A Conceptual Framework for Physical Education Based Upon Zen Teachings and Practices of Mind and Body Unity

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ABSTRACT

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A conceptual framework for physical education based on Zen teachings and practices of mind and body unity is composed of five aspects. First, as theory the beliefs and assumptions of mind and body unity as taught and practiced in the Zen tradition are clarified and adapted as the philosophical foundation of the conceptual framework. Personal development is identified as the value orientation. Second, the concept of right minded-ness and Ki (Chi) is identified as the fundamental principle underlying the achievement of mind and body unity. Third, the five concepts of the "Go-i" of Zen training are identified as the five concepts to be used as the conceptual framework. Fourth, the "Go-i" of Zen training is adopted as the basis for structuring, selecting and sequencing activities in the local physical education curriculum. The fifth aspect clarifies the relationship between teaching, learning, and training in the process of personal development.

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CHAPTER I

INTRODUCTION

A conceptual framework for physical education based on Zen teachings and practices of mind and body unity begins with an understanding of the beliefs and assumptions of human nature within the Zen Buddhist tradition. The aim of Zen Buddhism is satori (enlightenment). Satori is the discovery of one's mind (Ashida, 1986). Yuasa (1987) describes satori as a realization of one's authentic nature or true self.

Zen's approach to satori is to recognize one's inner being directly without relating to anything outside of one's own experience. Reaching satori requires effort and the awakening of one's total being. In the Zen tradition the mind is not sharply contrasted with the body. This is illustrated in the experience of personal cultivation. Cultivation is a practice of realizing truth as a lived experience, applying one's total use of body and mind. Yuasa (1987) states, "The ordinary, common sense understanding is that cultivation is practical training aimed at the development and enhancement of one's

spirit or personality" (p. 85). This is illustrated in the training and practical skill associated with Japanese religious, aesthetic, and martial arts. Those arts most familiar to Western understanding include zazen (seated meditation), kendo (swordsmanship), haiku (poetry), and cha-no-yu (tea). Within the experience of cultivation, the expression "oneness of body-mind" implies an achievement proving one's total coordination of body and mind. Yuasa (1987) explains, "The 'oneness of body-mind' describes that free state of minimal distance between the movement of the mind and of the body..." (p. 28).

In this investigation, mind and body unity is defined as the process of dissolving the dualistic and ambiguous tension in the relationship between the mind and body (Yuasa, 1987). As a result of this study a conceptual framework is identified. Of primary interest is the delineation of the method and means of achieving oneness of body-mind. The resulting conceptual framework will be considered for curricular and instructional implication in American physical education.

Statement of the Problem

In review of related literature by Kim (1979), Kleinman (1986), and Jewett & Bain (1985), the following problem has been identified: American physical education presents the problem of verbalizing the nature of mind and body unity, but not presenting the means to plan for and achieve such unity in practice. In response to this problem this study focuses on three questions. First, what are the Zen teachings of mind and body unity? Second, how do these Zen teachings plan for and achieve the unity of mind and body in practice? Third, how will these Zen teachings and practices enhance the American physical education curriculum?

Purpose of the Study

The purpose of this study is to develop a conceptual framework for an American physical education curriculum based upon the principles of mind and body unity in the teachings and practices of the Zen tradition.

Need and Significance of the Study

The need for this study is recognized by the interest noted in physical education literature. Kim (1979) found Buddhism to have valid religious, philosophical, and educational implications for American physical education. One point of particular interest is a holistic view of human nature as shown by the Buddha's advocation of mind and body unity (Kim, 1979). Another point is the recommended study of Zen and its application in the development of concentration and the teaching of sport skills. This concept is illustrated in Japanese sports in which the cultural background of Zen has had a strong influence (Yuasa, 1986). From a curricular perspective, Kim (1979) uses the analogy of Chiao (the Buddha's teachings or words) and Zen (the Buddha's action) to illustrate the relationship between the body of knowledge in physical education and direct participation in physical activity. It is thus recognized that the harmony of both be stressed in practice, recognizing both as a unity (Kim, 1979). Zen, as an established Eastern tradition, offers a practical system in which teaching, learning, and training have a distinct role in the

planning for and achievement of mind and body unity. It is on this point that the unification of mind and body has practical application for the concept of the whole person espoused in American physical education.

In view of the whole person concept, Kleinman (1986) considers the themes and issues dealing with Eastern and Western conceptions of consciousness and the person as being related and connected to Eastern and Western movement forms and emerging views of movement as art. It is within this paradigm that the whole person concept will gain momentum and become apparent in practice as well as thought (Kleinman, 1986).

Jewett and Bain (1985) relate conclusions drawn from a review of several physical education curriculum models. These conclusions concerning the philosophies, goals and objectives of current curriculum models reflect a developmental point of view. Program content and organization consist of play and sport activities. Teacher roles within these curriculum models vary with each model. The role of the elementary teacher reflects a "helping children grow" role. Some secondary teacher roles emphasize skill instruction,

while others reflect organizational or supervisory roles. In summary, Jewett and Bain (1985) emphasize the importance of identifying and clearly stating the philosophical beliefs that underlie the physical education curriculum. It is these beliefs that structure the learning experience.

This study establishes its credibility on three points. These points are: the holistic view of human nature inherent within the Zen Buddhist tradition as identified by Kim (1979), the recognition of the relationship between Eastern concepts of consciousness and Eastern movement forms as identified by Kleinman (1986), and the importance of identifying and clearly stating philosophical beliefs within the curriculum process as reported by Jewett & Bain (1985). From this perspective, a pragmatic means of emphasizing and enhancing mind and body unity would provide clear meaning to the phrase "whole person" in theory and in practice. Of particular interest to the field of physical education is the role of physical activity in the process of uniting mind and body.

One illustration which emphasizes a holistic view of human nature is offered by Hanna (1986). He

suggests "somatic education" as an alternative to present physical education. Hanna (1986) by implication adopts a curricular approach to the practical application of the whole person concept. Hanna's curriculum would borrow beliefs and assumptions of human nature from an Asian viewpoint. Such a view recognizes each human as an integrated unity. "Viewed as a unity of many processes, the human body is one of many interconnected layers that descend toward the spiritual centrum in which the body is rooted" (Hanna, 1986, p. 180). A value orientation of self-responsibility is the central concern of such a curriculum. A conceptual framework based on the religious and martial disciplines of the East would provide the structure to teach the principles of physical, emotional, and intellectual well being (Hanna, 1986).

The significance of this study is the identification of mind and body unity and its achievement as the basic concept on which to structure an educational experience. This study will identify, as theory, the assumptions and beliefs of mind and body unity as taught and practiced within the Zen tradition.

This study will also identify, as a conceptual framework, the method and means of planning for and achieving mind and body unity. This study in both content and bibliography will be useful in further investigations of mind and body unity in Zen thought.

Delimitations

The scope of this study has been determined by two points. These are the literature selected and its authorship. The subject of this study is mind and body unity as expressed in the teachings and practices of Zen. The literature selected is scholarly in nature, reflecting traditional Zen thought. Authorship of selected literature is of Japanese origin and translated into English.

Limitations

This study has been limited by several considerations. First, the selection of literature as determined by the delimitations of this study may disregard some informative sources. Second, the interpretation of ideas and concepts may lead to deficient conclusions due to the limited cultural

familiarity of the author. Third, the conclusions based on the results of this study represent the selective appeal of Zen thought. Finally, a complete examination of Zen literature is not possible.

Definition of Terms

A list of terms pertinent to the proposal and completion of this study are defined and listed in the appendix.

CHAPTER II

REVIEW OF LITERATURE

The review of related literature focused on three points essential to the proposal and completion of this study. The first was to familiarize the researcher with a model illustrating the nature of mind and body unity in Japanese thought. This would aid in clearly delineating mind and body unity as described in the teachings and practices of the Zen tradition. Secondly, a review of selected literature on Zen was a means to familiarize the researcher with the basic nature of Zen and to identify major points of emphasis within the Zen tradition. Finally, similar studies of both a philosophical and descriptive nature were reviewed to aid the researcher in confirming the method and procedures of this research design.

The Nature of Mind and Body Unity In Yuasa's Thought

Yuasa (1987), identifies two points that shape Eastern attitude on the unity of mind and body. First, Eastern metaphysics, in contrast with Western

Acting intuition in Nishida's theory of the body describes how the self associates itself with the world via the body. In essence, the self with its various modes of function, of which cognition is included, exists under the functional restriction of having a body (Yuasa, 1987). Two aspects of self are the focus within acting intuition. One is ego-consciousness described as the consciousness of an object (the body) as well as subject (the self embodied). The second is self-consciousness in the words of Yuasa (1987), "...that which appears to a self as spatial experience" (p. 40), in other words the self's awareness of its embodied location in space. Thus, it is through the body that the relationship between the self and the world is established.

In Nishida's view human beings are characterized by the ambiguous nature of the embodied self. Yuasa (1987) states:

> Obviously, a subject (that which sees) exists as a subject in acts of consciousness, that is in a broad sense it is a mental dimension. Conversely, an object (that which is seen) exists in a body's dimension. In other words, mind-body or, as it were, in this body consciousness. (p. 51)

This ambiguous nature is in essence is the function of ego-consciousness, a subjective-objective interplay or tension between the mental dimension (the embodied self) and the bodily dimension (that in which the activities of the self are expressed). In Nishida's acting intuition, acting correlates to the subjective aspect of the self while intuition correlates to the objective aspect of the self. Yuasa (1987) explains:

> ...action is the person's active relating to the things (beings) in the world through the body. In contrast, since the body exists as one spatial object among other beings, the self comprehends passively the state of things in the world through the intuitions of the bodily sense. (p. 52)

In the ordinary experience of daily life the structure of the acting intuition characterizes bodily sense intuition as a passive function between the self and the world, and bodily action as an active function between the self and the world. Yuasa (1987) explains, "...this kind of subjective-objective (active-passive) relation to the world-space is fundamental to human life" (p. 56). The simpler concern within the theory

of acting intuition then becomes the quality in which the self relates to the world.

The various modes by which the self relates to the world are described by a dual-layered nature of consciousness (Yuasa, 1987). On the surface, or outer layer, appear the various acts of consciousness such as thinking, willing, and feeling. This layer is the bright consciousness (Yuasa, 1987). Nishida (as reported in Yuasa, 1987) distinguishes the self's experience in bright consciousness as the acting intuition of the everyday self (basho vis-a-vis being). In this instance the self operates in the mode of ego-consciousness.

At the bottom of the bright consciousness is the base layer known as the dark consciousness. Within this layer, as Yuasa (1987) explains, "...the general forms of conscious acts, like thinking, willing and emoting, converge into, and are reduced to, the 'unifying force' of the undifferentiated interiority of experience" (p. 62). Within the dark consciousness then, the self has moved from the separate yet distinct acts of consciousness toward a more universal experience. This unifying force is the root of those

conscious acts that appear in bright consciousness. The unifying force also implies a compelling strength capable of empowering the self. The self's experience in dark consciousness is that of self as basho (basho vis-a-vis nothing)(Nishida as reported in Yuasa, 1987). In Nishida's philosophy the term basho is used in reference to the body. Yuasa (1987) describes basho by its nature, "...to exist [in the here and now] as a human being by virtue of one's body" (p. 39).

Within the field of this dual-layered consciousness, the self is capable of experiencing the body-world relationship as the acting intuition of the everyday self and as the acting intuition of the self as basho. In this regard Yuasa (1987), affirms that the experience of the self in the acting intuition of the everyday self is an insufficient experience of the body-world relation. He explains:

> The everyday self is the consciousness that one is a human subject, or it is the self's way of relating to the life-space while maintaining human ego-consciousness. Nishida suggests that by retaining the ego-consciousness as the human subject, this relation to the world must be considered an inauthentic or and aberrant way of life.... The authentic life must be discovered in the self as basho, that which transcends the everyday self's mode. In other words, the

> self as basho is the authentic self in contrast with the everyday self. (Yuasa, 1987, p. 57)

To realize the self as basho and experience the "authentic" self, liberating one's self of ego-consciousness is essential. This is accomplished by immersing one's self into the interior of the self itself (Yuasa, 1987). As the self resolves the dualistic nature of ego the self advances from the bright consciousness (the acting intuition of the everyday self, basho vis-a-vis being), to the dark consciousness (the acting intuition of the self as basho, basho vis-a-vis nothing). Within the dark consciousness the self is transformed into the self as basho. The structure of the acting intuition of the self as basho is the reverse of the everyday self. Bodily sense intuition becomes an active function and bodily action becomes a passive function (Yuasa, 1987). He states:

> ...on this deeper level, action now means that the self, receiving the power of its intuition, advances towards the world of everyday life. It might also be said that as the self enters into the basho vis-a-vis nothing, it acts reflexively as it were, towards the world of everyday life. While

> being activated by the unifying force of the personality, the source of creative intuition springs from its invisible roots. Intuition is no longer the sense intuition of ordinary experience ...it is more like a creative intuition, what Nishida calls an intellectual intuition. (Yuasa, 1987, p. 68)

The acting intuition of the self as basho is activated from within, specifically by the unifying force. In this instance it is characterized as creative intuition, functioning at the base of all conscious acts. Included in these acts are intellectual thinking, moral practice, artistic performance and religious revelation (Yuasa, 1987). This state is characterized in Nishida's view by a merging of the intellect and will with the distinction of subject and object dissolved. The experience of authentic self is realized when the self advances beyond the influence of ego-consciousness and experiences an exceptional dimension of self-consciousness. This is the self, as the self as basho operates reflexively and intuitively in the realm of everyday experience. Action is described as "...that animated state with maximum freedom in which there is not the least gap between the

will's demand and its fulfillment" (Nishida in Yuasa, 1987, p. 69).

Active intuition in the self as basho illustrates the nature of mind and body unity. Its fundamental element centers on the "self" moving beyond the influence of ego-consciousness to a state of consciousness in which the distinction of subject and object is dissolved. Yuasa (1987) explains:

> Although the subjectivity of consciousness (the mind) and the objectivity of the body are inseparably conjoined, they are still distinguishable into subjectivity and objectivity (the for-itself and in-itself). This means that the respective functions of the mind and body are not completely one. (p. 69)

The unity of mind and body in this context reflects a coordination of the respective functions of mind and body. This is illustrated in the acquisition of a particular skill. Yuasa (1987) states that "...the body is something inert, resisting the mind's movements; this is an objectivity substantially restricting the self's subjectivity as a human being. As one trains, however, the movement of the mind and body gradually come into agreement" (pp. 69-70). The

resulting bodily movement is in accord with inspiration, reflecting the creative intuition of the self as basho.

In the bright, surface layer of consciousness, the subjectivity of consciousness (being-for-itself) and the objectivity of the body (being-in-itself) are inseparable (Yuasa, 1987). Through practice the self in the acting intuition of the self as basho reaches the dark, base layer of consciousness where consciousness as subjectivity and the body as objectivity is overcome (Yuasa, 1987). At this point the functions of the mind and body become one. Nishida refers to practice as "becoming a thing and exhausting it." Yuasa (1987) explains:

> To 'become a thing' means that through practice, the mind extinguishes the self-consciousness as a subject opposing the body and its objectivity; the mind becomes completely one with the body as thing. At this point, the body loses its objectivity as a thing and, as it were, is made subjective. ...To 'exhaust the thing' means that the self acts towards the world as 'the self without being a self.' Here, the mind's modality as subject is directly the body's modality as object. (p. 70)

Through practice the body as object gradually becomes subjective while the mind giving up ego-consciousness loses its opposition to objects, in this case the body (Yuasa, 1987).

In summary, acting intuition describes the structure of the body-world relation. Within this relation the recognition of ego-consciousness and the attempt to resolve the dualistic (subjective/objective) nature of ego enhances the realization of authentic self. Resolving the most fundamental of dualistic notions, that of mind and body, is reflected in the process of training. Through training one attempts to diminish the gap between the will's demand and its fulfillment. The body begins to lose its heaviness responding to the mind's intentions. The self, activated by the self as basho, now proceeds in the realm of experience in an authentic manner, that is with oneness of body-mind.

The conceptual distinction between the mind and the body as outlined by Yuasa (1987) describes the dualistic nature of the mind and of the body, and the dualistic relationship of the whole mind-body structure. The body, according to Yuasa (1987), is

dualistic having two functional systems. These systems are the organs of movement (the four limbs), and the internal organs (those located in the thoracic and abdominal cavities). The bodily systems are distinguished by the nerve functions controlling the two systems. Yuasa (1987) does not discuss the nervous system as the central nervous system and the peripheral nervous system. He focuses attention on the somatic and autonomic nervous systems. According to Yuasa (1987), the somatic nervous system (the four limbs) is commanded by the will, and has its center in the cerebral cortex. The autonomic nervous system (the internal organs), according to Yuasa (1987), is not commanded by the will and its center is beneath the cerebral cortex (the limbic system and the brain stem together). The body is distinguished from the mind by corporal characteristics illustrated in somatic movement and automatic metabolism.

The mind, according to Yuasa (1987), is also dualistic, having two functional characteristics. These are consciousness and unconsciousness. In Yuasa's (1987) view, consciousness is characterized by three functions. First there are the sensations of the

external world perceived through the five senses (seeing, hearing, smelling, touching, and tasting). The second function is thinking. Third is emotion. The emotion considered in this context is that feeling that surfaces in the consciousness representing only a small portion of a deeply rooted feeling hidden, and connected to memory, within the unconscious (Yuasa, 1987). It is the interpretation of this researcher that emotion as described by Yuasa (1987) is emotion as an experience as well as a behavior. The will is also considered a function of the consciousness. Yuasa (1987) bases this on the use of knowing, thinking, and willing as a collective function. The function distinguishing the conscious from the unconscious is emotion, that portion of which is deeply rooted and connected with memory. The distinction between the mind and body is delineated in the physiological function of the organs of movement, metabolic function (the body dimension), and psychological function of consciousness (the mind dimension).

