

prajna



TEMPLE UPDATE AUGUST

RELIGIOUS ACTIVITIES

Howakai – Contact JoAnn Komai or Ted Akahori for details on this study group.

Religious Committee – Contact Eugene Murakami or Rev. Mas if you are interested.

ORGANIZATIONS

BWA/Fujinkai – Thank you everyone for supporting and working the BWA White Elephant Sale, Silent Auction, and Dessert Sale. It was a huge success! No BWA meeting in August. Next meeting September 9, 2011. Happy Summer Vacation

Dharma School Schedule

– (August rest) September 9th & 23rd, October 7th & 21st, November 4th & 25th, December 2nd & 16th. **Sangha Teen News:** For August no activities planned; we will take a break. Saturday, September 8th, 12:00pm, Koichi & Linda Uyemura will host a pool party for Sangha Teens. Saturday, September 15th, 7:30pm, Sangha Teens will attend a performance

by Cold Tofu improv comedy troupe in Little Tokyo. For more information, please contact Sangha Teen Advisor Miki Fujimoto at nfujimoto@yahoo.com.

Book Club – New members and suggested readings are welcomed anytime. For more info, contact Lilly & Mike Yanagita at (818) 956-1070 or email n7willow@gmail.com.

Hongwanji Place Bookstore – Now housed at Senshin! Hours: Wednesday thru Saturday, 10am to 3pm; Sunday, 11:30am to 2pm. www.hongwanjiplace@yahoo.com. Sponsored by BCA Southern District Dharma School Teachers' League.

FUNDRAISING

Rummage Sale August 4th – The community will be invited to take a tour of Senshin. See ABA for details.

Fundraising Committee – If you have ideas, please contact Chris Aihara or James Okazaki.

ANNOUNCEMENTS

Facilities/Maintenance – Sprinklers on south side of Hondo have been repaired; thank you to Doug Matsuda and Harry Sawada. And a thank you to Dennis Yamashiro for a trim of the garden next to the Hondo. Trimming of the big fir tree near the Hondo and removal of the palm trees near the parking lot entrance finally will be done soon.

Movie Nite & Potluck – Call the Office for details.

Otoki Cookbook – Only a few remain! Proceeds go to the Senshinji Building Fund. Come to the office or see Wendy to get the cookbook or contact Hongwanji Place Bookstore c/o Wilbur (310) 398-9558 for orders to be mailed.

CLASSES

GAGAKU

1st & 3rd WEDNESDAY OF THE MONTH – 7:30PM

BUGAKU

2nd & 3rd WEDNESDAY OF THE MONTH – 7:30PM

KINNARA TAIKO

THURSDAYS - 8:00PM

MORNING EXERCISE CLASS

TUESDAY & THURSDAY – 9:30AM

TOBAN LISTS JULY

Onaijin Flower Arrangement

Toban:

