

Two Pieces on Rev. Master Jiyu-Kennett's Musical Legacy

Editor's introduction: I am reprinting here an article written in 1959 by Peggy Kennett, who was later to become Rev. Master Jiyu-Kennett, the founder of the Order of Buddhist Contemplatives. It seemed good to share this article with our readers for a couple of reasons. The first is partly historical: it demonstrates Rev. Master Jiyu's interest in the various musical 'modes' that existed before what she calls "present day tonality." This eventually found expression through the way she set our Buddhist Scriptures to old ecclesiastical modes. The second is that, even though it was written before Peggy Kennett knew she would become a Buddhist monk in the Sōtō tradition, in my opinion and others who have read the article, it is good teaching. (However, I don't want to try to fix in my words what that teaching is; I will leave it to the reader to discover.)

To help give 'Music is Zen' some context, and develop the theme of Rev. Master Jiyu's contribution to our liturgy, we have adapted an article by Rev. Helen and published it below. Her original article aimed at an audience more familiar with musical forms and terminology so we have shortened and simplified it somewhat. For those of you who are interested in the musical detail some of the original references have been moved to the endnotes.

Music is Zen

Peggy T. N. Kennett

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"When a note is struck on the pianoforte the sound heard may be called, A, B or C, but the tone produced is something

more than the mere sound to which such a name is applied ; other sounds have been discovered to be present within them."¹ These sounds occur in an orderly sequence above the note struck and the further they occur from the fundamental sound the more discordant they may become. We hear all these sounds as one sound yet they are not one sound but many sounds although usually only the trained ear of a musician can hear them.

The same author states that these sounds were not only mentioned in the *Harmonie Universelle*, published in 1636, by the learned French writer, Mersenne, but the latter writer speaks of them as having been noticed as far back as the time of Aristotle. It is interesting that Rameau, in 1722, made them the chief basis of his system of harmony. It would be easy to go on listing the names of music scholars of eminence whose delicate ears were fully aware of these sounds.

Since both concord and discord can be found within one sound which itself simply "is", it follows that there is no such thing as either concord or discord, nothing good, nothing bad, but something which is neither yet both, not before, not beyond, but with, in and through them; from this it would appear that the concord or discord is a figment of man's imagination and he who comprehends the meaning of the music finds neither even if both are present (as they invariably are in good music).

The great composers were those who knew how to use both concord and discord noticeably and yet in such a way that all that the listener was aware of was an exquisite work of art. Handel's fugues are less satisfying than Bach's simply because his harmonies contain too much concord (!) and thereby render the music duller and less alive and vital. Bach knew just where to put discords (and his music is liberally sprinkled with them;

in fact, they are almost as numerous as concords); they give “bite” and life-force which makes the listener want to hear more instead of suffering from a desire to stifle a yawn; they seem almost to push us forward.

The tendency to think in terms of “wrong” and “right” notes is due, to my mind, to the fact that we have ceased to look for our sounds within the one fundamental sound from which they all spring. This does not mean that when we hear a child hitting wrong notes whilst practising that we are to presume that it is our ears that are out of tune, as will be seen hereafter.

We in the West tend to think in terms of twelve distinct sounds in our music, forgetful of the fact that there are numerous other scale arrangements, especially in the East, and that the specific vibration fractions of our notes are by no means the only mathematical calculations possible. In fact, the number of sounds obtainable are infinite, as students of stringed instruments know to their cost! Few people realise that our present scale has only been in use for a few hundred years and that in the days of Queen Elizabeth I most composers still thought in terms of the old ecclesiastical modes which, when one realises that the instruments were tuned differently from ours of today, the vibration fractions being considerably different, means that there were fewer notes in the scale. True, they were feeling for, and partially obtaining, present-day tonality (since, in theory our present scale was one of the modes, although not used in the way it is at present), but that was bound to happen if music was to continue to move with the times and not stagnate. It took J. S. Bach to establish our twelve-note system for all time, yet, when we hear an instrument tuned to our present day system, which is known as “Equal Temperament”, and then compare it with

the “Pure Tone Temperament” of old, we wonder how it is that we can stand anything so discordant as the former. All this goes to prove that our ears are not infallible and what we may truly consider to be right notes may, in actual fact, be wrong ones. There is no doubt that the first “music” ever made was a human cry, which means that all sounds are contained within one finite sound; since from that sound they have developed and can be traced back to it (if one listens carefully), which means that that sound again is, itself, infinite. Strange that these sounds, the complete gamut, whether “pure” or “equal”, or the “Pentatonic” or “Quarter Tone” scales of the East, are contained in the most primitive cry of a savage who may be gloating over his victim in the stew-pot!