The dualistic relationship of the whole mind-body structure (Yuasa, 1987) is illustrated by a layering of consciousness. The surface structure includes the

physical system of sensory motor function and the mental function of consciousness. Collectively this is called the bright consciousness. The bright consciousness is the mode of operation of the surface structure, namely the conscious function of the mind and the conscious actions of the body. It is this layer of consciousness that Yuasa (1987) philosophically refers to as "...the surface of a human being as a being-in-the-world within the field of ordinary experience" (p.186). The base structure or core includes the physical system of autonomic function and mental function of unconscious. This is called the dark consciousness. The dark consciousness is the mode of operation of the base structure, namely the unconscious functioning of the body and the unconsciousness functioning of the mind. It is by nature spontaneous and impulsive.

In contrast, the bright consciousness differentiates and develops distinctive acts of consciousness manifested in the surface structure. The dark consciousness does not differentiate. Common forms of conscious experience are joined in what Yuasa (1987) describes as a unifying force. The unifying

force forms the undifferentiated center of that experience. Understanding the dualistic tension between the mind and the body begins with distinguishing between the differential nature of the bright consciousness and the undifferential nature of the dark consciousness in the whole mind-body structure.

Cultivation is a practice that is directed inward toward the base or inner nature of the mind-body relationship. In this manner the practical training aspect of cultivation aims at dissolving the tension between the bright and dark consciousness; Yuasa (1987) illustrates:

> ...cultivation is to impose on one's own body-mind stricter constraints than are the norms of secular, ordinary experience, so as to reach a life beyond that which is led by the average person (leben mehr als). The 'enhancement of the personality' or character building means, in concrete terms, this sort of training. ...Cultivation's ultimate goal is wisdom (prajna), seeing the true profile of Being in no-ego. (p. 98)

In this instance cultivation is a practice in which mind and body unity is equally important as an achievement and a continued process.

In summary, Yuasa's (1987) explanation of mind and body unity is a function of the relationship between the bright consciousness and dark consciousness. Unity is achieved as the dualistic tension that exists between the surface and base structures of the whole mind-body relationship dissolves (Yuasa, 1987). Through cultivation physical and mental facilities are united, advancing the self beyond the influence of ego to experience that exceptional dimension of self-consciousness which Yuasa (1987) refers to as the realization of "authentic" or "true" self.

The Nature of Mind and Body Unity in The Zen Tradition

The aim of Zen is to achieve the state of satori. Satori is the Japanese term that describes a state of consciousness, specifically, enlightenment. Enlightenment is interpreted as the discovery of one's mind (Ashida, 1986). He states, "...[enlightenment] is that state of self-actualization in which a person is completely tuned to the reality outside and inside of him/herself, a state in which he/she is fully aware of it and fully grasps it" (p. 1). Enlightenment is

realized, as Suzuki (1973) states, "When a man realizes this [satori], in whatever situation he may find himself he is always free in his inner life, for that pursues its own line of action" (p. 6). Suzuki (1973) further states, "Zen is a religion of jiyu (tzu-yu), 'self-reliance,' and jizai (tzu-tsai), 'self-being'" (p.6). Within its tradition Zen is a discipline that provides the direction for the discovery of the real or authentic self, and as a religion is a commitment to a practical system of self enhancement and development. Zen emphasizes an exclusive appeal to the human intuition rather than the intellect. Suzuki (1973) states, "Zen despised learning of letters and upheld the intuitive mode of understanding, for its followers were convinced that this was the most direct and effective instrument with which to grasp ultimate reality" (p. 50). This intuitive mode of understanding can be expressed in two ways. These include the verbal, via the linguistic expression of experience as illustrated in the Japanese art of Haiku (poetry), and direct action, via the "the body" according to sense confirmation as illustrated in the Japanese martial arts. Verbal communication is characterized

essentially by the careful selection of words and phrases intended to pass on directly, concretely, and intimately the experience expressed (Suzuki, 1973). Intuitive understanding via the body is learning by doing. In this manner, Ashida (1986), characterizes the state of satori as a unity, in which knower and known are one. This notion is fundamental to Zen thought. Suzuki (1973) states:

> Whatever art or knowledge a man gets by an external means is not his own, does not intrinsically belong to him; it is only those things evolved out of his inner being that he can claim as truly his own. (p. 222)

For one to gain knowledge or to master an art, the said knowledge or art must be internalized into one's total being. Suzuki (1973), describes this achievement as an intuitive understanding that is expressed as an aspect of consciousness. He states:

> ...Everyone of us, however ordinary he may be, has something in him, in his Unconsciousness, that is hidden away from the superficial level of consciousness. To awaken it, to make it work out things of great value to our human world, we must exert ourselves to the utmost and thoroughly purge ourselves of all our selfish interests. To reach the bedrock of one's being means to

> have the Unconscious cleansed of egoism...."
> (Suzuki, 1973, p. 226)

In light of Yuasa (1987), the recognition of ego-consciousness and a subsequent move beyond the ego's influence enhances an exceptional dimension of self-consciousness, an awakening or realization of the self as authentic or true self. This dimension is characterized as a state in which the distinction of subject and object is dissolved. In this state it is through intuition that the self actively relates to the world via the body. This awakening is embodied in one's daily life as part of the cultivation experience.

The developmental structure of the actual cultivation experience is of significance. This process begins with the identification of satori as the goal of Zen Buddhism, as outlined by the Four Noble Truths and the Noble Eight Fold Path. The Four Noble Truths are: life is dukkha (frustration, or suffering); the cause of frustration is tanha (craving, or desire); ending of frustration is possible; the way leading to end dukkha is the Noble Eight Fold Path, Kim (1979). The Noble Eight Fold Path advocates: right views, right resolve, right speech, right conduct, right livelihood,

right effort, right mindfulness, right concentration (Runes, 1984).

Clarifying this foundation of Zen Buddhist thought, Takuan (1986) identifies an important premise. This premise focuses on duality. Within this tradition human nature is characterized by its desire aspect, and its desireless aspect. Takuan (1986) explains:

> This body has been solidified and produced by desire, and it is in the nature of things that all men have a strong sense of it. Although there is a desireless nature confined within this desire-firmed and produced body, it is always hidden by hot-bloodedness, and its virtue is difficult to sow. The nature is not protected easily. Because it reacts to the Ten Thousand Things in the external world, it is drawn back by the Six Desires [the desires aroused by the six senses of sight, sound, smell, taste, and thought; or the six sensual attractions arising from color, shape, carriage, voice, soft skin and beautiful features], and submerges beneath them. (p. 52)

The third and fourth Noble Truths, indicate that ending frustration or desire is possible. To do so one is to proceed through life according to the Noble Eight Fold Path. In light of Yuasa (1987), cultivation characterizes the enhancement of one's spirit or personality by means of the body. Cultivation reflects

the attempt to develop, or sow the desireless nature, buried at the base of one's personality.

Takuan (1986) defines desire, and desireless by identifying the characteristics that distinguish the body from the mind. The body is characterized by the Five Skandhas, and the mind is characterized by right minded-ness. The Five Skandhas are form, feeling, conception, volition, and consciousness. Takuan (1986) states:

> Form is the carnal body. Feeling is the carnal body's sensing of good and evil, right and wrong, sorrow and joy, and pain and pleasure. Conception means predilections. It is hating evil, desiring good, fleeing from sorrow, hoping for joy, avoiding pain and desiring pleasure. Volition means operating the body on the basis of feeling and perception. This means hating pain and so obtaining pleasure, or hating evil and so doing things that are good for oneself. Consciousness is discriminating the good and evil, right and wrong, pain and pleasure, joy and sorrow of the above feeling, conception and volition. Through consciousness, evil is known to be evil, good to be good, pain to be pain, and pleasure to be pleasure. (pp. 52-53)

Each Skandha is linked to the one that precedes it: form to feeling, feeling to conception, conception to volition, volition to consciousness, and consciousness

back to form (Takuan, 1986). Of significant importance is the notion of duality, and how it is reflected within the Five Skandhas. Specifically, it is because of Feeling that the carnal body senses. Sensing in itself is dual, a conflict of opposition. Yet within opposition there is oneness. This point is illustrated by Takuan's (1986) description, which pairs opposites together for the purpose of explanation (i.e. sorrow/joy, pain/pleasure, good/evil, etc.). It follows that because of Conception, duality in itself is recognized. This point is illustrated by Takuan's (1986) indication that the carnal body has preference for one aspect of duality while avoiding the other. Because of Volition the carnal body is operated by the act of choosing within duality. This point is illustrated by Takuan's (1986) indication that one aspect of duality is despised while the other is obtained. Furthermore it is because of Consciousness that a choice can be made according to the carnal body's awareness (i.e. a dynamic oneness of all Five Skandhas). This point is illustrated by Takuan (1986), "...consciousness discriminates and forms prejudices, it abhors the ugly and adheres to the beautiful, and

according to its attachments, the carnal body moves" (p. 53). Takuan (1986) concludes that consciousness is desire, and that desire gives rise to the body of the Five Skandhas.

In contrast, the mind is not characterized as one of the Five Skandhas. The mind is formless, colorless, and desireless (Takuan, 1986). He states "... [the mind] is unwaveringly correct, it is absolutely straight. When this mind is used as a plumbline, anything done at all will be right minded-ness" (Takuan, 1986, p.54). Right minded-ness is the substance of benevolence, and is also referred to as human heartedness (Takuan, 1986). In essence, Takuan (1986) identifies human heartedness, right minded-ness, propriety, and wisdom as being of the same substance, each differing in name only (Takuan, 1986).

At this point, it is clear that the system of Zen Buddhism hinges on the issue of duality. The issue of duality develops from the condition of having a body. In this respect satori is the state in which duality has been resolved. In light of the Noble Eight Fold Path, reaching satori involves making choices, specifically the right choices. It may be stated that

Takuan (1986), and Yuasa (1986) would agree that the pursuit of spiritual concerns involves the body. This means developing or sowing one's desireless nature. In essence, Zen teachings concerning mind and body unity aim at attaining right minded-ness by resolving the duality of human nature (i.e. desire and desireless).

It is the Zen aspect of Buddhism that emphasizes approaching satori directly in one's own experience. The practical aspect of Zen training emphasizes the refining of one's own efforts in the approach to satori within all aspects of daily life. This refining develops in a sequence of five steps. Ashida (1986) describes "Go-i" (the five steps) of Zen training: SHO CHU HEN, HEN CHU SHO, SHO CHU RAI, KEN CHU SHI, and KEN CHU TO (Ashida, 1986)(Suzuki, et. al. 1960). The five steps confront the issue of duality. The first step SHO CHU HEN, meaning "the one is in the many," characterizes duality as opposition (Ashida, 1986) (Suzuki, et. al. 1960). During revision Dr. Ashida indicated that the translation of SHO CHU HEN is to be understood as, "Absolute truth exists in the midst of relativeness." The second step HEN CHU SHO, meaning "the many are in the one," characterizes duality as

oneness in opposition (Ashida, 1986)(Suzuki, et. al. 1960). During revision Dr. Ashida indicated that the translation of HEN CHU SHO is to be understood as, "Relativeness exists in the midst of absolute truth." The third step SHO CHU RAI, meaning "the one coming from the midst of where the one in the many merge into one," characterizes duality by understanding the relationship of opposition (Ashida, 1986)(Suzuki, et. al. 1960). During revision Dr. Ashida indicated that the translation of SHO CHU RAI is to be understood as, "Absolute truth comes out." The fourth step KEN CHU SHI meaning, "one has arrived amidst where the one and the many merge into one," characterizes the acceptance of duality (Ashida, 1986)(Suzuki, et. al. 1960). During revision Dr. Ashida indicated that the translation of KEN CHU SHI is to be understood as, "Relativeness exists in the midst of achieving the stage of SHO CHU RAI." The fifth step KEN CHU TO meaning, "one has reached and has settled down where the one and the many merge into one," characterizes the resolution of duality (Ashida, 1986)(Suzuki, et. al. 1960). During revision Dr. Ashida indicated that the translation of KEN CHU TO is to be understood as,

"Duality is now resolved". In essence, subject has reached object (Ashida, 1986). Subject and object merge, and are one and the same. Satori is obtained and the conflict of duality is resolved (Ashida, 1986).

In relation to Judo, the first step SHO CHU HEN is an experience in which an individual's capabilities are discovered by learning from a teacher (Ashida, 1986). At this step basic techniques are taught according to an established pedagogical method (Ashida, 1986). In the second step, HEN CHU SHO, one proceeds to learn the capabilities of others directly in a practice/training experience with an opponent (Ashida, 1989). The third step, SHO CHU RAI, is a significant step. In this step, steps one and two merge and are an expression of one's living, feeling, and willing within the Judo contest itself (Ashida, 1986). In the contest one learns about oneself in relation to one's opponent (Ashida, 1986). The fourth step, KEN CHU SHI, is by nature a major contest in which one comes to a more thorough understanding of one's experience in the three previous steps (Ashida, 1986). The spirit of Judo is deeply understood and evident in one's daily life (Ashida, 1986). At the fifth step, KEN CHU TO, the

goal, satori, has been reached objectively and subjectively. One truly comprehends the underlying meaning of all that one has experienced. All dualism and conflict are resolved (Ashida, 1986).

The influence of Zen is recognized in the teachings of Musashi (1986). The sequence of "Go-i" is outlined in five books that detail the warrior's path leading to satori. This is significant because the path of the warrior involves physical activity requiring the development of related physical skills. This path (bushido), is described by Musashi (1982), and discussed as Heiho. Heiho details the path or route to enlightenment. Conceptually, Heiho is derived from the term Heihosha meaning, "...one who has mastered the use of the long sword" (Musashi, 1982, p. 20). The underlying principal of Heiho or its essence is, "...to build an indomitable spirit and an iron will; to believe that you cannot fail in doing anything" (Musashi, 1982, p. 12). Within Heiho the way one walks the path to enlightenment is much more important than what one actually accomplishes on the path. Developing the right outlook and the right

attitude provides one the freedom needed to reach enlightenment.

In his writings Musashi (1982) relates five aspects of Heiho and describes the functional aspects of each. These aspects are presented in five books. They are designated as Chi (earth/land), Mizu (water), Hi (fire), Kaze (wind), and Ku (emptiness, also translated as Heavens). These five books are five levels that represent the structure of the cultivation experience.

The Chi (earth/land) book outlines all the aspects of Heiho by identifying the perspective advocated by Musashi's school of swordsmanship. The term Chi (earth/land) as a model emphasizes the distinction, and the necessity of understanding the difference, between large matters and small matters, shallow matters and deep matters. In this way a straight path to satori or truth may be chosen. This choice is made in the same way that one would chose the most direct route when traveling on land. Five points comprise the book. The first is the long sword, as it is the foundation of swordsmanship. Second is niten, meaning two swords. Those who follow Musashi's Heiho wear two swords and

are skilled in the use of both. The third point is the development of an understanding for the use of all weapons, not just swords. In doing so one uses any weapon appropriately according to time and circumstance. Fourth is the nature of having mastered the long sword itself (Heihosha). From this perspective it is realized that the virtues of the sword govern the world and the self. Fifth is rhythm. The specific nature of rhythm is explained by Musashi (1982), he states:

> ...first of all learn the rhythm which is appropriate and differentiate it from those rhythms which are inappropriate, to know the difference among the various rhythms for various sizes and speeds in terms of which are appropriate and which are not, and which rhythm will cause circumstances to be overturned. (p. 23)

Rhythm as characterize by Musashi is both tangible and intangible. In the passage above the rhythm of Heiho as it pertains to the technical aspects of swordsmanship is described. However, it also extends to the abstract and is understood as the rhythm of success and failure, achieving and not achieving (Musashi, 1982). In the first book one is acquainted

with the perspective of a warrior, informed of the purpose and nature of the weapons affiliated with a warrior, and alerted to the rhythm that underlies all things, in particular the warrior path.

The second book, Mizu (water), focuses on the principles and techniques of swordsmanship. The swordsman's sense of feeling is demonstrated by the analogy between one's spirit and water. As a model, water illustrates adaptability, as it takes the shape of its container and authenticity, existing as a single drop or an ocean. In this sense, the second book stresses the fluid application of correct principle and technique appropriate to the situation at hand.

The third book, Hi (fire), discusses the strategy of combat. As a model, fire illustrates the spontaneous dynamics of sudden and drastic change. The third book addresses the enthusiasm with which one confidently moves to meet the challenge of an opponent by using one's strength to the fullest and taking advantage of an opponents weakness.

The fourth book, Kaze (wind), offers an explanation concerning the validity of Musashi's heiho in relation to other schools of swordsmanship.

Musashi (1982) stresses the need to continuously assess the nature of one's direction and progress as one approaches satori. He explains:

> There is the possibility of being misled in doing anything. Even if one strives along a path on a daily basis, if the spirit is misguided, it is objectively not the path of truth even if one believes it to be true. Unless one carefully examines in order to ascertain if one's path is the path of truth, the slightest initial distortion later becomes a large distortion. (Musashi, 1982, p. 18)

In this passage the importance of the constant reproof of one's understanding of, and the commitment to, one's path are stressed as an essential aspect in attaining satori. As a model, wind illustrates the persistence and perseverance needed to ensure a determined and continued journey on the path of absolute truth.

The fifth book is Ku (emptiness, Heavens). All other aspects of Heiho are united in Ku. When meeting an opponent, one takes the initiative in one's own action empowered by one's own inner strength. In this manner one acts appropriately responding naturally with complete awareness of the rhythm of the situation. Musashi (1982) states:

> For a bushi, knowing the path of Heiho with certainty, acquiring skill in the other martial arts, understanding clearly the road to be followed by the bushi, having no illusions in your heart, honing your wisdom and willpower, sharpening your intuitive sense and your powers of observation day and night; when the clouds of illusion have cleared away, this is to be understood as true ku. (p. 106)

Ku/Heavens illustrates the level of consciousness one has realized when a total understanding of all aspects of Heiho has been achieved. In emptiness, all five aspects of Heiho merge as one indistinguishable whole.