4th - Betty Yamashita/Cathy Iyemura

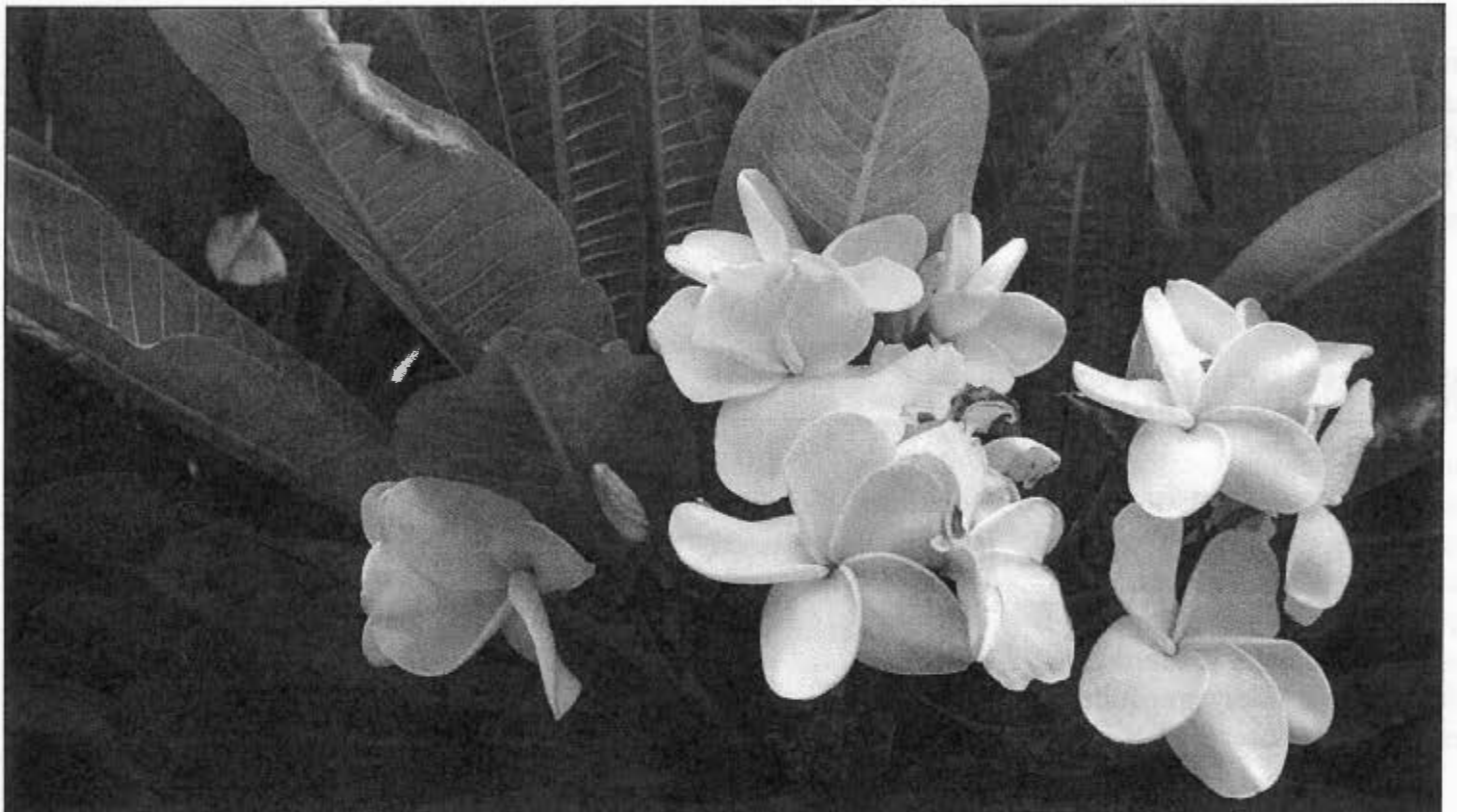
11th - Paige Morikawa/Denise Takehara

18th - Marilyn Miyamoto/Chikako Kojima

25th - Lily Miyagishima/Terry Nakawatase

HATSUBON HOYO DANA July 6, 2012

1. Robert & Suzanne Toji for mother Evelyn Toji
2. Dean & Gisele Toji for mother Evelyn Toji
3. Randy Onishi for father Masato Onishi
4. Alan Terakawa for Hisaye Matsumune
5. Daniel K. Ichinose
6. Kathy A. Yamamoto-Hirose for Jeffrey Hirose
7. Susan Asamura for Jeffrey Hirose
8. Susan Asamura for Edward Tsuda
9. Tsuyako Hirose for son Jeffrey Hirose and for husband Sunao Hirose
10. Walter & Carrie Morita for Deklan Yoshimura
11. Evelyn Yoshimura for grand-niece Deklan Yoshimura
12. Nobuko Tanaka for husband Masuo Tanaka
13. Marie Sugita for husband Yoshifumi Sugita
14. Asa & Bernice Wakinaka for son Lester Wakinaka
15. John & Misao Tomita for Masato Uyeno
16. Kiyoko Yoneda for Masato Uyeno
17. Agnes Nakamura for Masato Uyeno
18. Karen Ishizuka & Robert Nakamura for mother Kimiko Nakamura
19. Qris Yamashita
20. Matsuko Uyeno for husband Masato Uyeno
21. Donna Hokoda-Ebata for father Masato Hokoda
22. Martin & Kathie Umemoto for Mickey Matsuda
23. David Fujikawa for sister Mickey Matsuda
24. Sachi Fujikawa for sister Mickey Matsuda
25. Judy Matsuda-Lew for mother Mickey Matsuda
26. Michael Matsuda for mother Mickey Matsuda
27. Misao Matsuda for Mickey Matsuda
28. Johnny & Wendy Mori for Marian Malmin
29. Lori Miyakawa for Misuko Tashiro & Jeff Hirose
30. Ira & Patricia Murobayashi for Marian Malmin
31. Eileen, Michael, Daniel Mayeda and Karen, Jeff, Darby, Jason Vranek for Roy Yoshio Mayeda
32. Ben & Naomi Nagano for Jean Shimazaki
33. Lou R. Nagano for Jean Shimazaki
34. Joanne Nakawatase for Jean Shimazaki