But there is a much stronger link than merely an acoustical or mathematical comparison between music and Zen. There has been much, perhaps too much, said about the “inspiration” of composers. In training, a young composer goes through much the same procedure as a Zen monk. He is given, after certain basic training in harmony and counterpoint (which is the finest training in mental concentration of which I know), a theme which he is to turn into, perhaps, a set of variations or to use as a fugue subject. He usually rushes for the nearest textbook on variation or fugue and proceeds to follow the “rules” laid down for writing in that form, forgetful of the fact that they were the ways in which other people did it and are intended mainly as a guide. In doing this he puts the cart before the horse and produces junk; he feels crestfallen and wonders why. The answer is so obvious that he was bound to miss it. To use a simile which I have read somewhere: when a cave-man set out to break a stone he tried doing it with another stone, only to discover that if he

fitted a handle to the latter stone, thereby making a hammer, he could break the former stone more easily. But he did not set out to make a hammer; he set out to break a stone and discovered the hammer in so doing. Applying this to both musical composition and Zen we find that where our young composer failed was in trying to make the music fit the form and not the form fit the music. There is no form really, only “that” to be expanded into “this” which is “all” and “nothing”. The composer really starts to compose when he throws away his textbooks and, instead of making a musical “pudding” (take two subjects, mix well together, pour in the development when cold), or a “pre-fab,” (i.e. a composition which is a set of ideas stuck together with odd runs for glue), creates something in which the form is almost accidental yet inseparable from and inevitable to the music, for form is the result of creation and not creation the result of form. The foregoing somehow solves, for me, the kōan, “Before your parents were born what was your original face?”

Perhaps the greatest proof of music being Zen is the example of music’s growth throughout the ages. There is, from a study of musical history, a fascinating series of cyclic “peaks” and “depressions” which have continued ever since musical history has been recorded. There is the example of the sixteenth century during which the glorious polyphonic music of previous days was brought to perfection by Pierluigi da Palestrina and Vittoria only to be brought to an end by the fact that music could progress no further in that direction since it had reached perfection. The result was a swing away from the “beauty” of the period to what can only be described as the “crude” of the Baroque era. Early Baroque music was crude in the extreme compared with Polyphony, but the perfection of the end of the

latter period had proved only too conclusively that the end was only the beginning if music was to continue as anything other than a dead force. Once again, at the end of the Baroque period, music was brought to perfection in that form by the glories of the works of Johann Sebastian Bach, probably the greatest musician who has lived in any period, and again this end proved to be the beginning since, although music was progressing both harmonically and rhythmically, if it was to develop in symphonic form it must start again from another standpoint. Once more it went through a beginning and transition, culminating in the symphonies of Mozart and Beethoven, the transition being represented by Haydn and the beginning by Carl Philipp Emanuel Bach, one of J. S. Bach’s sons. From Beethoven the cycle started again, but this time it was Beethoven himself who pointed the way by destroying his own perfection in order to lead the new movement.

What does all this prove? I have only briefly sketched the outline here but I think the meaning is clear enough. Music, in order to live, was, like human beings, going along on one line of thought or another, either polyphonic, contrapuntal, harmonic, rhythmic or formal; J. S. Bach got the nearest to combining them all. It was, so to speak, sidetracked by setting up any one of these as the be-all and end-all of its existence, and, like a human being who had progressed too much in the wrong direction, it had to come back again to the start in order to balance on the razor’s edge where all components are equal. Surely there can be no greater proof of the end being the beginning and the beginning the end? We spend our lives seeking Zen, or perfection, and when we find it, like music, we are back

at the beginning again, since we are perpetually side-tracking ourselves in our efforts with the search.

So music comes full circle. The end is the beginning and the beginning the end, but beyond that lies the sound which comprises all sounds, the sound within which all sounds may be found and yet which again is one. Here surely is finity in infinity and infinity in finity; and beyond, in and through both—Zen.

1. *The Phenomena of Sound*. John Broadhouse. 1881.

