

Kesa – de mantel van de Boeddha



Wijds is het kleet van bevrijding,
Een vormloos veld van mededogen.
Ik draag de leer van de Boeddha,
Alle levende wezens bevrijdend.

Kesa Sutra

Zwervend en dolend door de drie werelden,
is het ondoenlijk om los te laten.
Nu neem je je voor om los te laten en de waarheid van niet-doen te manifesteren.
Dit is een uitdrukking van ware dankbaarheid.

Citaat uit de Shuke Tokudo – Zenmonnikswijding



De Kesa (Japans: 袈裟, grove wollen sjaal of schouderdoek) is een monniksgewaad en een voorgeschreven kledingstuk binnen meerdere boeddhistische scholen. Een kesa representeert de monniksgewaden uit de tijd van Gautama Boeddha en (volgens de overlevering) waren de gewaden gemaakt van meerdere lappen stof. De mantel omvat zeven of negen banen van lappen stof. De kesa wordt in de kloosters gedragen tijdens hoogtijdagen of retraits (sesshin). In de lekenbeoefening van zenboeddhisme is het een ceremonieel gewaad dat tijdens de monnikswijding en bij plechtigheden wordt gedragen. De kesa verwijst naar de onbegrensde Boeddhanatuur die zich in iedereen en alles uitdrukt. In de Kesa Sutra heet het:

*Wijds is het kleed van bevrijding,
Een vormloos veld van mededogen.
Ik draag de leer van de Boeddha,
Alle levende wezens bevrijdend.*

De vergelijking van het veld lezen we terug in de soetra Saṃyutta-Nikāya 7 met het volgende verhaal:

Op een dag verbleef Boeddha in Magadha. In die tijd – het was zaaitijd – had de brahmaan Boer Bhāradvāja vijfhonderd ploegen aangespannen. Toen dan kleepte de Verhevene zich vroeg in de morgen aan, nam bedelnap en mantel en ging naar de plaats waar de brahmaan Boer Bhāradvāja aan het werk was.

Op dat moment was deze maaltijden aan het verstrekken.

Toen dan ging de Verhevene naar de plaats waar de voedselverdeling plaatsvond en stelde zich terzijde op.

Boer Bhāradvāja nu zag de Verhevene daar staan in afwachting van een aalmoes. Daarop sprak hij het volgende tot hem: ‘Ik, asceet, ploeg en zaai en daarna eet ik. Ook jij, asceet, zou moeten ploegen en zaaien en daarna pas eten!’

‘Ook ik, brahmaan, ploeg en zaai en na geploegd en gezaaid te hebben, eet ik.’

‘Maar wij zien noch juk noch ploeg noch ploegschaar noch prikstok noch ossen bij de heer Gotama (...).



Je beweert een landbouwer te zijn, maar wij zien je veldwerk niet.

Vertel ons eens wat over je veldwerk.

Hoe kunnen wij het leren kennen?’

De Verhevene:

‘Vertrouwen is het zaad, ascese de regen,
onderscheidend inzicht is mijn juk en ploeg,

ingetogenheid is de dissel, de geest het tuig,
aandacht is mijn ploegschaar en prikstok.

Waakzaam in mijn woorden en daden,
beheerst bij het vullen van mijn maag
gebruik ik de waarheid om te wieden
en zachtmoedigheid om uit te spannen.

Energie is mijn ingespannen os,
die mij na gedane arbeid rust brengt.
Zij gaat zonder ooit nog terug te keren
naar de plaats waar geen verdriet meer is.

Aldus wordt dit veldwerk gedaan.
Doodloosheid is de vrucht ervan.
Na dit veldwerk verricht te hebben
wordt men bevrijd van alle lijden. ‘

Eet, heer Gotama, u bent inderdaad een boer, daar u veldwerk verricht dat als vrucht de doodloosheid heeft!
Boer Bhāradvāja sloot zich dan aan bij de gemeenschap (sangha) van de Boeddha en werd één van zijn volgelingen.

Bron: De Verzameling van thematisch geordende leerredes – deel 1, p.284-285. Vertaling van Jan de Breet & Rob Janssen (Asoka)

Commentaar op de Kesa Sutra

Teaching by Roland Yuno Rech

People who have been ordained bodhisattva, nun or monk, recite the kesa sutra before putting on their kesa or their rakusu (miniature kesa). In four short phrases this sutra completely expresses the meaning of our practice, the spiritual dimension of the practice of zazen.