SENSHIN-JI BUILDING FUND - OGAWA TRUST FUND

As mentioned in the April issue of the Prajna, an inspection of the existing windows and a discussion with the Satoh Brothers architect and construction manager took place in early March, and after additional inspections, we now have a proposed (new) window layout plan and an estimate of costs that the Board of Directors has approved. We expect to begin the work in early August.

In addition to the window work, we have received from the Satoh Brothers staff, a proposal and estimate of costs to replace the double doors at the entry to the *Hondo*, as well as a proposal and estimate for the replacement of the two doors for the south side entries to the *Hondo*. All three doors have been heavily used and are significantly deteriorated. The proposal and estimates also include restoration and painting of the fascia boards and other wood trimming at the front of the *Hondo* and refurbishment of wood trimming on the south side of the building. This work has also been approved by the Board.

With regard to the Social Hall, input was received from the representatives of the BWA (*Fujinkai*), the ABA, and the Jr. YBA advisors, and the temple's maintenance committee will be consulted shortly. We will take their comments into consideration as we plan the refurbishing of the Social Hall's kitchen, restrooms, plumbing and electrical system. Refinishing of the hardwood floor and possible rearrangement of the PA system will also be on the long-term agenda. Depending upon the costs involved, we may also have to set up a priority list which will place the most urgent work at the head of the list.

As indicated previously, this planning process will take some time since we will have to sort through the needs and desires of the various organizations. We hope to get a plan together and obtain appropriate estimates during the coming year, so that we can begin work on the Social Hall by the end of 2012.

All contributions to the Building Fund will be earmarked towards these future improvements.

In Gassho,

Wilbur Takashima

DONATIONS RECEIVED BY SENSHIN-JI BUILDING FUND

MARCH 2012:
OTOKI Cookbook Sales

APRIL 2012:
OTOKI Cookbook Sales

MAY 2012:
Cash & Coin Jar

JUNE 2012:
Kodani, Rev. Mas
Mori, Donna
Takemoto, Jon & Lynette

WELCOME NEW MEMBERS!

Some new faces at Senshin since the beginning of 2012: Eric & Cindy Tanezaki, Anne Yamanaka, Stacey & Geremie Camara, Sandra Joy Aguilar, Derek Oye, Andrea Cockrum, Chieko & Richard Takeda, Diane Yokoyama, Julie & Kenneth Ichiroku.

Welcome "Friends of Senshin"

More new and familiar faces:
Jacob Espinoza & Catherine Ticong, Bessie Tanaka, Irene Takemori.

DANA JUNE

Listed below are donations handled by the Regular Treasurer:

special = donation received with no specific reason given.

orei = donation for use of temple facilities, equipment, etc.

Nokotsudo = donation by families who have family cremains in the Nokotsudo (columbarium)

The Regular Treasurer is required to send receipts for donations \$250.00 and over. Receipts for all other donations will not be sent unless requested by the donor. Membership dues are \$184.00 per individual (\$354.00 per couple). The dues include BCA membership fees. Members 80 years of age and over need not pay temple dues but may pay \$94.00 for BCA dues which includes the Wheel of Dharma newsletter.