In comparing Ashida (1986) and Musashi (1982) consistency is recognized in each of the five levels. Most significant is the fact that in each case attaining satori is the goal. Also in each case, upon entering the first level, the individual is introduced to the activity through basic technical instruction. By learning from a teacher, the individual comes to know the nature of the activity, and recognizes his/her own physical and mental capabilities (i.e. advantages/ disadvantages). Entering the second level the individual begins to recognize and develop the related techniques and principles of the activity by learning with a partner or an opponent. Entering the third

level the individual begins to understand the related techniques and principles. At this point, these techniques and principles are applied in the context of developing a strategy. When entering the fourth level the individual refines and validates his/her own technique, principle, and strategy. Here, the spirit of the activity is understood and is very much a part of the individual. Upon entering the fifth level the individual reaches satori. Now, the individual truly comprehends the underlying meaning of the activity. The activity and the individual merge as one.

The link between the Five Skandhas, the "Go-i" (five steps), and the Five Rings becomes clear. The Five Skandhas clarify the beliefs and assumptions concerning human nature. The "Go-i"(five steps) and the Five Rings structure the experience of sowing one's desireless nature, based on the characteristics of the Five Skandhas and right-mindedness. As an individual progresses through each of the five levels, the Five Skandhas dynamically function as one. As one comes to attain right-mindedness the dynamic action of Five Skandhas becomes unwaveringly correct (Takuan, 1986).

The "Go-i" and the Five Rings provide the framework for the cultivation experience by which right-mindedness is achieved. Each level of the "GO-i" and Five Rings builds upon the level that precedes it. Therefore at step two the experience of step one is not left behind but merges with the content of step two. These collectively comprise step two. This growth continues through steps three, and four. At step five the experience within the previous levels, and the activity itself merge as one. At this point satori is reached.

Suzuki (1973) relates the achievement of satori in the Japanese arts of swordsmanship (kendo), poetry (haiku), and tea (cha-no-yu). These activities cultivate an intuitive experience of one's inner nature. About swordsmanship Suzuki (1973) states:

> The secrets of perfect swordsmanship consist of creating a certain frame or structure of mentality which is made always ready to respond instantly, that is im-mediately to what comes from the outside. While technical training is of great importance, it is, after all something artificially, consciously, calculatingly added and acquired. Unless the mind that avails itself of the technical skill somehow attunes itself to the state of the utmost fluidity or mobility, anything acquired or superimposed lacks spontaneity of

> natural growth. This state prevails when the mind is awakened to satori. (p. 14)

In this art form a specific state of mind or consciousness is developed and characterized by the combative nature and related technical skill of swordsmanship. Though emphasis is placed on technical skill, it is the unity of mind and body that enables the swordsman to apply his technique spontaneously, meeting each challenge with the right action.

Haiku, a poetic art form, intends to reflect an authentic expression of experience through language. Suzuki (1973) explains, "...haiku does not express ideas but that it puts forward images reflecting intuitions. These images are not figurative representations made use of by the poetic mind, but they directly point to original intuitions, indeed, they are intuitions themselves" (p. 240). By this means haiku passes on experience, in the context of Basho vis-a-vis nothing as described in Nishida's philosophy. It is a literary technique that reaches into and stirs one's inner being. In this manner the experience (Basho vis-a-vis nothing) expressed by haiku becomes an intrinsic part of the individual. Mind and

body unity is reflected by the penetrating experience of original intuition inspired by images and set forth by verbal expression.

The art of tea (cha-no-yu) is an experience that expresses an idea of simplification by the elimination of the unnecessary. Its aim is the intuitive grasp of the "ultimate reality", Suzuki (1973). He states:

> The drinking of tea, therefore, is not just drinking tea, but it is the art of cultivating what might be called 'psychosphere,' or the psychic atmosphere, or the inner field of consciousness....What constitutes the frame of mind or 'psychosphere' thus generated here is the realization of the spirit of poverty devoid of all forms of dichotomy: subject and object, good and evil, right and wrong, honor and disgrace, body and soul, gain and loss, and so on. (Suzuki, 1973, p. 295)

The actual drinking of tea is but one aspect of the ceremony. Of equal importance are the activities and utensils used, and the atmosphere surrounding the procedure itself (Suzuki, 1973). The action underlying the preparing and serving of tea is expressed in the unity of act and actor. In the art of tea one attempts to resolve the dualistic notion of flesh and spirit through direct experience within the tea ceremony.

Upon closer examination, mind and body unity represents a common thought that is consistent within the Zen tradition. This thought is illustrated by the use of the term no-mind (mushin). Suzuki (1973) states that, "...it means going beyond the dualism of all forms of life and death, good and evil, being and non-being. This is where all arts merge in Zen" (p. 94). No-mind reflects the frame or structure of mentality discussed in the art forms of kendo and cha-no-yu. In these examples the mind avails itself of the related technical skills showing fluidity in the unity of act and actor or knower and known.

In summary, Zen is a discipline of self discovery and a religion of self development. As a tradition, Zen opens the pathway to satori by its appeal to the human intuition. In this manner satori is the outgrowth of one's inner life as a result of one's direct experience. Mind and body unity is expressed as a frame or structure of mentality consisting of the loss of selfishness and ego-consciousness. In this state one is focused totally in the circumstances of the moment expressing one's intuitive nature.

In art forms such as swordsmanship and the tea ceremony, the mind avails itself of the related technical skills in such a way that one's action equals one's thoughts. In a similar way, in the art form of haiku, the mind avails itself of mental images set forth via verbal expression in such a way that Basho vis-a-vis nothing, and action (haiku expressed by a written form) become united. In this manner resolving the fundamental duality of mind and body is essential to the realization of authentic self.

Review of Related Methodology

To confirm the method and procedures of this research design three studies were reviewed. These studies were philosophical and descriptive in nature. In general the educational principles of Buddhism and Zen were examined for implications in an American educational setting.

Kim (1979) concluded that Buddhism is compatible with the educational ideals of American physical education. As a philosophy, Buddhism is found to be consistent with four schools of Western thought. Buddhism shares with idealism and realism the

educational emphasis of self-perfection through effort. Buddhism and pragmatism share the educational emphasis of individual experience as the contributing element of a persons learning and social development. Concerning existentialism the common educational focus is recognized in light of the Noble Eight-Fold Path which places the student in a role of main importance.

Kim (1979), also found compatibility in three areas of pedagogy. These areas are objectives, teacher and student roles, and curriculum. Although physical fitness was not directly taught by Buddha, Buddhist teachings are agreeable with most physical education objectives, specifically those related to personal health and wellness (Kim, 1979). A Zen method of concentration would enhance American physical education objectives concerning motor skill acquisition and mental concentration (Kim, 1979). In support of this point, Hoftiezer (1972), describes the educational application of Zen as characteristic of a total integration of body and mind formally committed to the action of the moment. In further support O'Neil (1980) identifies the development of a meditative frame of

mind and a total concentration on one's task as a prerequisite for success in a variety of activities.

In the relationship between teacher and student Kim (1979) finds Buddhism to emphasize that both teacher and student extend mutual respect and concern for each other's well being beyond the learning environment. O'Neil (1980) found that the teaching techniques of Zen masters presented a superb example of holistic education. A prime focus of the interaction of teacher and student is the intimate and personal experience of the student. O'Neil (1980) also found Zen's strong emphasis on a structured environment and its regard for the modeling aspects of teaching to diverge from most American pedagogical theory.

Kim (1989) describes the relationship of the body of knowledge in physical education and its collection of physical activities from the perspective of curriculum development. Comparing the Chiao, (teachings or words of Buddha) and Zen, (seated meditation, or action) it is noted that extreme followers of Chiao relied only on Chiao to reach enlightenment while extreme followers of Zen relied only on Zen. This analogy emphasizes that the harmony

of the organized body of knowledge of physical education and actual participation in all physical activities be practically integrated recognizing both truth and experience as a unity.

On a similar point, O'Neil (1980) attributes the theories and techniques practiced in the Japanese aesthetic and martial arts to have been inspired by Zen masters. These theories and techniques are viewed as a conceptual framework that is the foundation of these arts. Kim (1979) also recognized that basically Buddhist teachings would support all activities in the school program, however any emphasis on highly organized competition or commercialization would be discouraged.

In summary, Buddhism offers valid possibilities for physical education. Of these Buddhism stresses a harmony with nature, the unification of mind and body in cooperation with activities of normal everyday life, and self-perfection through effort (Hoftiezer, 1972). Of prime significance is the advocacy of the unification of mind and body which appropriately corresponds to both the total person and holistic education concepts espoused in American education

(Hoftiezer, 1972)(Kim, 1979)(O'Neil, 1980). Kim (1979) found Buddhism to have valid philosophical and educational implications for American physical education. One of these is the integration of the organized body of knowledge in physical education and actual participation in physical activities as a unity within the physical education curriculum. Kim (1979) recommended that future research should consider Zen and its relation to the teaching of sports skills and the cultivation of a more playful atmosphere within the sport society.

As a means to confirm the method and procedures of this research design, Osterhoudt (1971, 1973) were reviewed. In light of Osterhoudt (1971, 1973) the methodology used in Hoftiezer (1972) and Kim (1979) is a structural analysis, or an implications approach, (Fraleigh as reported in Osterhoudt, 1971, p. 95). O'Neil's (1980) research design involved an analysis of direct statements and the linguistic analysis of key terms found in the Zen literature. This design, according to Osterhoudt (1971), is a conceptual analysis. Concept analysis is "The analysis of a single concept in one system or construct" (Osterhoudt,

1971, p. 100). In brief, concept analysis involves a review of selected literature on the philosophy of physical education and sport to identify major developments and identify points of emphasis. Major research works are identified and systematically reviewed. The previously identified developments and points of emphasis are conceptualized, then analyzed in relation to a selected system or construct (Osterhoudt, 1971).

The methodology most appropriate for this research design is concept analysis as described in Osterhoudt (1971). In this study, mind and body unity is identified as one point of emphasis of the recent literature in the field of physical education and sport. Zen literature has been selected as the system for the analysis of this concept. A survey will serve as the main instrument of this research design. This survey will include questions structured to reflect points emphasized by a review of related literature, and the curriculum process in physical education as described in Jewett, & Bain (1985).

CHAPTER III

PROCEDURES

Nature of Information Sought

The criteria for the selection of literature have been established by the delimitations of this study. These, as stated earlier, identify literature expressing the teachings and practices of the Zen tradition that is scholarly in nature and reflective of Zen thought. Authorship is of Japanese origin that has been translated into English. In addition a review of literature on the philosophy of physical education and sport was conducted. This literature emphasized mind and body unity, Eastern aesthetic and martial arts as spiritual development, and Zen Buddhism and its appeal to physical education. As these research works were reviewed, the bibliographies were consulted as a means to identify primary sources for use as references in this study.

Sources of Information

Three factors contributed to the identification and selection of information for use as primary sources

in this study. First was the nature of the information sought. Second was the frequency in which a particular source, meeting the required specifications of this study, was referenced in the bibliographies of other research works reviewed. Third, were the suggestions and recommendations of those individuals serving as advisors to the author in the proposal and completion of this study. These three factors considered, it was determined by the author to refer to the Zen literature of D.T. Suzuki as a primary source of information.

Using a card catalogue author index, the card catalogues of the following libraries were consulted. These were:

Ambrose Swasey Library, Colgate Rochester Divinity School/Bexley Hall/Crozer Theological Seminary/St.Bernard's Institute, Card Catalogue

Drake Memorial Library, SUNY Brockport, Card Catalogue

The Zen Center, Rochester, N.Y.

A bibliography was established in an effort to compile a complete list of D.T. Suzuki's works. A working bibliography was then prepared of those titles, which

were considered to be significant to Zen thought and tradition. This bibliography was then cross referenced with several bibliographies of related research to assure a most complete working bibliography.

Procedures

To delineate the concept of mind and body unity, questions were formulated as a means to survey the selected literature. Each source listed on the working bibliography was read chronologically by copyright. The reading was guided by a survey consisting of questions and sub-questions structured to reflect mind and body unity as emphasized in the literature reviewed. As each source was read verbatim notes were taken from significant passages and recorded on loose leaf paper. Each note was coded to its bibliographical source and filed in categories distinguished by each question.

Once all sources were examined the accumulated notes were collated. In this process each distinguishable element was written in an abbreviated form, analyzed for internal consistency, and recorded as conclusions to the questions of the survey. These

conclusions are presented and discussed in the chapters organized by each main question.

Organizing the conceptual framework was accomplished by examining conclusions to questions asked through the survey of literature. The major principles emphasizing mind and body unity were identified as the philosophical basis for the development of the conceptual framework. Second, the five concepts of the "Go-i" were identified as the five concepts to be used as the conceptual framework. Each of the five concepts was then described and the relationship between each concept explained. Finally, using the conceptual framework as the basis for structuring, selecting, and sequencing activities in the local physical education curriculum was outlined.

The questions formulated to survey the selected literature are:

I. What are the Zen teachings concerning mind and body unity?

A) What are the characteristics of the mind and the body?

B) What is the value perspective of the Zen tradition toward personal development, toward social or cultural development, and toward subject matter content?

C) To what extent is any one of the elements in question II B valued above the others?

II. What Zen practices plan for and achieve mind and body unity?

A) What are the roles of teaching, learning, and training in the planning for and achievement of mind and body unity?

CHAPTER IV

THE ZEN TEACHINGS CONCERNING MIND AND BODY UNITY

Zen as a spiritual discipline directs its attention to the satori aspect of Buddhism (Suzuki, 1978). The Buddhist perspective recognizes life the way most people live it, as suffering (Suzuki, 1978). People experience life as suffering, and struggle because they are ignorant of the true nature of existence (Suzuki, 1956, 1976a, 1978). The content of enlightenment (dharma) is to be intuited, realized within one's self through one's own efforts (Suzuki, 1978). As a means to solve this problem of ignorance, Zen is a special transmission outside the sacred scriptures that does not depend on words or letters; instead, it points directly at the mind and emphasizes looking into one's own nature as a means to attain spiritual enlightenment (Suzuki, 1962).

It is the philosophy of Zen to transcend the dualistic conception of flesh and spirit (Suzuki, 1962, 1978). Its practical application as a method of salvation grasps the mind directly, finding the

ultimate authority of Zen faith within one's self (Suzuki, 1978a). Through Zen training, one keeps the mind immoveable (meaning not stopping) and the senses quieted; in this unattached activity one is free of the dualism of mind and body (Suzuki, 1973, 1977, 1978). In this oneness the true nature of things is grasped free from obstructions and differences, this is enlightenment (Suzuki, 1977). Any semblance of an external authority is rejected by Zen (Suzuki, 1962). Zen is satisfied when it has grasped the reason for living life (Suzuki, 1974a).

Zen as a discipline cultivates an intuitive understanding of inner truth that is hidden deep within consciousness (Suzuki, 1978). Ideas, images, and concepts only point to where the truth lies. As Suzuki (1978) relates, "...truth comes out of one's self, grows within one's self, and becomes one with one's own being" (p. 281). Zen experience consists of penetrating one's personality to its very foundation, and coming in touch with the inner working of one's being (Suzuki, 1962, 1978). On this point the entire system of Zen is mainly a series of attempts at understanding the true nature of one's mind or soul

without relying on anything external (Suzuki, 1956, 1962, 1974a, 1977).

Two points are the essence of the Zen experience are satori and sunyata. Satori is the state of spiritual enlightenment in which one has grasped the nature of his/her own being (Suzuki, 1974, 1976a). Satori is approached by turning one's consciousness inward into its source, the unconscious (Suzuki, 1969). Free from dualistic understanding generated by the intellect and reason, and the divided-ness of the ego, satori is operative at that point of awareness where subject and object are viewed as one (Suzuki, 1961, 1962, 1969, 1972). Satori is the one experience common to all experiences and is identified as "being in becoming" (Suzuki, 1969, 1974a). In terms of one's inner experience satori is a sudden flashing into consciousness that comes when the distinction of mind and body dissolves, and one's ordinary way of looking at the world undergoes a fundamental transformation (Suzuki, 1964, 1974a).

Sunyata describes a state of emptiness in which the mind has eliminated the unnecessary and is empty of all conceptions constructed to handle reality

intellectually (Suzuki, 1956). In emptiness one grasps the true nature of things directly without the intermediation of relativity, discrimination, or logic (Suzuki, 1976). Associated with sunyata are the notions of non-attainment, non-attachment, and poverty or humility, in which the spirit is free and genuine assuming its inherent authority (Suzuki, 1962). Non-attainment is the basis of both the theoretical and practical training of the Zen monk, giving rise to the notion of the merit-less deed (Suzuki, 1962). From the standpoint of emptiness things are viewed untainted in their purity, is-ness, or such-ness (karuna) (Suzuki, 1969, 1976a, 1977). It is out of emptiness that playfulness is born (Suzuki, 1971a).

To attain satori and sunyata requires a great deal of personal effort (kufu). This struggle to overcome ignorance develops out of one's own inner life (Suzuki, 1973). On this aspect, direct experience is the foundation of the Zen experience (Suzuki, 1956, 1971, 1973, 1978a). This struggle calls one to exercise the full force of the personality in dissolving the dualism of mind and body (Suzuki, 1964, 1937, 1978, 1978a).

In Zen, the mind is not viewed as being apart from the body, nor is the body viewed as being apart from the mind (Suzuki, 1973). Any conceptualization to the contrary is apt to emphasize mind in an undesirable and unbalanced way (Suzuki, 1961). On a similar point, the body is not viewed as being apart from the spirit (Suzuki, 1972). Within the Zen Buddhist tradition the mind, body, and spirit are viewed as an integral and inseparable unity. This unity is expressed as the personality (Suzuki, 1961, 1972, 1978).

All mental faculties, the intellect and the imagination, and physical objects, of which the body is one, are given for the unfolding and enhancing of the highest powers possessed by the individual (Suzuki, 1974a). Zen teaching consists of grasping the spirit and transcending form; in Zen one is reminded that the world is made up of particular forms and the spirit expresses itself only through form (Suzuki, 1973). Zen is both antinomian and disciplinarian (Suzuki, 1973).