People who have been ordained bodhisattva, nun or monk, recite the kesa sutra before putting on their kesa or their rakusu (miniature kesa). In four short sentences this sutra completely expresses the meaning of our practice, the spiritual dimension of the practice of zazen. So when Master Dogen was young and practising in China with Master Nyojo, he cried with emotion when he heard the kesa sutra being sung for the first time, because it impressed him so much. Here in the dojo and also during sesshin, we chant it together every morning.

These four sentences are:

Dai sai geda pu ku - Oh robe of great liberation

Muso fukuden e – A limitless robe, field of happiness

Hi bu nyorai kyo - Now we receive the Buddha's teaching

Ko do sho shujo - To help all beings, *shujo* : all sentient beings

The *kesa* is the symbol of the great liberation realized during the practice of zazen, but of course, zazen with right posture and breathing, as well as right mind. This is a mind concentrating on the posture and breathing, in unity with the body, simply observing what is happening, internally and externally, with regard to sensations, perceptions, thoughts, desires, without becoming attached to phenomena, without rejecting them either, but deeply observing their impermanence and their lack of fixed substance, in other words their vacuity.

Practising this way we realize this *dai sai gedatsu*, this great liberation, this letting go with regard to what we call our *bonnos*, our attachments, the causes of our suffering, such as for example greed, this constant need to grab, obtain something else, as if to fill a lack of something in ourselves, a dissatisfaction which never really goes away.

Greed shifts constantly from one object to another. Sometimes it remains simply in a state of desire. We imagine that desire is a cause of satisfaction whereas, on the contrary, it's often the cause of frustration because deep down in us, there is a desire that we don't often experience, the desire for deep realization, spiritual realization. If this desire is not realized, if this need for awakening is not accomplished, all the other objects of desire function like substitutes, compensations. And the constant pursuit of them becomes a cause of exhaustion, suffering, disappointment.

Practising zazen with the *kesa* is practising zazen with the deep faith that we are already Buddha nature. In other words, if we stop obscuring our hearts and minds by pursuing futile objects, if on the contrary we turn our gaze inward and let this Buddha nature manifest itself - this life in unity with the whole universe, without separation – then we really feel free.

Freedom, or liberty, has many meanings : the freedom to do, to think, to act, to move, to speak, to express yourself, but there is a much deeper freedom which is realized when we really become one with what we are deep down, because we find ourselves in harmony with our true nature. At this moment we are really liberated because we no longer need to beg for something else. That doesn't mean that we don't find satisfaction here and there, but we don't depend on this permanent exhausting quest for objects.

Practising zazen with the *kesa*, having received ordination, means that we practise with this deep faith which leads to realization, which allows us to practise with what we call *mushotoku* mind, without object, without looking for profit, because what we are looking for is already there. In zen, faith is not a belief in something transcendent, but the realization of unity with reality which is at the same time within us and penetrates the whole universe. If this faith conducts our life, we can feel truly free because we can realize it, practise it everywhere. And this doesn't depend on having this or that, this doesn't depend on circumstances.

Having taken the vows of bodhisattva, monk or nun, the practice of zazen with the *kesa* brings us back to this profound dimension of practice, so the *kesa* becomes what it really is, the robe of unlimited happiness, or the unlimited robe which is also the field of happiness. *Muso*, translated by unlimited, also means without form : *mu*, without, and *so*, form or aspect. Whereas the *kesa* has a precise form, transmitted traditionally for centuries in the way it is sewn and worn, in reality it's without form, because when we concentrate on sewing it, when we put it on with deep faith, in this concentration and in this faith in practice, the mind which creates limitations is abandoned.

The mind in zazen is *muso*, without form. It's how it really is. Non-identified with thoughts, perceptions and sensations. It's like a vast mirror which reflects everything without adhering to anything. It's without its own form but reflects them all. Concentrating on the practice of the posture and breathing, the mind reflects all the phenomena which come up as they appear and it doesn't identify with these phenomena, so remains beyond all thoughts, beyond all forms.