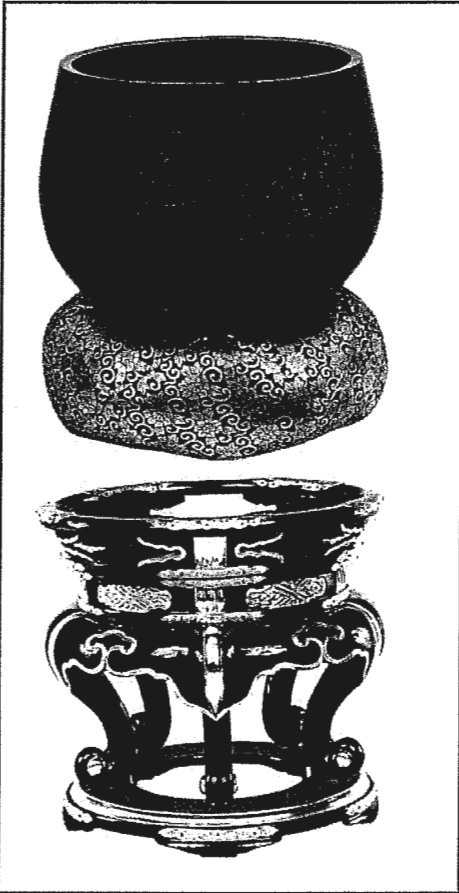
Date	Donor	Occasion for Donation
6/1/12	Lillian Kuwata Nobuko Tanaka Kristie & Jimmy Ito Chikako Kojima Dennis & Marilyn Miyamoto Celia Huey	In memory of sister Rinko Matsumoto Uchiumi 1st cycle memorial for Masuo Tanaka Special Donation Nokotsudo Nokotsudo Special Donation
6/4/12	Richard & Yoko Miyagawa Johnny & Wendy Mori Luanne & Robert Niimi Jean Minami Hongwanji Place Bookstore	In honor of daughter's marriage 1st cycle memorial for Mike Malmin Funeral service for Yoshi Arita In honor of mother's 100th birthday Orei (July)
6/11/12	Sumiko Hiramoto	Nokotsudo
6/21/12	Amy & David Muramatsu Nancy Tamehiro June Kondo	Friends of Senshin Friends of Senshin Friends of Senshin
6/25/12	Alan Terakawa Kazuko Nakawatase Betty Nakawatase Anonymous	1st cycle memorial for Hisaye Matsumune 3rd cycle memorial for Joe Nakawatase 3rd cycle memorial for Joe Nakawatase In appreciation for the caring of Hisaye Matsumune

FLOWER DONATIONS JULY/AUGUST

Nell Sawada	Arlene Yokoyama	Barbara Tanezaki	Yo Takeuchi
Jean Minami	Al/Doris Shigaki	John Tomita	Chikako/Noreen Kojima
Kim Kunitake	Yoneko Okayama	Kazue Maesaki	Glen/Joyce Isomoto
Motoko Saneto	Kiyoko Isomoto	Roy Otamura	Tak/Betty Yamashita
Michiko Sugano	Hidehiro Matsukawa	Isamu Matsumura	Roy/Terry Nakawatase
Nobuko Tanaka	Yo Takeuchi	Anonymous	Tomi/Ted Akahori

Musical Instruments:

Several musical instruments are used in the Naijin. All of them are percussion instruments, which are used to mark the beginning and end of the chanting and to emphasize certain portions of the text being chanted.



Daikin - 大鑿 - *large-bell*: The *Daikin* is a large inverted bell, which is struck on the outside lip with a leather covered clapper made of lacquered wood. It is placed on a cushion atop a circular stand of lacquered wood. It is placed between the first and second tables of the *Mawarijoku* on the right or left side of the central altar. Of Chinese origin, the *Daikin* is said to be in the shape of the Buddha Shakyamuni's begging bowl. The deep, resonant tone of the *Daikin* symbolizes the impermanence of all things.

In Jōdoshinshū the *Daikin* is used principally to make the beginning and the end of various sections

of the chanting. It is not used to accent certain portions of the text as is done in other traditions and is primarily a signaling instrument.

The beginning of the main body of the chanting is marked by one of two patterns:

Kankyū - 緩急 - *slow-fast*: The *Daikin* is struck once, followed by a series of slow, loud beats which de-crescendo to fast, soft beats and ending the striking of the *Daikin* twice.

Sasō - 作相 - *creating-form*: The *Daikin* is struck once, followed by fast, soft beats rising to a crescendo of slow, loud beats. The slow, loud beats then de-crescendo to fast, soft beats, followed by the striking of the *Daikin* twice.

In less formal services, the *Daikin* is simply struck twice at the beginning of the chanting.

The sound of the *Daikin* is the basic sound of all Buddhist music. Like the total sound of chanting voices, the sound of the *Daikin* contains many layers of overtones, giving it a rich, full sound rather than a single, pure note. This layering effect of Buddhist liturgical music, in both the chanting voice and in musical instruments, is its unique feature and is the musical equivalent of the Buddhist idea of the many being at the same time One.