The soul is the origin of expression in the body itself (Suzuki, 1961). Suzuki (1961) states:

> ...the soul expresses itself not only through the eyes, or the facial muscles, but by the entire body and its every movement. The body

> implements the soul and in this respect we are all artists. The soul's creations are transferred on to the body and in proportion to the genuineness of the soul's work the body transparently reflects this quality. The body mirrors the purity of the soul. (p. 57)

Though the body is the recipient of the souls intent, the mind is actively involved in this interrelationship (Suzuki, 1978). In addition a responsibility is implied on the part of each individual to further develop all aspects of his or her personality. Suzuki (1978), relates:

> When the muscles are not exercised for the execution of spiritual truths, or when the mind and body are not put to the test, the severance generally issues in inimical results. As the philosophy of Zen is to transcend the dualistic conception of flesh and spirit, its practical application will naturally be, dualistically speaking, to make the nerves and muscles the ready and absolutely obedient servants of the mind, and not to make us say that the spirit is truly ready and the flesh is weak. Whatever the religious truths of this statement, psychologically it comes from the lack of a ready channel between the mind and the muscles. Unless the hands are habitually trained to do the work of the brain, the blood ceases to circulate evenly throughout the body; it grows congested especially in the brain. (p. 317)

In this respect Zen as a discipline aims at transcending the dualistic concept of flesh and spirit by dissolving the dualism of mind and body and further utilizing the body-mind as the instrument for the pursuit and expression of spiritual truths (Suzuki, 1973, 1977, 1978, 1978a).

The development of Zen consciousness is approached primarily through the mind, which points the way to the soul (Suzuki, 1956, 1969, 1972, 1973, 1974a). From birth human beings possess all the necessary faculties to grasp the true condition of existence (Suzuki, 1956, 1962). These facilities are found in the inner self or soul or mind; one only needs to become conscious of this (Suzuki, 1969, 1973). In order to realize our inner nature, the mind is made to master itself through discipline (Suzuki, 1962, 1974a). The discipline of Zen upsets the artificially constructed framework of conceptualization and analysis from which one responds to inner and outer conditions of existence in order to grasp directly its original foundation, remodeling it on an entirely new basis (Suzuki, 1962, 1973). Becoming conscious of one's inner nature is called satori, the awakening of "creative intuition," or the

realization of prajna "transcendental wisdom". It is characterized as a general mental shake up that unfolds a new perspective on life (Suzuki, 1961, 1973, 1974a).

It is prajna as will and intuition that rebuilds the intellectual, conceptual and analytical framework into an new, intuitive understanding reached through satori (Suzuki, 1962, 1974a, 1978, 1978a). In satori there is thinking and seeing; satori is both will and intuition (Suzuki, 1978, 1978a). The will seeing itself through its own manifestation now directs the intellect and other mental faculties properly and removes the fetters of wrong understanding (Suzuki, 1978). Zen moves one beyond all the ordinary habits of thinking controlling one's everyday life, to inquire if one's understanding is sufficient to give ultimate satisfaction to one's spiritual needs (Suzuki, 1956).

Zen maintains that nothing comes from the outside and discourages a complete dependence on reading, teaching, and contemplation (Suzuki, 1973, 1976a). On this point Zen is radically pragmatic, and insistently a matter of personal experience (Suzuki, 1962). The main emphasis of Zen is to experience life itself directly, in the midst of its flow, without stopping

for examination or analysis (Suzuki, 1962, 1972, 1978). In Zen, one becomes acquainted with life itself, as one is acquainted with the presence of a great ocean while deeply immersed in it (Suzuki, 1978). Perception in Zen consciousness occurs in the purest and simplest form, unaffected by intellectual analysis or conceptual reflection (Suzuki, 1976). In this respect the truth of Zen is pursued with the full force of the personality, the body-mind (Suzuki, 1978).

The Characteristics of Mind and Body

In Zen, both the mind and the body can be characterized as being either mind or body. The mind or body alone do not reflect distinctions each unto themselves, but more appropriately group various aspects of the personality together. In this way, when organized as body-mind, they illustrate the dynamic workings of the personality as a whole.

The Mind (Kokoro) has no form, it does not belong to the realm of empirical consciousness and therefore it is not an object of mental comprehension (Suzuki, 1971, 1976, 1976a). Suzuki (1976a) relates further:

> ...it penetrates every corner of the universe. In the eye it sees, in the ear it hears, in the nose it smells, in the mouth it talks, in the hand it seizes, in the leg it runs. The source is just one illuminating essence, which divides itself into six functioning units. (p. 50)

The Zen mind is a whole mind, it is not a composite thing that can be divided (Suzuki, 1974a). The Zen mind functions as a whole mind, an original mind or a natural mind (Suzuki, 1976a, 1972, 1978a).

As the mind functions ordinarily, it is full of all kinds of things, many of which are useful in everyday life (Suzuki, 1973, 1976). However, when the mind is involved with intellectual deliberation it is said to be attached (Suzuki, 1973, 1976). When the mind is attached to something it becomes occupied or fettered and no longer truly functions, thus disrupting the fluidity of meditation and the rapidity of action (Suzuki, 1973). Only when these erroneous imaginations, thought constructions, and attachments are put aside can one be considered to be master of one's true mind (Suzuki, 1976a). The mind's tendency to become attached to these accumulations leaves one fettered, shrouding one's spiritual outlook (Suzuki,

1978). When the mind is fettered it is said to have a fixed abode and dwells in dualism (Suzuki, 1973, 1974a, 1978). The true mind has no abode, it flows freely from one object to the next, unattached, (Suzuki, 1973, 1974a, 1978).

The true nature of one's mind is described by Takuan in his distinction between the original mind and the delusive mind:

> The original mind is a mind unconscious of itself, where as the delusive mind is divided against itself interfering with the working of the original mind. ...When the mind becomes conscious of its doings, it ceases to be instinctual and its commands are colored with calculations and deliberations - which means that the connection between itself and the limbs is no longer direct because the identity of the commander and his executive agents is lost. When dualism takes place, the whole personality never comes out as it is in itself. (Takuan in Suzuki, 1973, p. 110)

In this distinction the delusive mind is the mind of ordinary functioning dominated by the intellect and ego (Suzuki, 1978a). The original mind is the mind that lies beneath thoughts and feelings, it is instinctual with a direct connection between itself and the body (Suzuki, 1973, 1978a). In light of Yuasa's (1987)

definition of dark consciousness, Takuan's description of the original mind (as reported in Suzuki 1973, 1978a) maintains significant similarity. This similarity is characterized by the absence of ego and the expression of instinct.

The discovery or realization of the original mind is obtained only when the original mind itself is pointed out by its manifestations, as in satori (Suzuki, 1976a). The point emphasized in distinguishing the original mind from the delusive mind is the nature of the mind's activity. The activity of the original mind is referred to as right minded-ness (Takuan in Suzuki, 1973, 1978, 1978a).

Takuan's original mind is described by Suzuki (1978a) as Mind (capital M) or Nature. In this distinction Takuan's delusive mind relates to the Suzuki (1978) mind (small m). In a similar distinction Suzuki (1978a) relates:

> 'Mind' here does not refer to our ordinarily functioning mind, the mind that thinks according to psychology..., but the Mind that lies underneath these thoughts and feelings. This Mind is also known as Nature, i.e. Reality (svabhava), that which constitutes the basis of all things. The Mind may be regarded as the last point we reach when we dig down psychologically into the depths of a

> thinking and feeling subject, while the Nature is the limit of objectivity beyond which our being cannot go. The ontological limit is the psychological limit, and vice-versa; for when we reach the one we find the other. The starting point differs; in the one we retreat inwardly, in the other we go on outwardly, and in the end we arrive at what might be called the point of identity. When we have the Mind we have the Nature: when the Nature is understood; they are one in the same. (p. 55)

In Buddhism the mind is used in a double sense (Suzuki, 1972). One is the 'mind'(shin), in the sense of human consciousness, while the other is Mind (Kokoro) in the sense of a universal mind or over-soul, the highest principle from which the universe with all its many folded-ness starts (Suzuki, 1972). Coming to know the mind as original mind, Nature, Mind, or Kokoro is the primary objective of Zen (Suzuki, 1972, 1977). The original mind as Nature, Mind, Kokoro is presented by Suzuki (1978a), and given deeper meaning in relation to Zen's understanding of a layered structure of consciousness. Suzuki (1973), states:

> The human mind can be considered to be made up of, as it were, several layers of consciousness, from a dualistically constructed consciousness down to the unconscious. The first layer is where we generally move; everything is dualistically

> set up, polarization is the principle of this stratum. The next layer below is the semiconscious plane; things deposited here can be brought up to full consciousness anytime they are wanted; it is the stratum of memory. The third layer is the unconsciousness, as it is ordinarily termed by the psychologist; memories lost since time immemorial are stored up here; they are awakened when there is a general mental upheaval; memories buried nobody knows how long ago are brought out to the surface when a catastrophe takes place designedly or accidentally. This unconscious layer of the mind is not the last layer, there is still another layer which is really the bedrock of our personality, and may be called 'collective unconscious' corresponding some what to the Buddhist idea of alayavijnana, that is, the 'all-conserving consciousness'. ...Psychologically speaking ... this 'all conserving conscious' may be considered the basis of our mental life; but when we wish to open up the secrets of the artistic or religious life, we must have what may be designated 'Cosmic Unconscious.' The Cosmic Unconscious is the principle of creativity, God's workshop where is deposited the moving force of the universe. ...the Cosmic Unconscious, which is really the store-house (alaya) of possibilities. (p. 242-243)

The various depths of consciousness distinguished by its outermost layers are described by Suzuki (1973), consecutively as the consciousness, and the semiconsciousness. These layers correspond to the Suzuki (1972, 1973) description of mind (small m,). Past the outer two layers of consciousness are found

the layers of the unconsciousness which are described by Suzuki (1973) consecutively as the unconscious, the collective unconsciousness (universal mind, or over-soul), and the cosmic unconscious. It is this realm of consciousness that corresponds to the Suzuki (1972, 1973) description of Mind (capital M), Nature. From this discussion the turning inward and coming to know the true nature of one's own mind or soul in actuality is a coming to know one's original Nature, Mind (capital M), Kokoro (Suzuki, 1956, 1962, 1974a, 1977, 1978).

Objectively, the entire field of consciousness is distinguished as conscious and unconscious, and the entire field of mentality (Mind, Kokoro) is distinguished as mind (small m) and Mind (capital M) (Suzuki, 1962, 1965, 1974a, 1977). It is from the standpoint of satori, which in essence is the awakening of consciousness in the unconscious combined with the realization of the true Mind, or Nature, that Zen consciousness is established and unfolds into Zen experience (Suzuki, 1956, 1962, 1965, 1974a, 1977). The original nature of a living being can be expressed in terms of consciousness (Suzuki, 1976a).

Consciousness as it is perceived to work moves forward flowing constantly through time and space, with thoughts succeeding one after another (Suzuki, 1976a). To be unconscious is to be innocent of the working of consciousness (Suzuki, 1976a). If a thought lingers anywhere it is attached and the whole series ceases to flow this is called being in bondage (Suzuki, 1976a).

In the unconscious there is non-attachment, non-distinction, non-discrimination, and instinct (Suzuki, 1971, 1973, 1976a). This is the realm of the spirit (Suzuki, 1971, 1973, 1976a). In the conscious there is attachment, distinction, and discrimination (Suzuki, 1971, 1976a). This realm is dominated by intellect and reason and taken to be real, but in actuality it is inter-penetrated by the realm of the spirit (Suzuki, 1971, 1976a). To view the realm of reason and intellect in light of the realm of the spirit is to realize the true meaning of distinction and discrimination (Suzuki, 1971).

The true nature of existence is found by not accepting the dichotomous view of existence as final, while not clinging to a transcendental interpretation (Suzuki, 1971). As long as separation and opposition

are maintained clear understanding is never presented (Suzuki, 1971). When the six senses are free to go out into the world of six sense objects and return unattached and untainted, the world of six sense objects is viewed from the purity of self-nature, things are seen in their such-ness or is-ness (karuna) (Suzuki, 1971, 1976a). On this same point in the unconscious there is formlessness. In essence formlessness is admitting form and yet being unattached to it (Suzuki, 1976a).

The outermost layer of consciousness is associated with the delusive mind, mind (small m,), here polarization is expressed in the functioning of the intellect, and ego (Suzuki, 1973). The ego and intellect receive a significant amount of attention in the cultivation of the Zen experience (Suzuki, 1961, 1962, 1967, 1969, 1972, 1973). The intellect and the ego are considered to be the antagonists of the Zen experience (Suzuki, 1961, 1962, 1967, 1969, 1972, 1973).

The intellect is to be cut short if Zen consciousness is to take root (Suzuki, 1956). It is the intellect or reason that divides and discriminates,

resists and rejects, and chooses and decides, much of which is for its own fictitious interest (Suzuki, 1956, 1967, 1973). Though the intellect enables one to get along well in a dualistically and conceptually conceived world it is an inadequate instrument for probing ultimate reality (Suzuki, 1972). Only ultimate truth, not born from relative knowledge, is spirituality satisfying (Suzuki, 1956). Intellectual or conceptual understanding of experience cannot be substituted for direct experience itself (Suzuki, 1977). To substitute concepts for direct experience is artificial; experience itself loses its significance (Suzuki, 1972, 1974a). Using only concepts, conclusions are never truly conclusive (Suzuki, 1972).

The ego, which is considered to be the product, or more specifically, the base of ignorance, is described as a barrier which further separates what the intellect has discriminated (Suzuki, 1976a, 1978, 1978a). It is the ego that stands rigidly against things coming from the outside. In this rigidity it is impossible to accept everything that one is confronted with (Suzuki, 1973). Fundamentally, it is from the ego aspect of the mind that the world evolves (Suzuki, 1976a). The ego

divides and separates, creating a subjective and objective tension from which arise notions of dreams and realities, past and future, and world and self, all of which cause torment (Suzuki, 1969). Learning to live as if there was nothing in the past or future is living in the spiritual realm, and this understanding is to be experienced through enlightenment (Suzuki, 1969).

To attain enlightenment is to move past the ego and the workings of the intellect and discover one's own Mind. The intellect, limited by the divided-ness of the ego, is unable to penetrate into the inner realm of the unconscious (Suzuki, 1969, 1974a). Zen, in its insistence on an inner spiritual experience, calls for a mental faculty more effective than the intellect to understand spiritual truths (Suzuki, 1974a).

Intuition, which is possessed by the spirit, is able to comprehend experience in the most direct way (Suzuki, 1978). Inner spiritual experience is reached by penetrating the mind itself as it is the spring of life (Suzuki, 1956, 1978). In other words, human consciousness must dive deeper and deeper into its origin, the unconsciousness, to arrive at one's own

Mind or soul (Suzuki, 1956, 1973, 1974a). Intuition thrives best in a mind that has no predisposition (Suzuki, 1976). The intuition is most valued, as it is intuitive knowledge that is the foundation of all kinds of faith (Suzuki, 1961).

The faculties of intellect and intuition have a useful role within the Zen experience. The quest for ultimate truth begins as an intellectual endeavor which the intellect fails to complete (Suzuki, 1976). As the intellect reaches its limit, the steady, untiring knocking of the will breaches this mental impasse to open a new field of vision. This is a most necessary stage leading to the Zen experience (Suzuki, 1961, 1976). The will is a fundamental aspect of consciousness; it keeps mental powers in balance (Suzuki, 1978, 1978a). The will is the dominating force of "being", both physical and spiritual, and it is the principle of vitality and life (Suzuki, 1956). The will is the solitary thread running through all layers of consciousness, and Zen discipline consists of taking hold of this thread in its entirety (Suzuki, 1973). In this way Zen directs one towards a self-maturing, inner experience in which understanding is

the result of inner growth (Suzuki, 1978a). Zen is a matter of character and not the intellect, and in this respect it is out of the will that Zen develops (Suzuki, 1978). When the intellect is properly directed by the will to follow its (the will's) original course, one is liberated from the 'fetters' of wrong understanding (Suzuki, 1978). Thus, the way to the foundation of the personality is led by the will, because it is in the will that one lives (Suzuki, 1978). For this reason Zen is a religion of the will (Suzuki, 1973).

As prajna (transcendental wisdom, or creative intuition) is pure will combined with pure intuition, prajna penetrates both consciousness and unconsciousness taking direct hold of reality (Suzuki, 1978a). Satori, in essence, is the awakening of consciousness in the unconsciousness, the realization of prajna (Suzuki, 1969, 1974a, 1977). Prajna, oriented in consciousness, relates to mind (small m). It distinguishes subject and object, inner-self and external world, and so on (Suzuki, 1977). Prajna orientated in unconsciousness is the prajna of non-distinction. It relates to Mind (capital, M), Nature,

(Suzuki, 1977). Further understanding identifies the prajna-mind of ordinary experience, mind (small m) as thought (nen)(Suzuki, 1977). The prajna-mind of non-discrimination, Mind (capital, M) relative to the mind (small m) is transcendental and now designated "no-mind" (mushin) or "no-thought" (munen) (Suzuki, 1973, 1977). To attain no-mind (mushin), no-thought (munen) is to recover, objectively, the prajna of non-discrimination, this is right minded-ness (Suzuki, 1973, 1977).

To realize the mind as no-mind is to realize one's original Mind (Kokoro) as being formless and eternally serene, free in its activity (Suzuki, 1977). Suzuki (1977) continues, "Says the Patriarch, 'when you realize that the mind is no-mind you understand the mind and its workings' " (p. 80). The Zen mind, Kokoro, is not bound by deliberation, calculation, thought or dualism, it is an original mind (Suzuki, 1972, 1973, 1977, 1978a).

In Buddhist ontology the body is characterized by three points. These are substance, corresponding to mass or being, appearance, corresponding to form, and function, corresponding to activity or force (Suzuki,

1956, 1978). The body has substance as the essence of the Zen-man himself who is comprised of an inner creative life, this being his nature, mind or soul. (Suzuki, 1956, 1961, 1962, 1972, 1973, 1974a, 1978, 1978a).

The body is comprised of five elements, these are collectively referred to as the five skandhas (Suzuki, 1956, 1973, 1976, 1976a, 1978). These five skandhas are (a) form, the carnal body itself, (b) feeling, the carnal body's sensing, (c) conception, the carnal body's predilection according to feeling, (d) volition, the carnal body's action according to feeling and conception and (e) consciousness, the body's comprehension of feeling, conception, and volition.