If we practise zazen dressed in the *kesa*, faith in the profound dimension of practice deepens. Master Deshimaru often said : « If we do zazen without the *kesa*, without ordination, without having pronounced the vows, the risk is that zazen remains just as a technique for well-being, for concentration, relaxation. For zazen to be a real practice of awakening, it has to be practised in its real, profound dimension which is a religious dimension, connecting us to the real nature of existence - without substance. *Dai sai gedatsu*, the first verse of the *kesa* sutra, speaks of this great liberation which occurs when we realize this.

In the past, the *kesa* was made up of scraps of material of different origins, dyed the same colour. Usually it was a mixed dark colour which was relatively undefinable. It is said that Buddha's *kesa*, handed down until Eno, was black mixed with dark blue/green. Blue is the colour of the depths of the ocean, a colour which unifies all colours and which at the same time cannot really be defined, grasped, which is *muso*, beyond all perceptible aspects.

It's like the mind in zazen which, as it identifies with nothing, has no fixed form. We can try to reduce it to concepts, ideas, definitions, including saying that it's infinite, ungraspable, but it's still beyond all of that : *muso*. It's the mind of Buddha, which exists without being confined within any sort of notion.

The *kesa* symbolizes this great liberation which is realized when we are in harmony with this ungraspable dimension, beyond all notions of our existence, and not only of our existence but all forms of existence. This is what Buddha realized on the morning of his awakening under the Bodhi tree when he exclaimed that he had realized awakening with all beings. It has become the essence of the transmission of the Dharma, which is itself symbolized by the transmission of the *kesa*.

In zazen, through concentration, not only do we not identify with *bonnos*, with attachments which come up, (which allows us to let them pass) not only do we not consider ourselves the author (which allows us to abandon this attachment to an idea of ourselves, the ego) but this letting go is made even easier by the realization that all of this is really without fixed substance. As fluid as water which, depending on the temperature, turns into ice, flows in torrents, rivers to the ocean, evaporates, turns into clouds, rain, hail, snow, ice again then water. Finding this fluidity of the body and mind again in the practice of zazen and in our daily lives, is the practice of *unsui*, « the clouds and water ». It's the practice of monks and nuns of the school of zen who are, for this reason, called *unsui*. Through this practice, the mind resides on nothing, is always fluid, available, present and therefore creative, able to respond to each new situation in our lives.

During zazen, we continue to concentrate on the posture of the body. Whatever happens, we remain still. We don't repress thoughts or emotions which come up but we don't become attached to them either. We place all our attention on our breathing. In this way, even if the greatest attachments, the biggest preoccupations, worries about daily life reappear in our minds in zazen, we are not obsessed by them, our consciousness is not troubled by them.

Not repressing or eliminating the phenomena of daily life changes our attitude toward them. We can consider them from a higher, deeper point of view as being relative phenomena, temporary, lacking in substance of their own. In this way, these phenomena of daily life lose their power to disturb us. No longer being deeply attached, we can once more find the capacity to face up to them in a creative way, with wisdom and compassion.

The mind liberated in zazen is spoken of in the *kesa* sutra through *dai sai gedatsu*, the great liberation. It's not a mind which has escaped from daily reality, but one which looks at it in another way, from a point of view of Buddha, from a point of view of the *hishiryo* consciousness of zazen. Consciousness which identifies with nothing because we perceive the vacuity of all the phenomena that preoccupy us. Not identifying with phenomena doesn't require effort because we are at that moment in contact with a deeper dimension of life, a dimension beyond our little ego, a truly religious dimension, and thus these phenomena lose their power to attach us.

In this dimension, our egocentric preoccupations diminish because they lose their importance. We remain simply preoccupied by the way in which we can help others to overcome their difficulties, their suffering.

It's the conclusion of the *kesa* sutra :

Ko do shoshu jo

To help all sentient beings

It's the meaning of practising a zazen which is truly liberating, *gedatsu*, not only for ourselves but also for others, zazen which is really the incarnation of the teaching of Buddha, *nyorai kyo*.

This is realized when we practise zazen with profound faith in the fact that zazen itself is awakening and liberation. In other words there is nothing to expect beyond zazen but that zazen is itself the realization of the absolute dimension of existence, the dimension which is not limited by our mental constructions. In this dimension the deepest help is realized, which doesn't make a distinction between oneself and others.

