto Buddhist Church to listen to a Dharma talk by Taitetsu Unno and then to interview him. Not at that time having much familiarity with the forms into which Shin Buddhism had evolved in North America, I found the Toronto Buddhist Church both alien and familiar. The familiarity was its superficial resemblance to the Congregationalist Church I had attended as a child and to the Unitarian church I had attended as a young adult. The alienness was its lack of resemblance to the Zen temple of which I was then a member or indeed to the Shin temples I had visited in Japan. It was not obvious to my central nervous system whether the most suitable response was to be reassured by the familiarity with Christianity or jarred by the contrasts with how I then saw Buddhism. Before any visceral response had an opportunity to solidify, all preoccupation with the superficial aspects of the surroundings melted away as I listed to Taitetsu Unno deliver a delightful talk, followed by a question-and-answer session in which he fielded questions from parents worried about their adolescent offspring and wondering what the world might be coming to. It was wonderful to be in the presence of such an unassuming, humble, insightful and caring human being, who had the gift of using himself as an example of the folly that so often attends being human. When it came time for the interview to begin, I asked Professor Unno what in his opinion was the most important gift that Shin Buddhism has to offer to the West in general and to Western Buddhism in particular. His reply: "Gratitude."

These memories of my first meeting with Taitetsu Unno came back to me repeatedly as I read Jeff Wilson's book, and not only because the forward to the book was written by Taitetsu Unno and his son Mark. Throughout the book I encountered in Jeff Wilson's writings the same spirit that had manifested itself in his mentor, who had written the forward. Also evident was the author's wonderful gift of telling stories about his own thoughts and actions that suggested that, despite all those years of studying Dharma texts and sitting on zafu and striving to cultivate bodhicitta, he was still pretty much a regular guy without the wherewithal to rocket himself up to the tenth level of bodhisattvahood by just wishing to do so. And therein lies the principal message of Shin Buddhism, namely, that Amida Buddha is always there for everyone, no matter how many mistakes they make, no matter how many petty thoughts and motivations are mingled in their minds with the lofty and noble aspirations. When everyone else views one's behavior with a degree of alarm or even disgust, Amida invariably views that same behavior with unconditional love and compassion. Amida is just the right antidote for the toxins accumulated by overachieving perfectionists who are prone to beating themselves up for not always being at the very top of their game. The leitmotif running throughout Wilson's book is that the most natural response to this undeserved gift of unconditional love and acceptance is precisely what Taitetsu Unno identified as the most important contribution that Shin Buddhism has to make to the West: Gratitude.

Jeff Wilson's book is a collection of short essays, reflections, anecdotes and squibs, each of which can be read in a few minutes. There is no particular order in which the items are to be read. One possible approach to the book is to read one of the items in the morning and to spend the rest of the day letting the day's lesson sink in. That would make the first reading of the book last about three months. My guess is that few who read the book will be content to read it only once. There are sure to be some of the pieces that will reward reading and thinking

about many times, whether it is "The Dharma of Johnny Cash" or "Buddhism is Bullsh*t" or "Awakening the Buddha Without" or "All Wars are World Wars" or "All Beings Have Bush-nature."

An item that I especially enjoyed was an essay called "Hard-assed and Sore-throated Buddhists," because (to borrow an oft-quoted phrase from George Fox) it spoke to my condition. It turns out that Jeff Wilson's trajectory was similar to my own, and probably to many of the folks who will read this review. Wilson writes:

> I grew up a Unitarian-Universalist, which means I was taught self-reliance as a religious virtue and told to eschew dependence on supernatural saviors. Therefore I pretty much had to exhaust self-power attempts before I could open up to the possibility of Other Power, which I persisted in misunderstanding from the outside as some sort of personal savior sitting on a cloud. Zen, in the American grain, reinforced my assumptions that I could pull myself up by my own bootstraps into enlightenment. Sit still, crack your koans, and see into the ultimate reality of things—rightly or wrongly, that was the message I took from Zen, as did many of the other folks in the zendo with me. (pp. 48–49)