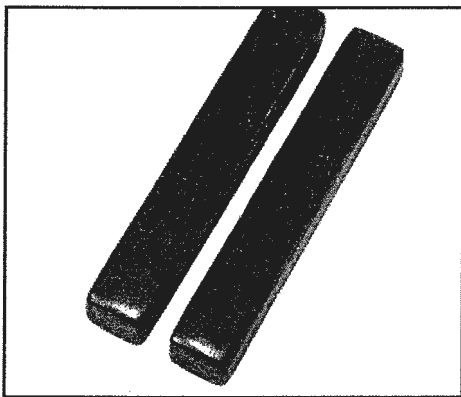


Sahari - 沙張 - The *Sahari* is a medium sized inverted bell. Made of thinly hammered metal, it is in the shape of a shallow, wide-mouthed bowl. Also thought to be of Chinese origin, it is struck on the inside lip with a thin wooden clapper covered in brocade. It has a thin, raspy sound compared to the *Daikin*. It is an instrument peculiar to Jōdoshinshū temples, although it is rarely heard by laymen as it is used primarily by the priest in his own personal chanting.

The *Sahari* is placed near the front of the row of tables opposite the *Daikin*. In larger temples with several ministers, the *Daikin* will be near the front of the row of tables on the left as you face the altar. The seat of the officiant or *Dōshi* is the first seat in the row of tables on the right. The *Daikin* is struck by the next ranking priest who sits opposite him in the first seat of the row on the left. In smaller temples, the *Daikin* is struck by the *Dōshi* and is placed in the right row of tables with the *Sahari* in the left row of tables.

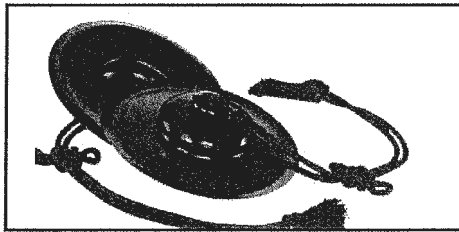


Inkin - 引鑿 - *drawing-bell*: The *Inkin* is a miniature of the *Daikin*, being a bell only a few inches in diameter and mounted on a wooden or metal handle held in the hand. It is struck with a metal rod and is used by the priest in outdoor ceremonies, when standing in the *Gejin*, or when in parts of the *Naijin* away from the *Daikin*. It is used much in the same way as the *Daikin*. It derives its name from its function of drawing the priests' attention to changes in the chanting.

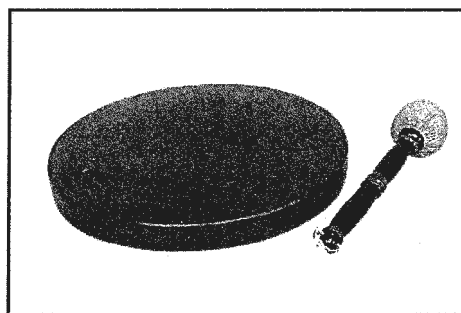


Settaku - 節柝 - *time-clapper*: The *Settaku* is a pair of hard wood clappers, much like the Latin American "*claves*" except that it is square instead of round. It is used to set the pace of the chanting.

Kyōtaiko - 經太鼓 - *sūtra-drum*: The *Kyōtaiko* is a large drum with tacked drumheads. It is usually brightly painted, including the drumheads. It is struck with a padded drumstick. The *Kyōtaiko* is used in emphasizing certain parts of a sutra during the chanting, most often in a pattern of de-crescendo beats. In Mahāyana Buddhism, the taiko or drum is symbolic of the voice of the Buddha or the Dharma. It is the majestic sound that calls all sentient beings to the truth of the Dharma.



Nyōhachi - 饒鉦 - *cymbals*: Originally signaling instruments of war, the cymbals came to represent thunder, lightning, and the power of the Buddha's teachings. The *Nyōhachi* are used to emphasize portions of the chanted sutras and in processions. The use of *Kyōtaiko* and *Nyōhachi* is only found in the most formal of rituals requiring many priests and is thus rarely seen in BCA temples.