Even though we chant the four vows of the bodhisattva in which we make the vow to help all beings, even though the kesa sutra finishes with *Ko do shoshu jo*, to help all sentient beings, when we practise this zazen with this kesa, we don't need to think about helping anyone. Because it's not us with our personal will, with our own ego, which help, but it's the practice of zazen with the kesa, the zazen of Buddha which helps ourselves and others, beyond the separation between ourselves and others. And precisely, in the abolition of this separation resides the greatest help. This occurs unconsciously, naturally, automatically, without the intervention of the will but through the power of this faith which is non-dual. The true zazen of Buddha is to practise zazen with an undivided mind.

Wrapped in the buddha's robe

A lecture on the kesa, by Kojun Kishigami Osho.

At the Rouen Dojo in November 2006.

Both master Sawaki and Deshimaru constantly had the word “kesa” on their lips. The kesa is absolutely indispensable for everyone who practices Buddhism. In my experience, the absence of the kesa or teaching about the kesa can endanger the practice. As you know, the kesa is the garment worn by Gautama Buddha's disciples; you might think of it as a kind of uniform. But it is above all the garment worn by Buddha himself. In Theravada, the kesa is used as an indispensable item of clothing and thus has a practical aspect.

It was not until Buddhism was introduced to China that the kesa's symbolic connotation became important. You can therefore understand why Dogen entitled one of his Shobogenzo chapters Kesa Kudoku [The Merit of the Kesa]. It deals with both the practical and spiritual aspects of this garment. First of all, let's talk about the origin of the kesa – the reason it was created.

After Buddha's satori, his disciples wore the kesa as we would wear a blanket. Then, one of the great kings of India learned that Buddha's disciples were passing through the region, and decided to go and meet them. However, when he got down from his elephant, he realized the people in question were not disciples of Buddha.

This is why the king requested that henceforth, Buddha's disciples should be recognizable from a distance and should wear a kind of uniform in order to distinguish them from other disciples. So Buddha told his close disciple Ananda to use rice fields as his inspiration to create this “uniform” – or rather, to reproduce the irrigation canals of the surrounding rice fields. You can imagine the rice fields, the beautiful irrigation canals, the pure water irrigating the fields... .

And so it was Ananda who imagined the model for the kesa. Along the edges, you see the canals that are used for irrigation. The pieces are always rectangular. Some kesas have five bands, others seven, others nine; and even if each kesa has its particularities in terms of form and use, the basic idea is exactly the same.

This is a kesa [shows his rakusu] – or rather, a “mini-kesa.” It is ten times smaller than my kesa. As you can see, the central piece is raised, which would allow the water to flow from the center towards the right and left, in the way that mountain water flows into a rice field. To obtain this elevation in the center, the pieces are layered on top of each other.

Furthermore, on this kesa, the measurements of the central piece are double those of the upper piece, indicating the maturing of the wearer's Buddha-

mind. This garment is worn by disciples; it is imbued with the Buddhist teaching and vision of the universe.

Disciples had to be content with three basic elements of existence: a roof, a bowl and a robe. As far as the roof is concerned, India's temperate climate allowed monks to take shelter under trees. As for food, disciples had to make do with the offerings they received during their begging rounds [takuhatsu]. It was out of the question to say, "I don't like this or that," even if their stomachs were in knots. A monk is supposed to be satisfied with the bare minimum and should show gratitude. This is where his wisdom lies.

A big sari would have tripped up the monks; on the other hand, the navel had to be covered. And since the rakusu did not meet these criteria, the seven-band kesa was invented. Later, after its arrival in China and Japan, the kesa experienced a new evolution. Since people wore clothes underneath, they were able to wear a shorter kesa. This is why the rakusu is simply a symbol of a disciple of Buddha.

In terms of the meaning of the kesa: this garment is a symbol of a person's awakening [gedatsu]. The Dai sai gedap-puku [Kesa Sutra](1) is about the satori of the person who practices zazen. For the person who wears it, the rakusu should be enough; nevertheless, since the kesa envelops the whole universe, it carries an additional meaning.