The body has function as the instrument of the will in the struggle to enlightenment, evidenced by the fact that nirvana is sought in the midst of life and death (Suzuki, 1961, 1974a. 1978). The body is the most efficient instrument for the unfolding and enhancement of the highest powers possessed by one's being (Suzuki, 1961, 1974a, 1977, 1978a).

The Value Perspective of Zen

The element most valued within the Zen tradition can be identified as the attainment of satori. Within satori, values reflecting personal development, cultural development, and subject matter content can be identified.

Personal development is the primary value perspective of Zen, as it emphasizes an intuitive grasping of inner truth, achieved specifically through direct personal experience (Suzuki, 1961, 1978). The Buddhist notion of individual realities stresses a continued commitment to personal development (Suzuki, 1976a). This notion requires each individual through his/her own effort to strive for enlightenment, as it is ignorance that keeps one from enlightenment and karma which keeps one bound to transmigration (Suzuki, 1976a).

The individual in the struggle to overcome ignorance is the focus and essence of the experience to attain enlightenment. Within the context of cultural development Zen's primary goal is to transmit the content of enlightenment as a means for all individuals to solve the problem of ignorance. Subject matter

content serves as the medium for the realization of one's own nature in the attainment of spiritual enlightenment (satori). Zen's affinity for personal development through enlightenment in particular has provided great impetus to the cultural development of Japan as evidenced by the meditative, martial and aesthetic arts (Suzuki, 1961, 1973).

Fundamental to Zen is the recognition of all values originating from an unselfish nurture as good. Any act originating from an egoistic source is considered bad, hateful, ugly, and going against the general welfare of humanity (Suzuki, 1962). Zen's insistence on an inner spiritual experience, apart from objective relation and outside authority, leaves Zen flexible in adapting itself to almost any philosophy, moral doctrine, or subject matter as long as the intuitive method of teaching is not interfered with (Suzuki, 1973, 1973).

Conclusions

I. What are the Zen teachings concerning mind and body unity?

It is the philosophy of Zen to transcend the dualism of flesh and spirit by dissolving the fundamental dualistic conception of mind and body, and to further utilize the body-mind as an instrument for the pursuit and expression of spiritual truths. Zen teachings view the mind as not being apart from the body. On the same point, the body is viewed as not being apart from the soul. The soul is viewed as the origin of expression in the body itself. Within the Zen tradition the mind, body, and soul are viewed as an integral unity. In addition, a responsibility is implied on the part of each individual to further develop all aspects (mental, physical, and spiritual) of his or her personality.

Zen teachings extend a method of salvation that grasps the mind directly, identifying the will as the fundamental aspect of consciousness. In doing so, Zen discipline consists of taking hold of the will in its entirety and moving beyond the dualistic notions that arise from ego. In this way truth is realized as an experience of inner growth. This aspect of the Zen experience is characterized by satori and sunyata.

Satori is the state of spiritual enlightenment in which one has grasped the true nature of his/her own being. In satori, one is free from the dualistic understanding generated by the intellect, reason, and the divided-ness of the ego. Satori is that point of awareness where subject and object are viewed as one. Attaining enlightenment is to move past the ego and the workings of the intellect to discover the original nature of one's own mind. Sunyata describes a state of emptiness in which the mind has eliminated the unnecessary and is empty of all conceptions constructed to handle reality intellectually. In emptiness one grasps the true nature of things directly without the intermediation of relativity, discrimination, or logic.

Zen teachings emphasize the strengthening of one's will, as it is the dominating force of both physical and spiritual "being".

Ia. What are the characteristics of the mind and the body?

The mind is characterized as being formless. In Zen Buddhism, it is used in a double sense. One is mind (shin), in the sense of human consciousness, while

the other is Mind (Kokoro) in the sense of a universal mind, nature, or over-soul. The mind (shin) is the mind of ordinary experience. It is a delusive mind, which attaches itself to the accumulations of thinking. It is dominated by the intellect and the ego. The Mind (Kokoro), functions on a level below the influence of the intellect and the ego. It is instinctual and has a direct connection between itself and the body. In terms of consciousness, the Mind (Kokoro) flows constantly through time and space, with thoughts succeeding one after another.

The mind of ordinary experience is associated with mind (shin). On this point the mind, is thought (nen). The Mind (Kokoro), relative to the mind (shin), is transcendental and designated "no-mind" (mushin) or "no-thought" (munen). To attain no-mind (mushin) is to realize one's original Mind (Kokoro) or one's original Nature. To attain no-mind is to attain right mindedness.

The body in Buddhist ontology is characterized by three points. These are: substance, corresponding to mass or being; appearance, corresponding to form; and function, corresponding to activity or force. The body

has substance as the essence of the Zen-man himself who is made up of an inner creative life, this being his nature, mind or soul. The body has form and comprises of four additional elements, these are collectively referred to as the five skandhas. These five skandhas are: (a) form; the carnal body itself, (b) feeling; the carnal body's sensing, (c) conception; the carnal body's predilection according to feeling, (d) volition; the carnal body's action according to feeling, and conception, and (e) consciousness; the body's comprehension of feeling, conception, and volition. The body has function as the instrument of the will in the struggle to attain enlightenment.

IIb. What is the value perspective of the Zen tradition toward personal development, toward social or cultural development, and toward subject matter content?

Personal development is the primary value perspective of Zen. The individual is the prime focus of the Zen experience. Zen emphasizes a self-maturing, inner experience by which the individual struggles to overcome ignorance and comes to know his/her true nature. The essence of this experience is the

individuals intuitive grasp of inner truth, which is achieved specifically through direct personal experience.

Culturally, Zen's primary goal is to transmit the content of enlightenment. Subject matter content serves as the medium for the realization of one's own nature in the attainment of spiritual enlightenment. This notion of personal development through enlightenment is evidenced in the cultural traditions of Japan in which the meditative, martial and aesthetic arts are practiced.

CHAPTER V

THE ZEN PRACTICES CONCERNING MIND AND BODY UNITY

Buddhist discipline embodies three aspects. These are morality, meditation, and wisdom (Suzuki, 1956). Morality consists of observing the precepts laid down by Buddha (Suzuki, 1956). Meditation consists of training the mind to be tranquil and under control (Suzuki, 1956). Wisdom consists of realizing the power of intuition, with which one penetrates the nature of one's own being and understands truth itself (Suzuki, 1956).

The Zen practices concerning mind and body unity center on a series of experiences leading to satori, within the moral precepts of Buddhist discipline (Suzuki, 1956, 1962, 1969, 1974a). These experiences are mainly meditative, and reflect the wisdom aspect of Buddhism as satori (1956, 1978, 1978a). The oneness of mind and body is realized as one's personality and the teachings, or more specifically the knower and the known, are recognized as one (Suzuki, 1969, 1973, 1977). Moral life is no longer a restriction of moral

discipline or intellectualization. It now emanates naturally, when spiritual life is attained (Suzuki, 1969).

Attaining satori or spiritual enlightenment is essentially is the dispelling of ignorance and the dissolving of ego (Suzuki, 1978). Ignorance prevails as long as the will remains cheated by the ego which distinguishes knower from known (Suzuki, 1978). Ignorance and ego are not purged by metaphysical means, but by a struggle of the will itself which, in the end, remodels one's entire being (Suzuki, 1976a, 1978, 1978). This remodeling, or satori, is an awakening of consciousness within the unconscious; the realization of prajna (transcendental wisdom) (Suzuki, 1976). At this point the mind regains its original creativity, in this realization one comes to know the Mind (Kokoro) and is now its master (Suzuki, 1976, 1976a). As the original mind, the Mind (Kokoro), no longer discriminates and separates or occupies itself with calculation and deliberation (Suzuki, 1973, 1976a, 1977, 1978, 1978a). It flows unattached, as the mind of no-thought (munen), no-mind (mushin) (Suzuki, 1973, 1976a, 1977, 1978, 1978a). The Mind (Kokoro), is

emptiness itself (Suzuki, 1973, 1976a, 1977, 1978, 1978a).

Zen, as a religion of the will, takes hold of the will in its entirety, directing one to self-reliance and self-being (Suzuki, 1973, 1978, 1978a). To accomplish this, Zen discipline proceeds in two ways. One is intellectual, the other is affective (Suzuki, 1972, 1978a). Zenna, is a conative or affective aspect of Zen discipline (Suzuki, 1974a, 1978a). Zen practitioners recommend zenna, meaning contemplation or meditation, as the most efficient method of attaining satori (Suzuki, 1978a).

Zenna is a device of self-examination or introspection (Suzuki, 1978a). In practice, zenna is characterized as a state of consciousness in which all mental powers are kept in equilibrium by the will, no single thought or facility, including the ego, is made predominant over the others (Suzuki, 1973, 1978, 1978a). In this way the more central and inherent aspects of the deep unconscious are brought out and exercised (Suzuki, 1976a, 1978). In zenna one discovers the presence of a spiritual storage battery in which an enormous amount of latent force is sealed

(Suzuki, 1978a). This force is prajna intuition; it is a tremendously potent force capable of bridging the distance between the finite and the infinite, and capable of freeing one from the bondage and torture of ignorance (Suzuki, 1977, 1978, 1978a). The practical advantage gained from zenna is presence of mind, moderation of temper, control of feeling, and mastery of one's self (Suzuki, 1978a).

Zenna gives the mind time for deliberation and reflection, in which truth is thoroughly comprehended and deeply engraved into inner consciousness (Suzuki, 1978). Its aim is to keep the mind poised, ready to be directed to any point that one wills (Suzuki, 1978a). This practice cures the useless waste of mental energy while increasing its reserve (Suzuki, 1974a, 1978a). In essence zenna keeps the head clear and distinct, making it available to concentrate on the moment at hand (Suzuki, 1978a). Zen goes beyond the limits of the intellect, by exhausting all the powers at one's command until one reaches the point where logic becomes psychology, and the intellect becomes conation and intuition (Suzuki, 1956).

Zen followers practice "zazen", the Japanese term for seated meditation of which Zen is an abbreviation (Suzuki, 1976). Zazen characterizes the actual sitting posture used by Buddha himself (Suzuki, 1976, 1978). The posture that one conforms to when practicing zazen places the center of gravity in the low regions of the body, the head is relieved of blood, and the mind takes on the suitable mood for the truth of Zen (Suzuki, 1978).

Assuming this posture one places the right foot over the left thigh, and the left foot over the right thigh (Suzuki, 1978). The body is then swayed to adjust seat position (Suzuki, 1978). The right hand is placed palm up over the left leg, the left hand in turn is placed palm up in the palm of the right hand with both thumbs pressing together over the palms (Suzuki, 1978). The spine is erect, with the head and shoulders back (Suzuki, 1978). The ears and shoulders, and the nose and navel stand in one vertical plane (Suzuki, 1978). The tongue rests against the upper palate, the teeth and lips are closed, and the eyes are open (Suzuki, 1978).

The reflections made during seated meditation are then tested for validity in the field of practicality (Suzuki, 1964, 1977, 1978, 1978a). Whatever thoughts maybe encountered during zazen are definitely related to the body, as there is no way of abandoning physical existence (Suzuki, 1964). This aspect is illustrated in the life of the Zen monk (Suzuki, 1964). Through Zen training the monk would seek to annul the most fundamental discrimination of all, that of mind and body, by avoiding any practice which tended to emphasizes one-sidedness. The body and mind of the monk moved in unison (Suzuki, 1974a). The monk found muscle activity in manual work as the best remedy for a mind that had grown dull from the meditative habit (Suzuki, 1964).

The intellectual aspect of Zen discipline unfolds within the practice of the mondo, and koan (Suzuki, 1978a). The mondo is a question and answer conversation between the master and disciple (Suzuki, 1973). The mondo appeals to intuition and varies in character according to situations and personalities (Suzuki, 1978a). The koan is a question, paradoxical

in nature, given by the master for the disciple to answer (Suzuki, 1973).

Zazen, practiced in connection with the koan is the monopoly of Zen (Suzuki, 1974a). The koan is not simply a riddle or witty remark, it is a "judicial case" constructed by the old masters and given to pupils as an object of reflection (Suzuki, 1974a, 1976, 1978a). Zen pupils would develop their intuition and define their notions of things clearly and accurately, by reflecting on things within themselves as well as on things from outside (Suzuki, 1976, 1976a, 1978a). The phrasing of the koan was such that one's intellect was squashed but one's intuition stimulated. "What is the sound of one hand clapping?", or "What is your original face, the one before you were born?" are two examples of a koan, (Suzuki, 1973, 1978, 1978a). The intention of the master was to set the mind of the pupil free from oppression caused by fixed opinions, prejudices, or logical interpretations (Suzuki, 1974a). In setting the mind free, the sheer force of the will would blow out all discursive traces of the intellect, clearing consciousness for intuitive knowledge (Suzuki, 1976). Finding an answer to a koan, the pupil became free of

the unnecessary artificial wrappings of humanity (Suzuki, 1973).

The method of the koan was to select, according to the circumstance, some statement of the old masters and use it as a pointer (Suzuki, 1969, 1973, 1974, 1978). This pointer would function first to determine the working of the intellect (Suzuki, 1974). The koan is intended to arouse doubt and push it to the fullest limit (Suzuki, 1974a). In a "searching" and "contriving" manner the pupil would experience the limit of the intellect, that is, how far it can go and where it cannot go (Suzuki, 1956). Instead of the intellect alone, the entire personality, body-mind, is thrown into the solution effecting a spiritual tension. This tension eventually breaks out into a state of satori, confirming the maturity of Zen consciousness (Suzuki, 1956, 1962). Whether or not the significance of the koan is realized, this ongoing reflection develops as habit and is beneficial to the pupils in their moral and intellectual training (Suzuki, 1978a). The koan keeps those who are intellectually inclined from losing themselves in an endless maze of speculation, while keeping others from emptying

consciousness of its contents and committing mental suicide (Suzuki, 1972).

Through the practice of zenna, Zen trains the will to direct not only the consciousness mind but the body as well. Both are united whether continuously sitting in meditation or moving (Suzuki, 1964, 1973, 1976). The Mind (kokoro) flows without stopping, both mind and body are in authentic unison, addressing the moment at hand (Suzuki, 1973). This spirit of Zen practice is grasped when the Mind (Kokoro) is in complete harmony with the principle of life itself, the will (Suzuki, 1973). The Zen man needs only his body as the initial medium to transform his life into a work of art which delineates itself on the infinite canvas of time and space (Suzuki, 1973).

Satori and sunyata are reflected by the state of mind referred to as no-mind (mushin); in this state the mind gives itself to an unknown power (prajna intuition) that fills the entire field of consciousness. One is unconsciously conscious and consciously unconscious (Suzuki, 1973). The unconscious occupies the entire field of mentation, leading one to act with instinctual irresistibility

making free use of consciously accumulated knowledge (Suzuki, 1973).

This aspect of Zen discipline is the foundation of the Japanese aesthetic and martial arts as they are traditionally practiced (Suzuki, 1961, 1973). The appeal of no-mind (mushin) is most evident in art, for art goes most directly into human nature (Suzuki, 1973). Art is creative, an irrepressible expression from within (Suzuki, 1973). The artist's world in general is one of free creation, originating from intuitions that arise directly and immediately from the is-ness or such-ness (karuna) of everything (Suzuki, 1973).

One illustration is the Sumiye artist whose muscles are conscious of drawing a line or making a dot, but behind them there is an unconsciousness (Suzuki, 1956). The resulting line is final and irretrievable, it is a free and unrestrained, yet self-governing display of movement (Suzuki, 1956). By this unconsciousness, Nature writes out her destiny; by this unconsciousness the artist creates his work of art (Suzuki, 1956). The art of tea is an attempt at simplification. This is reflected in all aspects of

the art which include the making, serving, and drinking of tea, as well as the utensils used and the construction of the tea room itself (Suzuki, 1973). The principle animating the tea room is the avoidance of complicated ritual (Takuan in Suzuki, 1973). The art of tea is not just drinking tea, but an intuitive grasp of ultimate reality that illuminates the entire field of consciousness (Suzuki, 1973). This atmosphere reflects emptiness, a spirit of poverty, devoid of all forms of dichotomy (Suzuki, 1973). These elements are also reflected in the Japanese art of haiku, which generally does not go beyond the most evident objects that have impressed or inspired its author. Meaning is left to the reader to interpret according to the readers own poetic experience or spiritual intuition (Suzuki, 1973).

No-mind (mushin) is most vividly described in the training aspect of swordsmanship. The Mind (Kokoro), moves freely, it does not stop to calculate or become attached (Suzuki, 1973, 1977). It is also the mind of no abode, meaning it abides nowhere yet everywhere, in the hands it grasps, in the feet it walks, in the eyes it sees (Suzuki, 1973, 1977). The Mind (Kokoro) having

no abode is described by Takuan in Suzuki (1973). He relates:

> It is after all better to keep the mind in the lower part of the abdomen just below the navel, and this will enable one to adjust oneself in accordance with the shifting of the situation from movement to movement. ...The thing is not to localize the mind anywhere but to let it fill up the whole body, let it flow through the totality of your being. When this happens you use the hands when they are needed, you use the legs or the eyes when they are needed, and no time or extra energy will be used. ...Have no deliberation, no discrimination. Instead of localizing or keeping in captivity or freezing the mind, let it go all by itself freely and unhindered and uninhibited. It is only when this is done that the mind is ready to move as it is needed all over the body, with no 'stoppage' anywhere. ...When the mind fills up the body entirely, it is said to be right; when it is located in any special part of the body, it is partial or one-sided. The right mind is equally distributed over the body and not all partitive. ...When it is not partialized after any schematized plan, it naturally diffuses itself all over the body. ...When your hands are needed they are there to respond to your order. So with the legs-at any moment they are needed the mind never fails to operate them according to the situation. There is no need for the mind to maneuver itself out from any localized quarters where it has been prearranged for it to station itself. (pp.105-107)

The Mind (Kokoro), and no-mind (mushin) is realized in experience itself, it cannot be learned by merely

listening to others talk (Takuan in Suzuki, 1973). To personally go through it one's actions come out of the original mind, empty of ego-centeredness, this is right minded-ness (Suzuki, 1973).