Unlocking Scriptures, Opening Hearts: Rev. Master Jiyu-Kennett's Contribution to Western Buddhist Liturgy

Rev. Helen Cummings

—*Shasta Abbey, CA-USA*—

The following article is an adaptation of a piece that appeared in The Hymn: A Journal of Congregational Song, Spring 2009.¹

***Wishing that all sentient beings may live in harmony,
as well as harmonize the general multitudes,
without any obstruction whatsoever
and that all shall respect the sacred Sangha.***

From the Homages said at the Renewal of Vows

At an early age Rev. Master Jiyu-Kennett showed great musical ability; she earned a Bachelor of Music degree from Durham University (UK), specialising in early music

(Western plainsong) and composition, and a Fellowship by Double Licentiate of Trinity College of Music (London). Building on these studies, she spent many years as an organist in the Anglican Church, and taught music in a Catholic boarding school at Westminster.

Her musical compositions prior to becoming a monk included several motets and songs, a cantata, two operettas, and a string quartet. In 1961, she won an international contest for a Buddhist Wesak celebratory anthem. Her entry, “Welcome, Joyous Wesak Day” is now sung throughout the Buddhist world.

However, her most lasting musical legacy is quite simply this: she translated the key Scriptures of the Sōtō Zen Buddhist tradition into accessible, metrical English, and set them to plainchant. At the time she did so, these were unusual practices. The general practice was to leave Scriptures untranslated or to set them to single-beat, monotone accompaniments as was done in Japan—or both. As requested by her teacher, she set out to bring *the heart* of Zen teaching to the West. What she created is an altogether accessible Buddhist liturgy built on the rich treasury of chants and hymn tunes that are the religious music of the West.

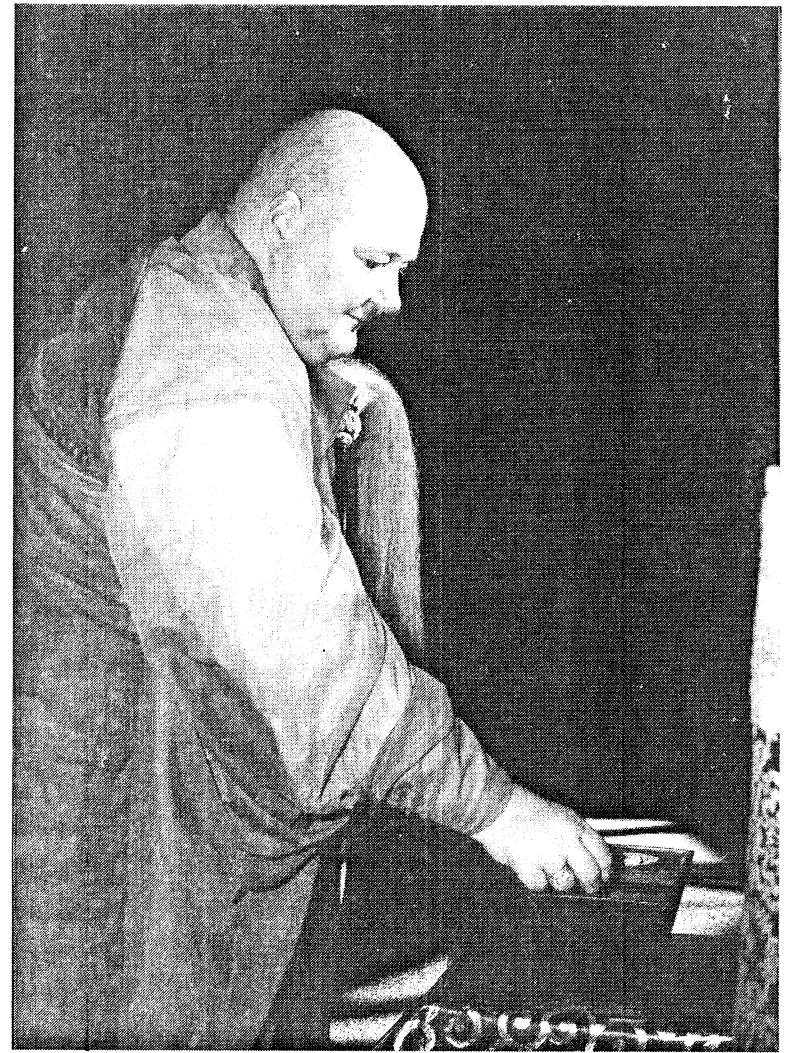
Buddhism and Chant

Buddhism originally developed within an oral culture, and as an oral tradition. Music in the Northern Indian culture where the Buddha lived in the fourth century B.C. was highly developed, both for secular ceremonial use and for religious purposes. Chant in particular was the means of memorizing a religious or historical text. Music and making music were an important part of the cultural milieu at all levels of society. The Buddha, in

fact, made use of musical similes in his teaching, for example, in the simile of the lute strings. The Buddhist Scriptures (held to be what the Buddha said in his almost fifty years of public teaching) developed as a vocalized reminder of the Buddha's words. In a world where the religious elite used exclusive language to preserve esoteric teaching, chanted words in the language of the marketplace made it possible for all to have access to and to remember these teachings.