Although the kesa has a shape or form, the person who wears it considers it to be formless: muso. It is in fact not only symbolic of the entire universe, but also of the teaching, the nyorai kyo, received from Buddha. Then, I lead all beings from the world of illusion towards the world of satori. Wearing the kesa means wrapping yourself in the Buddha's robe.

I always keep in mind [Sawaki] Roshi's words: "A shaved head, the kesa and zazen: that's enough! This and nothing but this is enough for us."

There are kesas with five, nine, eleven, thirteen, fifteen and seventeen bands, all the way up to twenty-five bands. This way, the further we go in the practice, the more long bands there are. As the Buddha within me grows, the number of long bands will increase.

In India, Buddha's disciples wore kesas with five, seven and nine bands. They were allowed three kesas, and these were their only clothes. In fact, today's monks should have only three kesas; in winter, if necessary, it is possible to wear them layered.

A brief comment about the zagu: In India, it is used for bowing. You can also use it to sit on under a tree, or to cover yourself. In India, the five-band kesa is worn when the person is alone, doing samu [work practice], or traveling. In Japan, we use the rakusu when traveling and when we do samu. The seven-band kesa is used for daily life – in other words, to practice zazen and recite the sutras. During teishos, both speaker and audience wear the seven-band kesa. This is the formal way to present oneself on this type of occasion.

Kesas of nine or more bands are reserved for ceremonies. During ordinations, the monk giving the ordination wears the nine-band kesa, because he is considered to be the Buddha's representative, just as the godo considers the disciple to be Gautama Buddha's disciple and not his own. I put great emphasis

on this point! The same goes for begging rounds, takuhatsu.

From nine bands upwards [dai-e], we consider that the offerings are made to us as disciples of Buddha. The offerings obtained through the labor of donors serve as encouragement in the practice of the Way. Food is offered in exchange, to show gratitude for the teaching. In this sense, it is not the person who receives the offerings, but the kesa itself

Recently, during my stay at La Gendronnière [Zen Temple], someone showed me her kesa when we were leaving morning zazen. It seemed different to me, even if the thread and cloth were correct. At another morning zazen, someone was wearing a nine-band kesa. And it was the same at the Paris Dojo. This did not escape my attention. It's a bit like when two samurais observe each other with eagle eyes. I said to myself, "Did Deshimaru forget to make the distinction between the seven- and nine-band kesas?" Obviously I don't mean to speak ill of Master Deshimaru's teaching. Perhaps someday I'll have a chance to dot the i's.

I still haven't talked about the funzo-e, the "rag robe." It is an assemblage of bits of discarded material which have been washed and dyed. When these rags are re-used, it is important to dye them in faded colors. I really insist on this point.

Many people amuse themselves by sewing together material to make a kind of patchwork. I was shown one at La Gendronnière. Someone had assembled extraordinary material from the four corners of the earth to make a kesa. Unfortunately, there was one thing missing: the true spirit of the kesa. Make no mistake, the kesa is neither a work of art nor a simple object! Some of the people who have the responsibility of ordaining adore gold decorations, or colors that stand out, like black or white. It's a shame, especially if these people practice zazen correctly. So please, let us be humble and see to it that personal will does not circumvent the rules.

We must respect the spirit of the kesa. In general, I can say that [in Deshimaru's sangha], the rakusu and seven-band kesa are very well made. With the nine-band and the funzo-e, it becomes more unorthodox. Maybe you have never heard about kesas with a large number of bands, but please, stick to the rules. I neglected to say that, contrary to the rakusu, the seven-band kesa is not lined. I once saw a large kesa that had no lining, but it was an isolated case. Among the Buddhist schools in Japan, we can pick out the schools for which the kesa is important and those for which it is not. I was once shown a kesa made of traditional silk from Kyoto. In fact, its shiny appearance does not correspond to the spirit of the texts.

What material should you use to sew a kesa? We use inexpensive cloth, something that you can find easily. It is necessary to use material that is not shiny and has no pattern, and also to be sure that it is not slippery. Other than that, you can use wool or cotton, synthetics or silk. There are no restrictions on this subject. In Mongolia, for example, animal skins are allowed.