Dora - 銅鑼 - *gong*: The *Dora* is

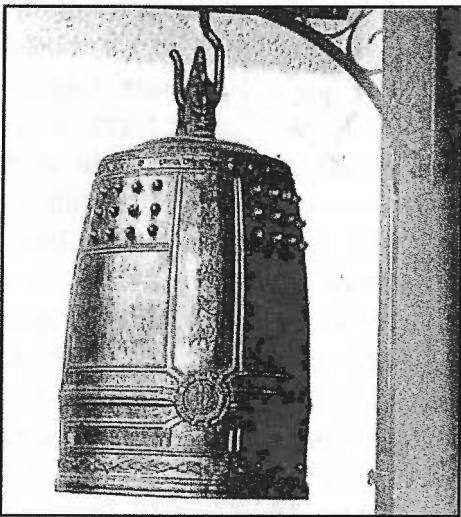
said to be of Southeast Asian origin but was widely used in China from Sung Dynasty times. Like the *Kyōtaiko* and *Nyōhachi*, it is used in Jōdoshinshū as an accent instrument, emphasizing certain passages or certain sections of the sutra chanting.

In addition to the instruments listed above, an orchestral form of music known as Gagaku Kangen 雅樂管絃 - elegant-music-wind-strings) is performed in special services and processions. Gagaku is the oldest existing form of orchestral music in the world with a continuously performed history of some 1200 years. It has been preserved and transmitted in a number of Buddhist temples and by the Japanese Imperial Court. Next to chanting, it is perhaps the form of music most expressive of Mahāyana ideas and feelings. The dance portion of Gagaku is called Bugaku (舞樂 - dance-music). These are elaborately costumed dances of great antiquity. Bugaku is performed at the mother temple in Kyoto on Gōtanyē, the birthday celebration of Shinran Shōnin. It is performed in the Shinran Hall as a dance offering, or outdoors as Hōraku (法樂 - Dharma Entertainment).

Prior to World War II, there were several Gagaku groups in west coast temples such as the Los Angeles Betsuin, the Seattle Betsuin, and the Yakima Buddhist Temple. Such groups became suspect by the FBI after Pearl Harbor and the precious instruments and costumes were scattered and lost.

The formation of the Kinnara Gaku Group at the Senshin Buddhist Temple in 1969 is a revival of this tradition. With the exception of the Kinnara Group, western organ or piano music replaced traditional music in BCA temples.

There remain additional instruments that are not found in the Naijin proper.



Kanshō - 喚鐘 - calling-bell: The Kanshō is a medium sized bell 2 to 3 feet in length that is hung near the Naijin area of the Hondō. It is rung immediately before the start of a ritual or service to call the members of the Sangha. For regular services, the Kanshō is struck with a wooden mallet in a pattern of 7-5-3. The Kanshō is struck 7 times, then followed by a series of fast, soft beats which crescendo to slow, loud beats. The pattern then de-crescendos from slow, loud beats to fast, soft beats. The Kanshō is then struck 5 times followed by another crescendo/de-crescendo pattern and finally struck 3 times. For funeral services, the pattern is 2-5-3. The numbers 7, 5, and 3 are pivot-

al numbers in Japanese Buddhist culture. They are of such ancient origin that their exact meaning has been lost. The Kanshō was not used in Jōdoshinshū temples until the 17th century, the first use of it being recorded as the year 1688.

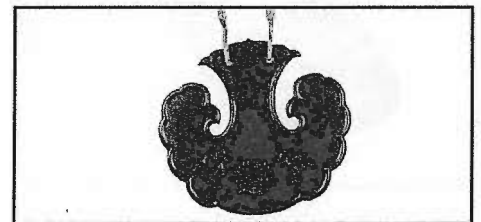
In Japanese culture, the numbers 3,5,7, and 9 are preferred over even numbers. Aesthetically, the Japanese are partial to asymmetry while the Chinese are partial to symmetry. In Buddhist temples, both systems are preserved. In altar objects, flower arrangements, offerings, etc., the odd numbers show a Japanese preference while the even numbers show a Chinese preference. The even or symmetrical arrangements are considered the more formal by the Japanese.