Mere technical knowledge of an art is not enough to make one a master; one must delve deeply into the inner spirit of it (Suzuki, 1973). The master swordsman is empty of all thoughts and emotions, even the use of the sword itself (Suzuki, 1973). The mind and body, the sword and man move in unison. Movement itself is not perceived as such, therefore the swordsman acts instinctively in response to what is presented (Suzuki, 1973). If the mind were to calculate the nature of movement for example, it becomes captive to that very thought (Takuan in Suzuki, 1973).

Zen as religion of the will appeals to the fighting spirit of the samurai which morally and philosophically gives rise to Bushido (Suzuki, 1961, 1973). In its moral appeal Zen treats life and death indifferently and teaches one not to look backward once the course is decided (Suzuki, 1973). In its philosophical appeal Zen upholds intuition as the most

direct way of reaching truth (Suzuki, 1973). The points also characterized by Bushido emphasize fair play to the opponent, and the calmness of heart in the face of death (Suzuki, 1978a).

Teaching, Learning, and Training in the Zen Tradition

In regards to teaching, learning, and training, Suzuki (1962) identifies four points that are necessary to establish a Zen experience. These points are preliminary intellectual provisions for the maturing of Zen consciousness: An aspiration on the part of the student to go beyond all limits imposed on one's self as an individual being; a master's guiding hand to open the way for the struggling soul; and the attainment of satori (Suzuki, 1962, 1976). Of these four points most prominent is the guidance of a master (Suzuki, 1976). For the successful study of Zen a student must possess great faith, great resolution, and a great spirit of inquiry (Suzuki, 1962, 1976).

Suzuki (1961) describes three types of knowledge. These include hearsay, scientific, and intuitive. Hearsay knowledge and scientific knowledge are

described as discursive vijnana, which grasps reality objectively. It distinguishes subject and object (Suzuki, 1969). Intuitive knowledge is described as prajna, which divides itself into subject and object yet maintains its wholeness, realizing itself without explanation, grasping reality in its oneness or totality (Suzuki, 1969). On this point prajna puts the greater stress on action and the lesser on meditation (Suzuki, 1969). It is intuitive knowledge that is the foundation of Zen experience (Suzuki, 1961).

The principle underlying the various methods of instruction used by the Zen Masters is to awaken a certain sense in the pupil's own consciousness, by which the truth of Zen is intuitively grasped (Suzuki, 1973, 1978). Stirring the intuition is the foundation of teaching (Suzuki, 1976). The self-realization of truth does not come by listening and thinking alone (Suzuki, 1976). Ultimate truth grows directly out of one's living experiences (Suzuki, 1973, 1976). The main emphasis in Zen is that one has exerted one's self to the utmost to realize truth (Suzuki, 1976).

Though Zen masters are practical there are no prescribed plans; the method is no method in the usual

sense. It is unscientific and sometimes terribly brutal or inhuman (Suzuki, 1973, 1976). As satori cannot be turned into a concept, the master's method of instruction is to indicate, or show the way, so that the pupil's attention is directed towards the goal (Suzuki, 1974a). Taking hold of the goal itself must be done by the pupil's own hands (Suzuki, 1974a). If questions were not asked by pupils, the master would attempt to draw questions out of the pupil, not abstractly but out of life itself (Suzuki, 1976). The Buddhist aspect stresses that the question and questioner never be kept separate; in asking the question, the questioner is more than half way to the solution, (Suzuki, 1956, 1962). The question is the outcome of a most intense mental effort. Once the question is taken hold of it is realized that the answer is already in one's hands (Suzuki, 1956, 1969). An experienced master knows how to lead a pupil to a crisis and make him successfully pass it by prescribing truth according to the pupil's capacity to comprehend it (Suzuki, 1956, 1976). The solution of the question in the deepest sense is presented when the question is identified with the questioner (Suzuki, 1962). Should

the pupil not catch the point of the master's discourse the master waits until the pupil approaches again with another form of the question (Suzuki, 1972).

The distinction between learning and self-realization is viewed in the distinction between what is taught and teachable in words and what altogether transcends verbal expression as inner experience (Suzuki, 1976). The Zen method of teaching is described in two ways. One is verbal, the other is direct (Suzuki, 1956, 1973). The verbal method refers to the verbal expressions given by the Zen master to relate the Zen experience (Suzuki, 1956, 1973, 1974, 1978, 1978a). Included in this method are the mondo and koan (Suzuki, 1956, 1973, 1974, 1978, 1978a). The verbal method is characterized as being paradoxical and contradictory, spoken words or utterances are carefully chosen to insure concrete and vivid expression (Suzuki, 1956, 1969). In this manner truth is reached by going beyond opposites, by neither asserting or negating everything properly held as truth (Suzuki, 1956). These verbal expressions are repetitive and from this echoing the stage is set for self-awakening (Suzuki, 1956). Zen is guided by a thought-going principle of

topsy-turvy-ness, which in essence is plain truth (Suzuki, 1956).

The insight into reality that the master has gained is organized into a system of intuitions which grows richer in content as time passes (Suzuki, 1973, 1976). Drawing from this insight verbal statements are given, no two are ever alike in wording, yet all statements given characteristically reflect the fluidity of the masters mind (Suzuki, 1976). In this respect the language of the Zen master is an exclamation or ejaculation directly coming out of his own inner spiritual experience (Suzuki, 1973, 1976). Meaning is not to be sought in the expression itself, but within the pupils themselves, in their minds, which become awakened to the same experience (Suzuki, 1978). The Buddha's teachings or the master's contentions, however deep and true, do not belong to the pupil so long as they have not been assimilated into the pupil's own being. This means that ultimate truth grows directly out of one's living experiences (Suzuki, 1973, 1976).

Truth is found within words and action (Suzuki, 1976). The point, however, is to experience truth

directly from its origin. Thus, once in view, one knows how to travel out to another truth (Suzuki, 1976). In ignorance one stands at the periphery; the Zen master moves one to the center of eternal harmony (Suzuki, 1976). Arriving at the point where words cease to correspond with facts it is time to part with words and return to facts (Suzuki, 1974a). Language loses its usefulness and directness when it has been associated too long with ideas (Suzuki, 1956). Ultimate reality itself is not a symbol, it does not leave tracks, and it cannot be communicated. Reality is found by tracing the tracks and letters to their origin (Suzuki, 1973).

The direct method of teaching has its principle in life itself and life means to live, to move, to act, not merely to reflect (Suzuki, 1956). The direct method is getting hold of life as it is lived, not afterward (Suzuki, 1956). In the moment there is no time to recall memories or build ideas (Suzuki, 1956). The direct method in light of personal experience means not only the experience of the sense-world, but the events taking place in one's psychological realm (Suzuki, 1972).

Learning is a slow tedious journey toward a goal (Suzuki, 1976). Once the goal is reached it becomes a matter of experience rather than conceptualism (Suzuki, 1976). Learning is a struggle of the will itself (kufu) in the dispelling of ignorance and ego (Suzuki, 1976a, 1978, 1978). It is the uniting of questioner and question (Suzuki, 1969, 1973, 1977, 1978). It is to realize the mystery of being, and realizing that truth comes from within one's self, grows within one's self and becomes one with one's being (Suzuki, 1973, 1978).

Zen training embodies both the spiritual and practical aspects of Zen discipline (Takuan in Suzuki, 1973). The Zen master trains all pupils along the parallel lines of technical exercise and the understanding of principle, the latter of which may not come in one's life, because it cannot be passed from one person to another, or found in things external (Hori in Suzuki, 1973). The spiritual aspect of training refers to how one gives up one's own ignorance and affect, and attains to no-mind-ness (Takuan in Suzuki, 1973). Training in detailed technique is vital and not to be neglected. The understanding of principle alone cannot lead one to master the movements

of the body and its limbs (Suzuki, 1973). Technical exercise consists of knowing where to place the mind and making the nerves and muscles the ready and obedient servants of the mind (Suzuki, 1973, 1978). It is through practical drills that the principle of spirituality is to be grasped (Takuan in Suzuki, 1973).

Within the fifty two stages of Buddhist training is one stage where the mind attaches itself to any object it encounters, instead of following its own nature (Suzuki, 1973). This is referred to as stopping or abiding (Suzuki, 1973). In terms of swordsmanship Suzuki (1973) relates:

> ...the genuine beginner knows nothing about the way of holding and managing the sword, and much less of his concern for himself. When the opponent tries to strike him, he instinctively parries it. This is all he can do. But as soon as the training starts, he is taught how to handle the sword, where to keep the mind and many other technical tricks [all of] which makes his mind 'stop' at various junctures. ...But as days and years go by, as his training acquires fuller maturity, his bodily attitude and his way of managing the sword advance toward no-mind-ness, which resembles the state of mind he had at the very beginning of training when he knew nothing, when he was all together ignorant of the art. The beginning and the end thus turn into next door neighbors. First we start counting one, two, three, and

> finally ten is counted we return to one.
> (p. 100)

Ignorance and affect characteristics of the first stage are merged into prajna immovable (Suzuki, 1973). Later, in the last stages of the discipline, intellectual calculations diminish and a state of no-mind-ness (mushin), no-thought-ness (munen) prevails (Suzuki, 1973). The body and limbs perform free from the interference of externals. Technical skill is free from conscious effort (Suzuki, 1973). Unconsciousness occupies the entire field of mentation and action is instinctual, irresistibly making free use of the consciously accumulated knowledge (Suzuki, 1973). The performance itself is characterized by an artistic quality that is beyond mere technical accomplishment. It is the out growth of one's own unconscious (Suzuki, 1973).

In all aspects of Zen discipline the stockpiling of knowledge and time-worn concepts is considered suicidal as far as emancipation is concerned (Suzuki, 1978a). There is no better explanation than actual experience (Suzuki, 1978a). Logic does not influence life, because life is superior to logic (Suzuki, 1956).

There is something stronger than rationality in man (Suzuki, 1965). It is impulse, instinct, or more comprehensively the will (Suzuki, 1956). An assertion is Zen only when it is in itself an act and does not refer to anything that is asserted in it (Suzuki, 1956). The Zen master brings the pupil into direct contact with the fact itself, the pupils are then free to build up any system of thought on their experience (Suzuki, 1978a).

Conclusions

II. What Zen practices plan for and achieve mind and body unity?

Zen practitioners practice zenna (meditation) as the most efficient method of attaining satori. During meditation all mental powers are kept in equilibrium by the will. No single facility, especially the ego, is made predominate over the others. In this way the more central and inherent aspects of the deep unconscious are brought out and exercised as one's creative nature. The meditative quality of practice tempers the will to direct not only the consciousness mind but the body as well; both are united when continuously sitting as in

zazen (seated meditation) or moving as in the martial or aesthetic arts. Zen practice emphasizes that one establish the original flowing nature of the mind. To do this the mind is placed in the lower part of the abdomen just below the navel. Then, it is let to fill up the whole body, let it flow through the totality of one's being. Thus the hands are used when they are needed, the legs or the eyes when they are needed. In this way no time or extra energy will be used. Instead of localizing or freezing the mind, it flows freely, unhindered and uninhibited. It is only when this is done that the mind is ready to move as it is needed all over the body, with no 'stoppage' anywhere. When the mind fills up the body entirely, it is said to be right. The right mind is equally distributed over the body and not at all localized.

The spirit of Zen practice is grasped when the Mind (Kokoro) flows without stopping and it is in complete harmony with the will itself. Stated differently the unconsciousness occupies the entire field of mentation, leading one to act with intuition making free use of consciously accumulated knowledge.

This is an exceptional dimension of self consciousness, which is recognized as authentic self of true self.

IIa. What are the roles of teaching, learning, and training in the planning for and achievement of mind and body unity?

Teaching is the act of suggesting, indicating or showing the way for the pupil to direct his/her attention. Taking hold of the goal itself must be done by the pupils own hands. Zen teaching stresses that the question and questioner are never to be kept separate. In the asking of the question, the questioner is more than half way to the solution. In essence, teaching is leading a pupil to a crisis and making him/her successfully pass it by prescribing truth according to the pupil's capacity. The main principle underlying Zen teaching is to stir the intuition and awaken a certain sense in the pupil's own consciousness, by which truth can be intuitively grasped.

Learning is a struggle of the will itself in the dispelling of ignorance and moving beyond the influence of ego, to attain right minded-ness. It is the uniting

of the questioner with the question. It is realizing that truth comes from within one's self, grows within one's self and becomes one with one's own being. Learning includes not only the experience taking place in the sense-world, but the events taking place in the pupil's psychological realm as well. Zen emphasizes intuitive knowledge as its foundation. Intuitive knowledge is described as prajna. Prajna, in and of itself is not divided into subject or object; it is a unity of knower and known. It is the grasping of reality in its oneness or totality. In this respect prajna places greater emphasis on action and lesser on meditation.

Training embodies both spiritual and practical aspects of Zen discipline. In this manner all pupils are trained along parallel lines of technical exercise and the understanding of principle. Zen emphasizes that the understanding of principle alone cannot lead one to the mastery of movements of the body and its limbs. Zen also emphasizes that the understanding of principle alone may not come in one's life, because it cannot be passed from one person to another, or found in things external. The spiritual aspect of Zen

training refers to how one gives up one's own ignorance and affect to attain the right mind. It is through practical drills that the principle of spirituality is to be grasped.

In Buddhist training there are fifty-two stages of learning. The first describes how the mind attaches itself to any object it encounters (this is referred to as stopping or abiding), rather than following its own nature. Through continued training the ignorance and affect characteristics of the first stage merge, as the mind no longer stops but flows according to its original nature. Later in the last stages of the discipline, intellectual calculations diminish and a state of no-minded-ness (mushin), no-thought-ness (munen) prevails. The body and limbs perform free from the interference of externals, as the technical skill is free from conscious effort. Unconsciousness occupies the entire field of mentation and one's action is instinctual. One's creative nature is expressed by one's free use of consciously accumulated knowledge.

CHAPTER VI

PHYSICAL EDUCATION AS PERSONAL CULTIVATION: A CONCEPTUAL FRAMEWORK

Physical education as personal cultivation views personal development as the aim of education and of physical education. Simply stated, physical education as personal cultivation emphasizes skill acquisition, and participation in physical activity as practical training aimed at the development of the student's understanding of his/her original mind. The philosophy of this developmental process is to move the student beyond the dualistic conception of mind and body. Resolving the dualistic and ambiguous tension between the mind and the body develops the ability of each student to direct the activity of his/her own mind. In terms of consciousness it is a state in which the self, via the will, directs the activity of the conscious mind as well as the body. To resolve this dualistic and ambiguous tension is to attain the right mind. Action is described as a state of free expression in which there is a minimum distance between the will's demand and its fulfillment. The individual advances by

the force of the will, beyond the influence of the ego, to the realization of his/her authentic nature.

The sections that follow rely directly on an analysis of the writings of Ashida (1986), Horwitz et. al. (1976), Lo et. al. (1984), Musashi (1982), Olson (1986), Suzuki (1956, et. al. 1960, 1961, 1962, 1964, 1971, 1971a, 1972, 1973, 1974, 1976, 1976a, 1977, 1978, 1978a), Takuan (1986), Tohei (1985), Ueshiba (1988), and Yuasa (1986, 1987). The first section identifies the basic beliefs and assumptions concerning human nature, the role of the individual in society, the relationship of the school to society, and a view of future society. These beliefs and assumptions form the basis for developing a conceptual framework which guides the selection, sequence, and structure of the educational experience.

The second section describes the character of the right mind and Ki (Chi). Here, the principle of resolving the dualistic and ambiguous tension between the mind and the body is identified as the fundamental principle of this developmental process. The third section identifies the five concepts to be used in the conceptual framework, describes each of the five

concepts, and explains the relationship between these concepts. Here, the character of duality and the resolution of opposition is explained and illustrated in the context of personal development and skill acquisition. In the fourth section this conceptual framework becomes the basis for structuring, selecting, and sequencing activities in the local physical education program. Finally, the fifth section clarifies the relationship between teaching, learning, and training in the process of personal development.

Beliefs and Assumptions

The beliefs and assumptions identified here clarify the educational philosophy and establish the perspective of this particular curriculum theory. It is through the conceptual framework that these beliefs and assumptions become operational in the physical education program.

Physical education as personal cultivation views that all individuals possess from birth the necessary facilities needed to comprehend their own true nature. Individual differences may be attributed to physical development, previous experience, home environment,

parental attitude, or individual preference. All individuals regardless of sex, race, ethnicity or possible physical/mental capabilities are an integral unity of mind, body, and soul. This unity is expressed as the individual's personality or nature. This nature is essentially dualistic, and characterized as desire (real) and desireless (ideal)(Takuan, 1986). This duality is manifested in the relationship of the body and mind, and explained in terms of a layering of human consciousness. The body is associated with desire or reality, and considered a surface aspect of human consciousness. The soul is associated with desireless or ideal, and considered a core aspect of human consciousness. The mind is also associated with the desireless aspect of human consciousness yet it penetrates all layers of consciousness.

The desire or body aspect is characterized by five elements, these are: (a) form, the carnal body itself; (b) feeling, the carnal body's sensing; (c) conception, the carnal body's predilection according to feeling; (d) volition, the carnal body's action according to feeling and conception; and (e) consciousness, the body's comprehension of feeling, conception, and

volition (Takuan, 1986). From this perspective consciousness can be described by five layers.

Form is the outermost layer. Here duality is established through the sensations of the external world as perceived through the five senses (seeing, hearing, smelling, touching, and tasting) (Suzuki, 1973). Polarization is the fundamental principle of duality. Feeling corresponds to the second layer, the semi-conscious, which is the layer of memory. Here, only a portion of emotion in the context of feeling may be brought up to fill the outer layer of consciousness (Suzuki, 1973).

Conception corresponds to the third layer, the unconsciousness. Here, the larger portion of emotions and feelings appearing in the outer layer of consciousness is rooted in memory (Suzuki, 1973). The next layer, volition, corresponds to the collective unconsciousness and is the basis of mentality. In essence it is the realm of the unconscious function of the body and the unconscious function of the mind (Suzuki, 1973). The core element of consciousness itself is the cosmic unconsciousness, the

undifferential center of experience, the essence of creativity itself (Suzuki, 1973).