Furthermore, it is important that the color be simple and dark. The three primary colors are not allowed. Nor is pure white. As for black, it must not be a sharp black. Traditionally in Japan, wearing black was the norm, but Kodo's disciples are careful to not wear sharp black and use a black that is a bit faded. I know that in the Theravadan tradition and currently in Japan, mistakes are often made in the choice of colors.

The monks who come out of Eihei-ji usually sport kesas leaning towards yellow. If it is a soothing yellow, that's perfect; just as long as it's not egg-yolk. It is preferable to get it a bit dirty. Kesas worn in the Theravadan tradition follow local custom: their brick color can be found in the earth, so I will not criticize them. In Japan, the landscape is made up of trees.

However, for ceremonies, monks have the regrettable tendency to consider the kesa as a decorative garment. In general, one should not think of the kesa as a chasuble worn by church priests. The kesa should generate peacefulness and the wearer's harmony with this spirit. We Buddhists do not speak in terms of power. What counts for us is to be disciples of Buddha.

Personally, I work from the principle that we must refer to the ancient texts. Sawaki restored the kesa, which was going off in all different directions. So, you should know that traditionally, the disciples of Kodo Sawaki choose a faded black color.

I have noticed that Europeans tend to sew with a white thread, but I advise you to instead use thread only slightly lighter in color than the fabric. For example, grey on black fabric, or a beige color if the material is brown. This way, the stitches won't stand out too much and will be more discreet. This will produce a calming effect on the observer. It will also make sewing easier, and will bring out the pattern of the bands.

Another point to mention is the measurements. In general, the kesa should be big enough to cover you in zazen without tripping you up; make sure that it does not touch the ground.

The distance between bands is always the same. What you find in kesa stores in Japan makes no sense at all. The bands that represent the rice fields must have identical widths. All the kesas sewn by Deshimaru have identical bands, which is correct.

I know that people often buy new material, but you can certainly recycle and use pieces that have been taken apart and mended. You only need to put aside any parts with stains or holes. This is a matter of good sense. Cutting away the bad parts must be done very carefully, like a surgeon cutting away the unhealthy parts of a sick body. Once the pieces are cut, you can move on to assembling them.

We could compare all of this to the education of a child: you start with the individual parts and proceed to the whole. Anyone who wears the kesa, the symbol of the disciple of Buddha, is supposed to do no harm, and the kesa protects him or her. The wearer should therefore take good care of it. So you can understand why we take off the kesa before we go to the toilet.

Sewing a kesa requires wisdom and compassion. It's a little like making a Buddha statue or an object of worship. Each stitch should be about 3mm wide, like a grain of wheat. More gifted sewers make a tiny stitch. In India, it is said that one should finish sewing a kesa in as many days as there are bands: a five-band kesa in five days, a seven-band kesa in seven days, etc. This dictum exists to prevent people from using sewing as an excuse for not doing zazen. But there is nothing stopping you from taking six months or a year. We cannot speak in terms of good or bad work. Naturally, some people sew better than others. This is not important. What's important is that you put your heart into it.

In de aanloop naar de monnikswijding

Na het verzoek van en de aankondiging in januari 2015 door Maurice Knegtel *Sensei* van mijn monnikswijding in januari 2016, wijdde ik 2015 aan het samenstellen van de Kesa. Ik bestelde diverse onderdelen bij het atelier van het klooster Zen River in Groningen en naaide de mantel en de buigmat. Ingrid van het atelier toonde me de grondbeginselen, gaf me het materiaal mee en begeleidde me waar nodig. Af en toe bezocht ik Zenriver in de loop van het proces. In oktober 2015 was alles klaar. De mantel en de mat naaide ik met de hand in de avonden en weekenden. Een werk dat je uiteindelijk zeer gaat waarderen. Elke steek is er een. Uiteindelijk kom je tot zo'n 14-15.000 steken. De traditie haalt je in en breekt uiteindelijk letterlijk in de werkzaamheden door. Niet 'ik' doe het werk, HET werkt door mij heen. Ik ben het instrument. Dit is mijn leven dat ik deel met alles en iedereen.