Bonshō - 梵鐘 - Indian-bell : This is a very large bell ranging from 4 to 10 or more feet tall and weighing as much as 29 tons. It is suspended in a separate bell tower called a Shōrō (鐘樓 - bell-tower). These bells originated in India. The most famous bell was one that was located in the Jetavana Garden of Shakyamuni Buddha which was said to have weighed 50 tons and whose sound reminded all who heard it of the impermanence of all component things. The largest Bonshō in Japan is at the Chion-in Temple in Kyoto and weighs approximately 29 tons. The Bonshō is struck just above the outside lip with a section of tree trunk. The Bonshō was widely used in China, Korea, and Japan to summon followers to the temple, and in many cases, to mark the time of the day. The Bonshō is struck

108 times on the last night of the year to awaken beings from their spiritual slumber caused by the 108 Bonnō or 108 deluding passions. Traditionally the Bonshō was rung ten times in the morning, seven times in the afternoon, and seven times in the evening. In villages and farming communities, the Bonshō very often marked the hours of work and rest, as was the case with the Bonshō of the Salinas Buddhist Temple. In Japan especially, the sound of the Bonshō came to be regarded as the voice of the Buddha.

Ōdaiko - 大太鼓 - great-drum: This is a large drum which is played before the ringing of the Bonshō and is yet another signal announcing a gathering of the Sangha. The drum is struck once, then followed by two of the crescendo/de-crescendo patterns, and a final two beats.

Mokuhan - 木半 - wood-plate: The Mokuhan is a suspended rectangle of thick wood. It is struck with a wooden mallet and is used to announce such events as the serving of meals, etc. The pattern is one beat, the de-crescendo pattern, and one last beat.



Unban - 雲版 - cloud-plate: This is a metal plate in a cloud shape and is struck with a wood mallet. It is most often used in place of the Kanshō, using the same striking patterns.

感謝録

特別寄附： ヒュイセリア, 伊藤クリステイ&ジミー 故田中ますお一回忌 田中のぶこ
 結婚祝い：娘さんの結婚 宮川リチャード&よーこ 故マルミンマイク一回忌 森ジョニ&ウエンデイ
 お祝い： 母百才誕生 南ジーン 故松宗ひさえ 寺川アラン
 葬儀： 故 有田よし 新見ルアン&ロバート 故中渡瀬ジョー三回忌 中渡瀬かずこ, 中渡瀬ベテイ

寄付： フレンドオブ洗心 村松エイミ&デイビド 故内海りんこ松本追悼 桑田リリアン
 ためひろナンシ お礼 本願寺書店
 近藤ジューン

八月の日程

二日 (木)	午後七時半	理事会
四日 (土)	午前八時半-正午	ABA ラメジセール、オープンハウス
五日 (日)	お休み	
七日-九日	BCA 開教使セミナー	ロスアンジェルズ
十二日 (日)	お休み	
十九日 (日)	お休み	
二六日 (日)	午前八時	大掃除

七-八月供花：国武きみよ, 田中のぶこ, 中渡瀬ロイ&テリ, 南ジーン, 赤堀テッド/トミ, 岡山よねこ, 沢田ネル,
 岡村ロイ, 前崎かずえ, 横山アイリーン, 種崎バーバラ, 竹内よー, 紫垣アル/ドリス, 富田ジョン, 実藤も
 とこ
 磯元きよこ, 磯元グレン/ジョイス, 山下タック/ベテイ, 菅野みちこ, 松川ひでひろ, 小山ウイリアム/みえ
 こ,
 松村勇, , 匿名

内陣活け花当番：四日：B. 山下/C. 家村, 十一日：P. 森中/D. 竹原, 十八日：M. 宮本/ C. 小島, 二五日：L. 宮城嶋/T. 中渡瀬

しばらく夏休みです。皆さんどうぞお体に気を付けてください。また九月にお会いしましょう。



1311 W. 37TH ST., LOS ANGELES, CA 90007 TEL 323-731-4617 SENSINJI@GMAIL.COM SENSINTEMPLE.ORG

AUGUST 2012 CALENDAR OF SERVICES AND ACTIVITIES

Tōban: No Toban

Date	Day	Time	Service or Activity
2	Thu	7:30pm	Temple Board Mtg.
4	Sat	8:30am - noon	ABA Rummage Sale Open House
5	Sun	10:00 am	No services Kanji Class
7~9			BCA Ministers' Seminar - Los Angeles
12	Sun	10:00 am	No services Kanji Class
19	Sun	10:00 am	No services Kanji Class
26			Temple Ōsōji - Temple cleanup, volunteer help needed No services Kanji Class following Ōsoji