The mind is characterized as being formless and is described in a double sense. One is the mind of ordinary (relative) experience (mind, small m), and the other is a universal mind, or authentic nature (Mind, capital M) (Suzuki, 1972, 1973, 1976, 1978a). In terms of layered consciousness, the mind, when oriented in the outer layers of consciousness is dominated by the discrimination of the intellect and the divided-ness of ego (Suzuki, 1972, 1973). Here the mind is delusive and attaches itself to the accumulations of thinking (Suzuki, 1972, 1973). This is the desire, non-authentic, or real aspect of human nature (Suzuki, 1972, 1973).

The Mind is characterized as the authentic (absolute) or original Mind functioning on a level below the influence of the intellect and the ego (Suzuki, 1972, 1973, 1977, 1978a)(Takuan, 1986). It is oriented in the inner layers of consciousness, the unconscious (Suzuki, 1972, 1973). At this level the Mind extends to the bedrock of the personality itself. Here the Mind appeals to intuition. It is instinctual,

with a direct connection between itself and the body (Suzuki, 1972, 1973). It is the desireless, authentic, or ideal aspect of human nature (Suzuki, 1972, 1973, 1977, 1978a)(Takuan, 1986).

Realizing one's own mind from the perspective of Mind, original mind, or authentic nature, is to attain the right mind (Suzuki, 1972, 1973)(Takuan, 1986). Attaining the right mind and cultivating one's desireless or authentic nature reduces the dualistic and ambiguous tension in the relationship between the mind and the body. When the unconsciousness, or more specifically one's authentic or original nature, is brought out to fill the entire field of consciousness, the right mind has been attained. This is a developmental process by which the individual strives to move beyond a dichotomous understanding of self to a holistic or authentic understanding of self.

When regard to the individual in society, physical education as personal cultivation considers the individual to be intimately connected not only to other members of society, but to the environment as well. This connection places a responsibility on each individual to further develop all aspects (mental,

physical, and spiritual) of his/her personality in the realization of his/her authentic nature. As a fully developed human being the individual grasps the authentic meaning of human nature and contributes to society through his/her caring commitment to self and all of humankind.

In its holistic approach, physical education as personal cultivation recognizes that perfectibility is ultimately found within each individual. Each person's potential for development is a matter of his/her character or will. In this approach the will is identified as the fundamental aspect of human nature, the principal of vitality, and the dominating force of both physical and spiritual "being".

Though the role of the school varies in different curriculum models, physical education as personal cultivation establishes through the curriculum the sense that school life is real life. In this respect the school is a microcosm of real society and each student is expected to participate actively and meaningfully in its social order. Physical education establishes its relevance through its organized body of knowledge and its collection of physical activities

from which material is selected, sequenced, and structured as the personal cultivation experience. The physical education program as a microcosm of real society brings the student into direct contact with the reality of his/her own nature, thus providing the field of practicality in which the individual's understanding of his/her own authentic nature is tested through the student's participation in physical activity. The focus of the educational experience is on the here and now, where students are encouraged to act responsibility in all phases of the program.

Future society is viewed as being composed of people who realize their own potential as human beings, not only as individuals but as members of society. This understanding is vital to the formulation of ideas to be shared with all of humankind. Such ideas include placing a high priority on the value of human life and insuring its quality. The educational goal of physical education as personal cultivation is to lead each student to the realization of his/her own potential and to express this potential through sufficient and responsible action. Thus, the individual's personality is one of dedicated and persevering purpose.

The Right Mind and Ki (Chi)

Resolving the dualistic tension between the mind and the body develops the ability of each individual to direct the activity of his/her own mind. In terms of consciousness it is a state in which the self, via the will, directs the activity of the conscious mind as well as the body. To resolve this dualistic tension is to attain the right mind. This is a meditative process. During this process the student strives to attain and maintain his/her original mind. In essence, all mental powers are kept in equilibrium by the will. No single facility, especially the ego is made to predominate over the others. In this way the more central and inherent aspects at the core of the unconscious (cosmic unconscious) are brought out and exercised as the individual's creative nature. The self advances beyond the influence of the ego, experiencing an exceptional dimension of self-consciousness referred to as authentic self.

This practice, according to Takuan (1986) emphasizes placing the mind in the lower part of the abdomen (Tam Ka, Tanden, or Tan T'ien) just below the navel, and not allowing it to be localized in any

particular region. The original flowing nature of the mind is achieved as the mind fills up one's entire being and is equally distributed throughout the body. The right mind penetrates the entire body, flowing freely in action as well as thought. Stated differently, the right mind flows without stopping and it is in complete harmony with the will itself. Here the individual is committed to his/her aim and thought is action.

An important aspect of attaining the right mind and harmonizing mind and body is found in the practical application of kufu. As Suzuki (1973) states:

> It is not just thinking with the head, but a state when the whole body is involved in and applied to the solving of a problem. '... The Japanese often talk about 'asking the abdomen' or 'seeing or hearing with the abdomen.' This is Kufu. (p. 104-105).

It is through the experience of kufu that the student comes to realize Ki (Chi). Ki, as Yuasa (1986) states, "...may tentatively be defined as an unknown energy that is unique to the living body, and its operation can be observed equally in the martial arts, in Eastern medicine, and meditation methods" (p.46). From the

standpoint of contemporary medical science Ki functions to maintain the balance between the mind and the body (Yuasa, 1986). Contemporary researchers have tentatively concluded that Ki is related to the autonomic nervous system and the internal secretions of the body (Yuasa, 1986). Therefore, placing the mind in the lower abdomen (Tam Ka, Tanden, or Tan T'ien) is a mental effort or concentration for settling Ki.

The idea of Ki originally developed as a metaphysical principle in several Chinese schools of thought including Lao-tzu, Huainan-tzu, Mencius, and Kuan-tzu (Ueshiba, 1988). Ki (Chi) translates to "breath" and is defined as intrinsic energy or creative power (Horwitz, et. al., 1976) (Lo, et. al., 1985) (Olson, 1986) (Ueshiba, 1988). Suzuki (1973) relates that Ki (Chi) is a difficult term to translate. He states, "In one sense it corresponds to spirit (pneuma)" (Suzuki, 1973, p. 149).

Another important aspect of this philosophy is Ri (Li), meaning reason or sincerity. Suzuki (1973) relates:

> Li [RI] is the Reason running through all things, impartially possessed by everyone of them; with out Li [Ri] nothing is possible,

> existences lose their being and are reduced to non-entity. Chi [Ki] is a differentiating agency, where by reason multiplies itself and produces a world of pluralities. Li [Ri] and Chi [Ki] are inter-penetrating and complementary. (pp. 51-52)

It is because of Ki and Ri that the world is as it is. Here, Ki the male principle (Yang) and the female principle (Yin), interact and enable the orderly growth, Ri of all things (Suzuki, 1973).

Eastern meditation is concerned with the psychological aspect of Ki and Eastern medicine is concerned with the physiological aspect. In each case the primary focus is restricted to Ki within the body (Yuasa, 1986). In the context of martial arts the primary focus considers Ki and the relationship between the body and the external world (Yuasa, 1986). Yuasa (1986) relates that in meditation and Eastern medicine the individual trains the mind while the body is still; in the martial arts the individual trains the mind while engaging the body in continuous motion. In each case it is the goal of the individual to break through the dualistic state of the mind and the body to achieve a oneness of "body-mind" (Yuasa, 1986).

The Japanese art of Aikido and the Chinese art of T'ai Chi Ch'uan are two movement forms that focus on Ki in meditation and in movement. Though each art form considers Ki a primary aspect of practice each varies in the manner in which Ki is developed. Ki application is described in the four basic principles of Aikido, which are, "... (1) Keep one point, (2) Relax completely, (3) Keep weight underside, and (4) Extend Ki" (Tohei, 1978, p. 27).

Practicing the exercise of "unbendable arm" is one of many exercises used to recognize, develop and test an individual's awareness of Ki. The exercise that follows is described from this researcher's experience in Aikido training. First, person A should take a half step forward and extend his right arm straight out. Using both arms person B attempts to bend A's arm at the elbow. B must be careful not to attempt to force A's arm in the wrong direction causing dislocation or injury.

Second, A clenches his right fist and attempts to maintain an unbendable arm using only strength. If the strength of A and B are evenly matched, B will find it

difficult to bend A's arm. In this stage physical strength dominates in keeping A's arm unbendable.

Next, A applies the four Aikido principles. First, he/she places the mind in the lower regions of the abdomen by focusing his/her awareness on "one point" (a tiny point located three finger widths below the navel within the pelvic area described earlier as the Tam Ka, Tandén, or Tan T'ien). Second, he/she relaxes completely and opens his/her hand. Third, he/she lets the weight in his/her arm, and in the rest of his/her body settle in its underside areas (bottom side of arm, feet and legs). Fourth, he/she extends Ki. Extending Ki involves imagining that water bubbles up from the "one point" area within the abdomen and flows up through the thoracic cavity, through the extended arm, and out the finger tips. The individuals concentrated flow of Ki moves outward from the abdomen (Tam Ka, Tanden, or Tan T'ien) to the entire arm, through the finger tips to the endless reaches of the cosmos. The individual sends Ki with the intention of having an unbendable arm. Ki, not strength, dominates in keeping the arm unbendable. Through practice the individual becomes stronger and more aware of Ki

energy. In so doing, the individual becomes more proficient in applying Ki principles to the technical aspect of physical skill. The process of dissolving the dualistic tension between the mind and the body now begins. Eventually the application of Ki principles expands beyond skill acquisition and execution to the personal interactions of daily life.

As a martial art Aikido applies the four basic principles to a specific taxonomy of fighting skills. These skills are then developed in the context of self defense. Aikido practice involves individual, partner, and group activities. In the Chinese art of T'ai Chi Ch'uan, the application of Ki, or in this case Chi is consistent with the four principles of Aikido. T'ai Chi Ch'uan expands on these principles by incorporating Taoist points of Yin and Yang to consider the possibilities of change and opposition fundamental to human movement. These aspects of T'ai Chi Ch'uan practice are described as Yang Chen-fu's ten important points and discussed formally when learning from a teacher (Lo et. al. 1985)(Horwitz, et. al., 1976)(Olson, 1986). The practice of T'ai Chi Ch'uan applies these points to a selected sequence of moves

that may be utilized as a means of self defense. T'ai Chi Ch'uan is an individual meditative practice and is often practiced in a group.

It is recognized here from an analysis of Lo, et. al. (1985), Horwitz, et. al. (1976), Olson (1986), Tohei (1984), Ueshiba (1988), and Yuasa (1986), that Aikido and T'ai Chi Ch'uan are activities that originated historically and continue to be practiced as a means to resolve the dualistic tension between the mind and the body utilizing Ki (Chi). In each art form, training the mind and attaining the right mind is a developmental process that occurs while an individual is engaged in a physical activity. In practice Ki is realized in the relationship between the will and its expression. In this relationship the will leads and the mind follows, the mind leads and Ki follows, Ki leads and the body follows (Horwitz, et. al., 1976)(Lo, et. al., 1985)(Olson, 1986)(Ueshiba, 1988). When practicing Aikido, and T'ai Chi Ch'uan, learning to use Ki rather than physical strength is stressed (Lo, et. al., 1985)(Horwitz, et. al., 1976)(Olson,1986) (Ueshiba, 1988). Physical education as personal cultivation recognizes the utilization and application

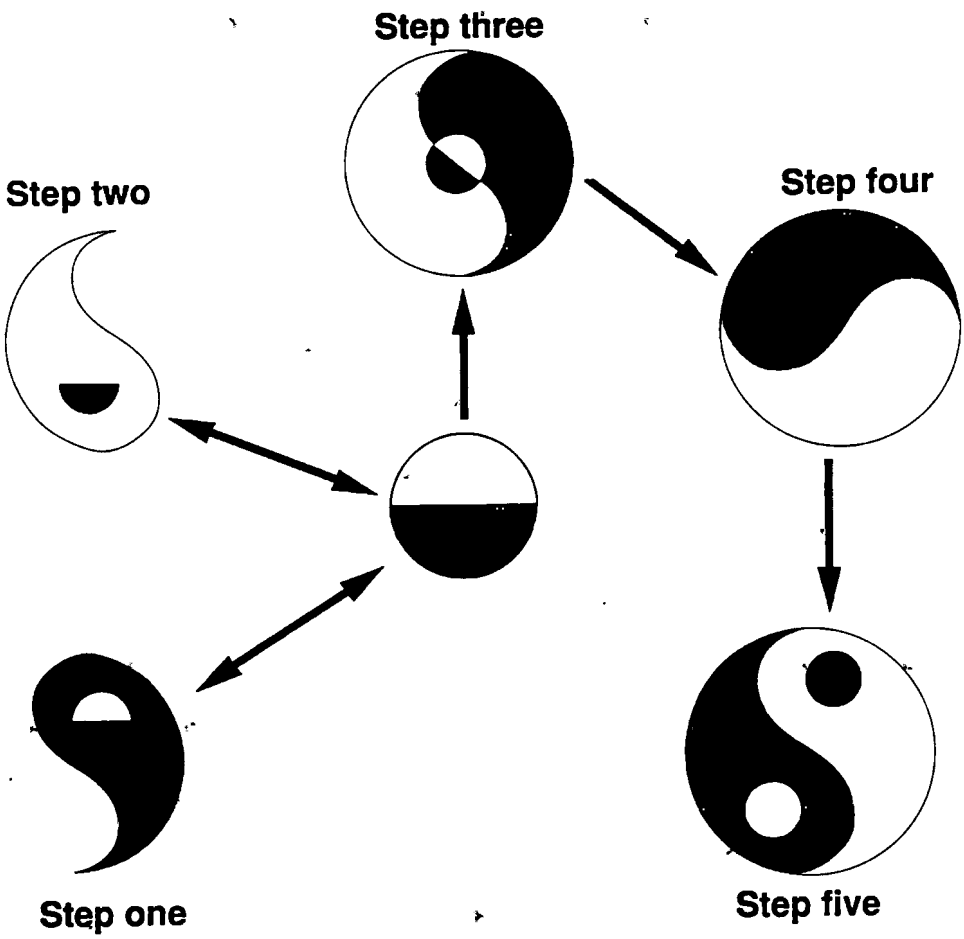
of Ki as the fundamental principle in unifying mind and body. This principle constitutes the foundation by which the technical aspects of movement and sport skills are taught and learned.

Identification and Relationships of the Concepts within the Conceptual Framework

This conceptual framework is derived from the "Go-i" (the five steps) of Zen training. These steps are a stage development process in which the resolution of duality is achieved. Moving through each of these five steps is a sequential task, as illustrated in figure 1. These five steps are: (1) the one in the many, (2) the many in the one, (3) the individual coming from where the one and the many merge into one, (4) the individual arriving in the midst of where the one and the many merge into one, and (5) the individual settling in the midst of where the one and the many merge into one.

Within these five steps opposition is identified as the fundamental, dynamic aspect of duality. Collectively these five steps represent a model that illustrates the reduction of the tension between polar

aspects within duality. These five steps also represent the sequential stages of personal development. The opposition and change depicted in each illustration is indicative of the resolution of tension occurring within the student's own psychological realm as he/she develops movement and sport skills associated with a selected activity.



The "Go-i" of Zen Training

Figure 1.

To use the "Go-i" as both a model of personal development and a conceptual framework three aspects must be identified (see figure 1.). First, the colors black and white are a generic representation of polarity within duality. Here the Chinese symbol  , T'ai Chi is borrowed to illustrate duality, or more specifically the nature of opposition. The characteristics of Yin (black) and Yang (white) are convenient labels used to describe how polar aspects relate to each other. These two characteristics contain within themselves the dynamic possibilities of opposition and change.

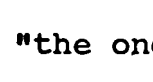
In figure 1,  represents the dualistic nature of a selected activity. Some examples of this dualistic nature include aspects of offensive and defensive play of the selected activity, game, or sport. Duality is also characterized by the means of distinguishing the relative ability of the participants to perform the specific skills within the activity (i.e. ranking or winning and losing). The student is represented as  , the color distinction depicts a dichotomous view of self in which a high degree of tension exists between each aspect of his/her dual

nature. In terms of consciousness the student consciously analyzes and calculates each aspect of his/her performance. This tension is most prevalent when the student enters a new experience, and/or attempts to acquire a new skill. The polar aspects which comprise the duality of human nature are identified by the color black which symbolizes the authentic, desireless, or ideal aspect of human nature. The color white which symbolizes the desire, non-authentic, or real aspect of human nature. In other words, black reflects the individual's thoughts or intentions while the white reflects the expression of that intention, the individual's action. Specifically this duality illustrates the high degree of tension between the will's demand and its fulfillment.

Second, a circle or curved line characterizes formless-ness, pliability, or a low degree of tension, which easily responds to change or movement. A straight line characterizes form, inflexibility, or a high degree of tension that resists change or movement. Third, the polar aspects identified below are those aspects that most readily apply to this conceptual framework. These are categorized according to the

characteristics associated with the concepts of "one" and "many" as used in the "Go-i".

ONE (BLACK)	**MANY** (WHITE)
Absolute	Relative
Ideal	Real
Thought (the will's demand originating at the the core of consciousness, the cosmic unconscious)	Action (the will's fulfillment, or expression appearing on the outer layer of consciousness)

In figure one, the first step  , "the one in the many," emphasizes duality as opposition. Here, absolute truth is found in the midst of relativeness. The polar aspects of duality are identified and defined from the perspective of one polar aspect. In the context of movement and sport skill, the student learns his/her own capabilities in relation to his/her teacher and fellow students. At this level the student comes to know himself/herself, who he/she is, and what he/she can or can not do. A high degree of tension exists between the student's dualistic nature as evidenced by the straight line.

In the curriculum the student is introduced to the activity. Fundamental principles and techniques of the

skills associated with the activity are taught by the teacher according to an instructional style emphasizing the developmental stage theme. In reference to Mosston (as reported in Jewett, & Bain, 1985) command and practice styles are the most appropriate instructional styles for this stage. The student develops an understanding of his/her own capabilities and characteristics. At this stage the student begins to exercise original or beginner's mind.