Het (naderende) monnikschap leidde tot een helder bewustzijn van diverse aspecten - het pad van mijn leven tot dusver - de eeuwenoude traditie van zen - de wijsheid van het bestaan die een geheel eigen onnavolgbare weg gaat- mijn bestaan waarin op elk moment miljarden jaren van evolutie tot uitdrukking komen – mijn leven dat onvervreemdbaar is verbonden met alles en iedereen. Het gaat niet om het Boeddhabeeld, niet om rook en wierook, niet om de soetra's en de Kesa, het gaat om hetgeen waarvoor het staat, de ongrijpbare, onbegrensde en peilloze natuur die zich direct uitdrukt in dit bestaan, in ons, kwetsbare, feilbare en sterfelijke mensen, in planten, dieren en in alle dingen.

Gassho, Ben



Vorbereiding op Shuke Tokudo tijdens de Zen Intensive van Izen 10 januari 2016



7-banen liggen klaar voor de kesa-mantel

Vervaardiging van de Kesa

De Kesa is samengesteld uit diverse kledingstukken en onderdelen.

- Juba kort onderhemd
- Kimono lang overhemd
- Obi elastieke riem met velcro sluiting voor om de kimono
- Koromo ondermantel
- Mantel bestaande uit zeven (of negen) banen en elk drie lappen stof
- Koord
- Buigmat

Bij Zen River kun je al naar gelang je wens de gehele Kesa of een deel ervan laten maken. Formulieren worden toegezonden voor de juiste maten en als handleiding voor het zelf naaien van de mantel en de buigmat. Informatie en bestellingen: zenriver@zenrivertemple.org, tel.nr. +31 (0)595-435039

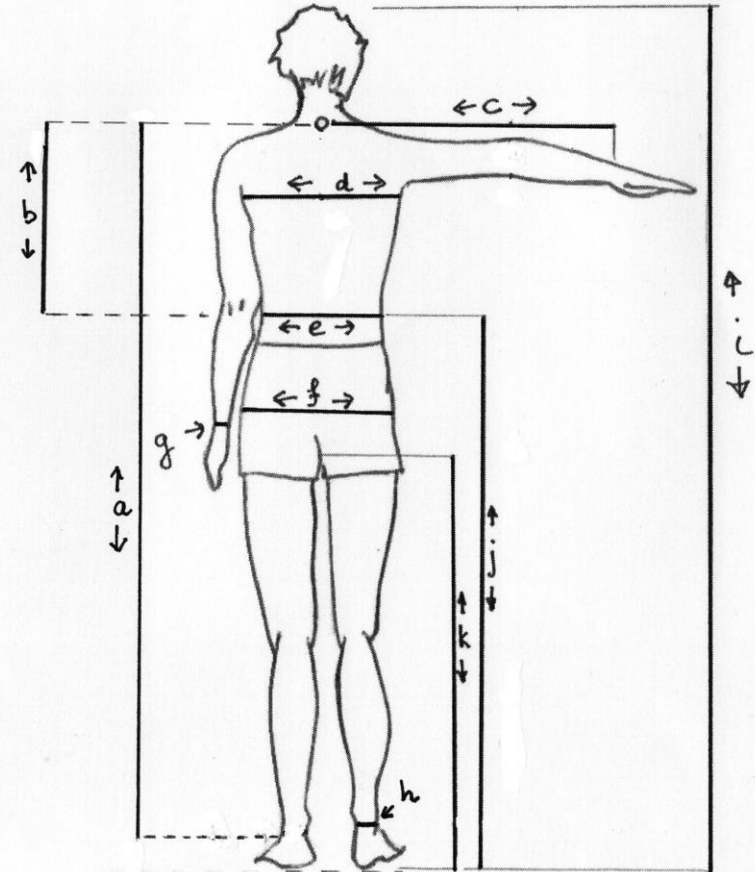
Name :

Requested finishing date:

I would like to order:

Required measurements:

- a) Nape of neck to top of ankle _____
- b) Nape to waist _____
- c) Nape to wrist, with arm outstretched _____
- d) Chest – circumference _____
- e) Waist – circumference _____
- f) Hips, at the widest part – circumference _____
- g) Wrist – circumference _____
- h) Ankle – circumference _____
- i) Height _____
- j) Outer leg: Waist to floor _____
- k) Inner leg: Crutch to floor _____
- l) Weight _____



The nape being the somewhat bigger bone at the bottom and back of the neck
(in between neck and spine)