Somehow, all that self-reliance and own-bootstrap-pulling did not pan out in quite the way Wilson had hoped. No glorious peak experiences or dramatic glimpses into ultimate reality ensued, nor did the escape from the cramped quarters of personal selfhood that Buddhism is supposed to be designed to achieve. It was not just that Wilson did not achieve the promised rewards of rigorous Buddhist practice and discipline, but as he looked around in the Buddhist world around him, he saw little evidence that *anyone* comes very close to being enlightened in the ways enlightenment is talked about in all the sutras. "Worse yet," he writes, "many major teachers believed to be awakened by their communities have gone down in flames as shameful scandals came to light" (p. 49). As the effect of these observations worked their way into his mentality, Wilson found himself receptive to the message of Shin Buddhism, and he found himself more drawn to chanting his gratitude to Amida than to sitting on a cushion trying to pull his straps in a Zen boot camp.

> I don't know if chanting the nembutsu will cause me to go to the Pure Land or fall into Hell, but there are no other realistic options available to someone like me. So I'm going to go ahead and chant and express my relief at finding a path that was created for failures such as myself. I guess I'm going to end up a sore-throated Buddhist instead of a hard-assed one.

For readers who are not familiar with the terminology of Shin Buddhism, terms such as *nembutsu, Other Power, Primal Vow* and *Pure Land* are explained in a glossary. An excellent index guides one through recurrent topics and themes in the book, and a useful and manageable list of further readings will guide those who enjoyed this book on to literature that has inspired Jeff Wilson in his journey. All things considered, there is but one word to describe my response to this book: Gratitude.

Richard Hayes abandoned all hope as a Zen practitioner and eventually found his way to ordination as a dharmachari in the Triratna Buddhist Order (formerly called Friends of the Western Buddhist Order), where his principal practice is the Amitabha visualization and mantra. He and his wife Judy are now members of the Albuquerque Meeting of the Religious Society of Friends (Quakers), a meeting that happily accepts his Buddhist practice and her Vedanta connections. He teaches Asian philosophy in the department of philosophy at University of New Mexico.

Ralph Waldo Emerson's Buddhist Aspects

Mindfulness:

"The world globes itself in a drop of dew…So do we put our lives into every act."

"In stripping time of its illusions, in seeking to find what is the heart of the day, we come to the quality of the moment and drop the duration altogether." *Works & Days*

Buddha's advice on accepting only what one can verify by one's own experience:

"It [the truth] cannot be received at second hand. Truly speaking, it is not instruction but provocation which I can receive from another soul. What he announces, I must find true in me or wholly reject; and on his word, or as his second, be he who he may, I can accept nothing." *The Divinity School Address*

Try to experience without labeling, thinking, concepts:

"Do not craze yourself with thinking, but go about your business anywhere. Life is not intellectual or critical but sturdy. Its chief good is for unmixed people who can enjoy what they find, without question…." *Experience*

Impermanence, especially no permanent self:

"In strict speech, it seems better to say, I Become, rather than I am. I am a Becoming." *Journal* for 1838

Detachment:

"We must walk as guests in nature,--not impassioned but cool and disengaged. A man should try time, and his face should wear the expression of a just judge, who has no wise made up his opinion, who fears nothing and even hopes nothing…" *The Tragic*

Zen anti-dualism; Everything contains its opposite:

"There is a tendency in things to right themselves, and the war or revolution or bankruptcy that shatters a rotten system allows things to take a new and natural order. The sharpest evils are bent into that periodicity which makes the errors of planets and the fevers and distempers of men self-limiting. Nature is upheld by antagonism. Passions, resistance, danger are educators. We acquire the strength we have overcome." *Considerations by the Way*

Interbeing:

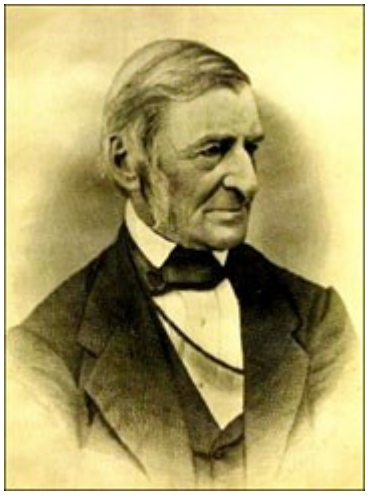
"I am an aggregate of infinitesimal parts and…every minutest streamlet that has flowed to me is represented as the man which I am, so that if everyone should claim his part in me I should be instantaneously diffused throughout the creation and individually decease…." *Journal* of 1834.

"…the air I breathe is drawn from the great repositories of nature, as the light on my book is yielded by a star a hundred million of miles distant…" *History*

Mahayana Buddhism—everyone is a Buddha waiting for realization:

"There is one mind common to all individual men. Every man is an inlet to the same and to all of the same. … What Plato has thought, he may think; what a saint has thought, he may feel…" *History*

Compiled by Phyllis Culham for discussion by the Mindfulness Practice Group of Annapolis.



Unitarian Universalist Buddhist Fellowship

Convocation 2011

"The Interdependent Web of Unitarian Universalism and Buddhism "

April 8—10, 2011

Our Convocation Teachers

James Ford

David Rynick

Leaders of the Boundless Way Zen Community

The first Zen community in North America to bring teachers of different Zen lineages together to create a distinctively Western and American vision of Zen. Boundless Way teachers have been influenced by their experiences as leaders and participants in Unitarian Universalism.

Group and private meditation, workshops, worship, small group conversations, and free time make for a rich weekend of practice.

Registration Arrangements Are Made First:
Early bird: before February 15, 2011 … … $75
Regular, on or after February 15, 2011 … $100

then Accommodations directly with Garrison:
Single room …… $260/240 w/house job
Double room (per person) …… $230/210 w/house job
Dormitory/Triple (limited availability)…$200/180 w/house job

For Accommodations Reservations go to: **www.garrisoninstitute.com/convocation2011.** The Accommodation rates include housing , six delicious meals, and snacks. Commuters pay $140. No partial attendance rates available.

Name _____ **Telephone** _____

Address _____ **City/State or Prv./ZIP** _____

Email _____ **Registration Fee enclosed? Yes_____ No_____**

Congregation/UUBF Group_____ **(Checks only please payable to UUBF**
(Registration is not complete until fee is paid)

Please note any special needs or email Registrar. Mail Registration Fee ONLY to: UUBF Registrar c/o Richard Swanson 164 Page Knoll, Lincoln, VT 05443-9582 email rswansonvt@gmail.com

A bud in spring, wet with dew
Warm sun, sweet blossoms
Embracing all
Petals fall, adorning this ground

Kyu An

NEW MEMBERSHIP, RENEWAL ($20 CONTRIBUTION)
or CHANGE OF ADDRESS FORM

NAME: (Last, First, Middle)_____

ADDRESS: _____

CITY: _____

STATE, PROV. :_____

COUNTRY:_____

E-mail:_____

Newsletter Receipt Preference (check one): _____ E-mail _____ U.S. Mail

The e-mail edition is in color!

MAIL TO: Richard Swanson, 164 Page Knoll, Lincoln, VT 05443-9582, USA

UU Sangha
c/o Richard Swanson
164 Page Knoll
Lincoln, VT 05443-9582

Return Service Requested

UU Sangha Winter 2011

Contents:

Don't forget the UUBF Convocation, April 8-10, 2011, at Garrison, NY

The Interdependent Web of Unitarian Universalism and Buddhism

With James Ford and David Rynick, Leaders of the Boundless Way Zen Community

Workshops: Art Practice, with Mike Gold; Prison Dharma, with Rev. Patty Franz

Convocation Flyer & Registration Form Inside