The second step  , "the many in the one," emphasizes duality as oneness of opposition. Here, relativeness is found to exist amidst absolute truth. The polar aspects of duality are examined and defined from the opposite perspective of step one. In the context of movement and sport skill, movement and sport skill is recognized to be an extension of the student's capabilities. The student learns the nature of relativeness, that is, the nature of a selected activity (environment). A high degree of tension still exists between the student's dualistic nature as evidenced by the straight line.

In the curriculum the student is involved with a partner, or opponent. Fundamental principles and

techniques of the skills associated with the activity are taught by the teacher and are applied to one-on-one and partner situations. The instructional style emphasizes the developmental stage theme. In reference to Mosston (as reported in Jewett, & Bain, 1985) reciprocal and self check styles are the most appropriate instructional styles for this stage. The student develops an understanding of his/her partner's capabilities and characteristics from his/her own direct experience with a partner. Exercising original or beginner's mind continues to be stressed.

Together steps one and two establish the logical doctrine underlying all five steps. Steps one (the "one") and two (the "many") describe the relative aspects of the same phenomena. The "one and the "many" are complementary opposites, each fully understood in the context of the other.

The third step  , "the individual coming from the midst of where the one and the many have merged into one," characterizes duality by the student's recognition of opposition. Here, absolute truth comes out. The student's understanding of duality from his/her experience in steps one and two is the basis by

which he/she now examines and distinguishes duality from its very midst. In the context of movement and sport skill the relationship between specific individual capabilities and specific movement and sport skill is recognized. The student, because of his/her experience in steps one and two, now examines and distinguishes duality from its very midst. At this step the student rediscovers his/her own nature through his/her experience in the activity. He/she knows his/her own nature and the nature of the activity. The student stands in the midst of opposition as if standing in the center of a hurricane. Tension still exists between the student's dualistic nature as evidenced by the straight line.

In the curriculum the student experiences . competitive drills as a test of individual skill application, reflecting his/her understanding of self and others. Here the student begins to establish a relationship with the activity by developing personal technique and strategy. The student fully enjoys participating in the activity. In reference to Mosston (as reported in Jewett, & Bain, 1985), inclusion style is the most appropriate instructional style for this

stage. The student tests his/her understanding of skill and technique in competitive drills with a partner. Now the student understands himself/herself and others. In other words, he/she understands human nature. Through continued training the individual's mind begins to fill the body, flowing freely in thought and action; he/she now becomes a champion.

The fourth step  , "the individual has arrived in the midst where the one and the many have merged into one," characterizes the student's acceptance of duality. Here the nature of relativeness (i.e. the activity or environment) is understood and accepted. Characteristics of polarity are now experienced and understood as complementing parts of a whole. At this step the student experiences fully the nature of relativeness from the perspective of self-awareness, or self-actualization. In the context of movement and sport skill, individual capability is developed through the acquisition of specific movement and sport skills. The physical skills, and rules associated with the activity are no longer expressed by the student to satisfy an external requirement. Here, the student's performance exhibits an excellent quality because it is

an expression of his/her own ideal or desire-less nature. Developmentally the student recognizes and accepts the duality of his/her dual nature. The student merges with the activity and is not easily distinguished from it. The student no longer stands in opposition to the activity (ideal/real), as if standing in the center of a hurricane. He/she is the hurricane itself. Here, as illustrated in figure 1., the student's performance blends with the flowing nature of the major line.

In the curriculum the individual experiences a comparison of individual skills with others in the form of a contest. The transition from step three to step four is more difficult than the previous transitions. Here, the individual establishes a deeper relationship with the activity by validating and refining his/her personal technique and strategy. In reference to Mosston (as reported in Jewett, & Bain, 1985), guided discovery and divergent styles are the most appropriate instructional styles for this stage. The activity becomes a part of the individual. In this stage of the discipline intellectual calculations diminish and the right mind prevails. The student performs free from

the interference of externals, as the technical skill becomes free from conscious effort.

The fifth step  , "the individual has reached and has settled down where the one and the many have merged into one," characterizes the student's resolution of duality. Student and skill merge and are one and the same. The tension of polarity is gone. The student is now an expert among experts. Individual capabilities are expressed as specific movement and sport skill. The opposition between the student's own authentic and non-authentic nature is in complete harmony with the rhythm of the activity itself. As the dust of the hurricane settles so does the student. The individual and the activity are one. Tension between the student's dualistic nature is gone as evidenced by the absence of straight lines. Duality remains, as it always will, yet the student's action (that free state between the will's demand and its fulfillment) flows with no resistance within the activity. Winning or losing is no longer an essential problem. Whatever the student does he/she succeeds in that endeavor. The student becomes a true creator.

In the curriculum the student reaches an understanding of authentic self within the activity. In reference to Mosston (as reported in Jewett, & Bain, 1985), going beyond is the most appropriate instructional style for this stage. Here, the student has established a valid technique and strategy. The student participates and expresses himself/herself freely through skill performance. The mind fills the entire body. The student's thoughts are actions.

Structuring, Selecting and Sequencing Activities in the Local Curriculum

The educational goal of physical education as personal cultivation is to lead each student to the realization of his/her original mind. Acquiring the movement and sport skill associated with a selected physical activity reflects the student's progress in understanding his/her dual nature. The selected movement and sport skill is the means by which the goal of personal development is achieved.

The program content is structured into developmental units relevant to student needs. These units are organized primarily according to the

student's need to experience a specific aspect of duality as highlighted at each developmental stage. Activities are selected that best provide these experiences and contribute to the total well-being of the student. It is necessary that each unit include only those activities that enhance a specific experience. These activities must also be instructionally organized to emphasize each developmental theme. Though program content reflects mastery of movement and sport skill these skills are primarily a means for the student to understand the nature of duality and the reduction of tension between the mind and the body.

Selecting activities focuses primarily on the activity and its relation to the developmental theme of each stage. In addition, activities are selected based on research in the field of physiology, growth and development, and biomechanics, in order to provide the students with current information to improve self-discipline, self-reliance, self-awareness, cardiovascular efficiency, strength, endurance, flexibility, and physical skill. This information will also assist the teacher in assessing student readiness

to participate, and student interest in the activity. The selection of activities must also consider resources relevant to the activity, such as facilities, equipment, and teacher expertise.

Second, the activities selected must provide a meaningful and satisfying experience for students. This implies that activities reflect basic values of justice, equality, and human dignity. Third, the program must be evaluated continuously, to ensure the predictability of its desired outcome.

Activities are sequenced according to a spiral progression. As students complete a unit of instruction in the first year another unit of the same activity is included in the second year. The second unit reviews the material of the first year, then introduces new material of a higher skill level.

In order to adopt this conceptual framework as part of the local curriculum, percentages are provided suggesting the amount of time to spend on different activities of a selected level during the academic year. It must be recognized, also, that some students may progress to the next level at any time during the academic year. Physical education as personal

cultivation recognizes that students learn skills at a variety of rates. The different learning rates of each student may be attributed to the student's physical development, previous experience, home environment, parental attitude, or individual preference. Because of different experiences, backgrounds, and learning rates, students may acquire skills at different times during their K-12 experience. On this point each student must progress through each of the five steps in succession. The physical education class would be composed of students of relative equal ability. Class is conducted in a relatively structured manner, where each student attempts to acquire skills associated with the developmental theme of a selected level. The teacher may need to adjust or adapt the level of difficulty of a skill, or modify the activity being taught in order to meet the individual student's level of development.

The unique approach of Zen, the five steps, is within the notion of the one in the many and the many in the one. The teacher must recognize the characteristics of each of the students (the one), from there discover the common and essential qualities of

all the students (the many), then establish the curriculum. The conceptual framework is outlined below and is to be used for the structuring, selecting and sequencing of instructional units.

THE ONE IN THE MANY
Fundamental Movement, Sport Skills and Concepts.

THEME: The development of individual capabilities.

PRINCIPLE OF SELECTION: **Activities in which the student performs as an individual.**

5% Self Defense Activities
10% Games
10% Gymnastics
10% Rhythmic Activities
10% Adventure Activities
10% Aquatics
25% Individual Activities
20% Large Group Activities (in which the student performs as an individual)

THE MANY IN THE ONE
Fundamental Movement, Sport Skills and Concepts.

THEME: The development of individual capabilities in relation to a partner, or opponent.

PRINCIPLE OF SELECTION: **Activities in which the student performs with a partner or associate.**

5% Self Defense Activities
10% Physical Fitness
10% Games
5% Gymnastics
5% Rhythmic & Dance Activities
5% Adventure Activities
5% Aquatics
15% Individual Activities
20% One-on-One Activities

(Offense and Defense)
10% Small Group Activities
(Offense only)
10% Large Group Activities
(Offense and Defense)

THE INDIVIDUAL COMING FROM WHERE THE ONE AND THE MANY MERGE INTO ONE

General Movement, Sport Skills and Concepts.

THEME: The development of individual's application of principle and technique in the context of personal strategy.

PRINCIPLE OF SELECTION: **Modified activities in which the student performs either solo, or with a partner or associate.**

5% Self Defense Activities
5% Physical Fitness
5% Games
5% Gymnastics
5% Rhythmic Activities
5% Adventure Activities
5% Aquatics
15% Individual Activities
15% One-on-One Activities
(Offense and Defense)
25% Small Group Activities
(Offense and Defense)
10% Large Group Activities
(Offense and Defense)

THE INDIVIDUAL ARRIVING IN THE MIDST OF WHERE THE ONE AND THE MANY MERGE INTO ONE

Specific Movement, Sport Skills and Concepts.

THEME: The validation and refinement of the individual's application of principle and technique in the context of personal strategy.

PRINCIPLE OF SELECTION: **Authentic activities in which the student performs either solo, or with a partner or associate.**

5% Physical Fitness
5% Games
5% Gymnastics
5% Rhythmic Activities
5% Aquatics
15% Adventure Activities
(Small group co-operative)
15% Individual Activities
15% One-on-One Activities (Contests)
15% Small Group Activities (Contests)
15% Large Group Activities (Contests)

THE INDIVIDUAL SETTLING IN THE MIDST OF WHERE THE ONE AND THE MANY MERGE INTO ONE

Specialized Movement, Sport Skills and Concepts.

THEME: The expression of the individual's acquired movement and sport skill as human performance.

PRINCIPLE OF SELECTION: **Authentic activities in which the student is free to perform with complete individual expression either solo or with a partner or associate.**

20% Aikido & T'ai Chi Ch'uan[1]
10% Physical Fitness
10% Adventure Activities
(Small group co-operative)
Specialized Electives
20% Individual Activities (Contest)
20% Small Group Activities (Contest)

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[1]To include such activities as Aikido or T'ai Chi Ch'uan as part of the curriculum, it will be necessary to provide competent instruction. There are very few experts in this country. Many of these experts are self-proclaimed. Only those instructors who have had formal training and are connected to the specific styles of the selected art forms by their own teacher's lineage should be considered to provide this instruction. For further information consult the references of this document that are related to Aikido and T'ai Chi Ch'uan.

20% Large Group Activities (Contest)

The Relationship of Teaching, Learning, and Teaching in the Curriculum

To achieve the educational goal of this curriculum the relationship of teaching, learning, and training clarifies the role of physical activity in the process of personal development.

Teaching is the act of directing the student's attention by means of physical skill acquisition to the specific goal of realizing his/her authentic nature. Achieving and taking hold of this goal is done by the student himself/herself. The teacher leads the student to confront his/her dual nature, first by proceeding according to the students capacity to comprehend his/her own nature, then by making him/her successfully resolve it. The main principle underlying teaching is to stir the intuition and awaken an inner sense in the student's own consciousness, by which his/her own nature can be intuitively grasped. Physical education as personal cultivation emphasizes that both teacher and student extend mutual respect and concern for each other's well being beyond the learning environment

Learning is the process of reaching the goal. It includes not only the experience viewed on the surface of the personality but the events taking place at the core of his/her personality. Learning is essentially a struggle of the will itself by which the individual advances beyond the dualistic influence of his/her ego. Here, the ego is identified as the "opponent within". Moving beyond the dualistic conceptions generated by the ego, the student gains momentum. This demonstrated by his/her ability to express, via the body, the intentions that originate from the core of the personality. Both winning and losing are viewed as positive experiences, leaving human performance as the means of evaluating the student's expression of authentic nature. In this process the student realizes that the ultimate understanding of a skill and his/her authentic nature, comes from within, grows within, and extends throughout the entire being. Physical education as personal cultivation emphasizes direct experience as the foundation of learning. It is through direct experience that the student grasps his/her own nature in its totality.

Training incorporates both the spiritual and the practical aspect of skill performance. In this manner all students are trained along parallel lines of technical skill and the understanding of principle. Training is the discipline by which the body/mind is made to perform the specific intentions originating at the base of the personality. It is emphasized that an understanding of principle alone cannot lead a student to master the movements of his/her body. The spiritual aspect of training refers to how the student gives up his/her own dualistic conceptions of self and the effect of this on the process of attaining the right mind. By participating in training drills, practical skill and spirituality become united.

The understanding of principle is something that cannot be passed from a teacher to a student, nor can it be found in things external to the student's direct experience. It is through continued training that principle and technique merge as the execution of technical skill becomes free of conscious effort.

Physical education as personal cultivation is practical training aimed at developing and enhancing the student's spirit or personality. By participating

in physical activity and acquiring the related physical skills, the student imposes upon himself/herself stricter constraints than are normally experienced in ordinary everyday life. The enhancement of the spirit or personality in essence is "character" building. The ultimate goal of this is the recognition of the student's own authentic nature with the dualistic tension between the mind and the body resolved.

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Appendix

Basho - In the philosophy Nishida, Basho refers to the conceptual field of experience, a sort of life space. In essence Basho means to exist as a human being by the virtue of one's body. To exist in the here and now (Yuasa, 1987)

Beginner's Mind - See "original mind".

Buddhism - is the philosophic, religious, ethical and sociological teachings of Guatama Buddha. These teachings center around the main doctrine of the Four Nobel Truths. These are: life is dukkha (frustration); the cause of frustration is tanha (craving); ending of frustration is possible; the way leading to end dukkha is the Noble Eight Fold Path (Kim, 1979). The Noble Eight Fold Path advocates: right views, right resolve, right speech, right conduct, right livelihood, right effort, right mindfulness, right concentration (Runes, 1984).

Bushi - a Japanese term referring to a warrior (Musashi, 1982).

Bushido - a moral code practiced by the samurai warriors (Suzuki, 1973).

Conceptual framework - defined in this study as, "...The structure that systematically describes a curriculum by identifying and operationally defining its elements and the ways in which they are or may be related to each other" (Jewett & Mullen as reported in Jewett & Bain, 1985, p. 15).

Curriculum - defined in this study as, "The planned sequence of formal instructional experiences presented by teachers to whom the responsibility is assigned" (Jewett & Bain, 1985, p. 13).

Immoveable - is used to describe the quality of "not stopping" (Takuan, 1986). Prajna immoveable describes the flowing nature of the mind, whether the body is still as in meditation, or moving as in physical activity.

Karuna - a Japanese term meaning "is-ness" or "such-ness" (Suzuki, 1969, 1976a, 1977). The karuna element is a quality that is best described as untainted purity.

Kufu - a Japanese term describing the nature in which a person strives or wrestles, and develops out of one's own inner life, it's practical application is described as thinking, hearing or seeing with the abdomen (Suzuki, 1973).

Mind and body unity - a state in which the dualistic and ambiguous tension in the relationship between the mind and body has been dissolved (Yuasa, 1987). Unity of mind and body is a coordination of the respective functions of mind and body.

Nirvana - defined in this study as, "...a condition in which all pain, suffering, mental anguish and above all, samsara [the passage of the soul in the cycle of birth and death] have ceased" (Runes, 1984, pp. 226-227).

No-abode - meaning the mind is not localized in any specific location within the body. The mind flows freely throughout the body. It fills the body up entirely.

Original Mind - Defined in this study as, "... preserving the absolute fluidity of the mind (kokoro) by keeping it free from intellectual deliberation and affective disturbances..." (Suzuki, 1973). In the context of "Beginners Mind" it refers to the innocence of a child's mind aware only of the here and now (Suzuki, 1973). In the context of "Original Face" it refers to, "...the pristine nature of the Mind, as yet unstained by human affairs or intentions" (Takuan, 1986, p. 101).

Prajna - a term in sanskrit meaning transcendental wisdom (Suzuki, 1977, 1978a)(Yuasa, 1987). Prajna translated in Japanese is satori. In the context of the literature of D.T. Suzuki prajna is used to characterize objectively the satori aspect of Zen experience.

Satori - a Japanese term defined as enlightenment or emancipation (Suzuki, 1973, 1978). In the context of the literature of D.T. Suzuki satori is used to characterize subjectively/objectively the achieved oneness of enlightenment.

Skandha - the aggregates or elements of the body (Takuan, 1986).

Tanden (Tam Ka, Tan T'ien) - A point three finger widths below the navel, near the body's center of gravity, considered to be the center of movement and meditation (Takuan, 1986)(Lo, et. al., 1985).

Right minded-ness - describes a state in which one has recovered the original nature of one's own mind. The mind in this state flows, not stopping to deliberate or localize in any specific area of the body. Right minded-ness is the mind of no-mind. "Probity (unimpeachable integrity) is closer and should be kept in mind. The emphasis lies in the individual's first setting himself right, through

self-reflection, training and discipline" (Takuan, 1986, p. 96).

Value Orientation - defined in this study as the philosophical foundation reflecting the major emphasis and focus for the development of a curriculum (Jewett & Bain, 1985).

Vijnana - a Japanese term used to describe relative knowledge (Suzuki, 1973). Vijnana is discursive in nature.

Zen - has its origin in the early Ch'uan schools of Chinese Buddhism. The Japanese Zen sets up its base of teachings in the philosophical introspection by which the mind, in a Taoistic manner, can see the eternal law and become one with the eternal law. When the Buddha mind has been touched, enlightenment is attained (Runes, 1984). The term zazen of which Zen is an abbreviation characterizes the sitting posture of meditation in which the buddha himself became enlightened (Suzuki, 1976, 1978).