Mantras, a particular kind of vocalized sound, also have a significant place in Buddhism. While the word has developed a much wider usage today, its original meaning is a *sacred sound* that communicates through vibration to inspire and open the heart rather than the mind. Sacred sound, one definition of Buddhist "music," indeed seeks to open the heart and mind to that which is larger than the self, to harmonize body and mind, and in so doing, to create the mind of meditation. Rev. Master Jiyu held that chanting is considered "portable meditation."

It is no surprise, then, that chanting is an integral practice of all forms of Buddhism, in India and in the countries to which it spread, including Sri Lanka, China, Japan, Tibet, and Korea. But what has unfolded in the spread of Buddhism over the last 2,549 years is essentially the same "problem of translation and transmission from age to age and from land to land"² that Christianity faced. The varied forms of chanting in Buddhism are more cultural than doctrinal. There is nothing inherent in the Buddha's legacy that requires a certain form of chanting or singing. Thus, there is a broad range of chanting styles evident in Buddhism today. Pali chanting has been described as speaking in a musical way. Chinese chanting is very percussive and regular. Sanskrit chanting is quite melodic. Japanese chanting is a forceful monotone. One thing, however, common to all the



Rev. Master Jiyu-Kennett offering incense - Shasta Abbey

varied forms is this: the religious music of the East often does not easily make sense to the Western ear.

Reverend Master Jiyu's Musical Legacy

How do you take a religion and its religious texts which have come to be deeply rooted in Asian cultures with picture-based languages and make it intelligible for Westerners in a way that is naturally "Western"? This was the task that Rev. Master Jiyu faced. It was the express wish of her teacher, Rev. Kohō Zenji, that she *really translate* Buddhism to the West, not just *import* the cultural forms that had developed around the heart of the Sōtō Zen tradition in Japan since Eihei Dōgen in the thirteenth century. Whether translating the basic teachings or the monastic forms, Rev. Master Jiyu looked to bring the heart of the teaching or form, rather than the cultural overlay. This was true of chanting as much as anything else. She came to believe that this task would require either a totally new musical form, or it would involve the translation of that religious tradition through reinterpretation of the rich legacy of Western music in a direct and authentic form. She chose, almost inevitably, to do the latter, wedding Buddhist Scriptures to the Western chants and hymn tunes she had played so often in her professional musical life. In bringing the practice of Serene Reflection Meditation to the West, she harmonized her own deep religious experience and all aspects of rich scriptural and ceremonial life from both Eastern and Western contexts. In literally translating the Scriptures, and in creating out of her life as a church musician the ceremonial forms for their use, she understood clearly the value of Western chants and hymn tunes as the religious music of the West, worthy vessels for the expression of faith. In

doing this she did what longstanding Buddhist tradition urges: put the Scriptures in a language that is accessible to all people, high or low. She was not rejecting Asian forms, though she was accused of "anglicanizing" Zen by some critics. Rev. Master Jiyu always said she did not deliberately set out to *westernize*; she simply looked for the most skillful means of unfolding the Truth of Buddhism, unlocking the richness of the Buddhist Scriptures, and opening Western hearts to the deep religious experience to which those Scriptures point.

In translating the scriptural texts, Rev. Master Jiyu would first make a basic rendering with her teachers, who were deeply versed in these texts from many years of religious practice rather than academic study. She then eliminated any repetition, and created a chant-able English text. She had an intuitive understanding of the nuances of meter and poetic rhythm; she was trained in plainsong and early music and understood the heart of the chant form.

What she did was deceptively simple; as a Westerner with full access to Western language, culture, and society, *and* with equal access to Japanese religious teachers who would help her to appreciate Sōtō Zen Scriptures and traditions, she unfolded the heart of the Teaching into English. She was not the first to translate Buddhist Scriptures into English or to set them to music; but she had training, intuition, and religious understandings that were unique. What she created is a model for Buddhist liturgical music in the West. She had the technical means, the musical and literary capacity, and the commitment to "keep true to the Source," no matter the form.

Her legacy is a full schedule of daily monastic ceremonial: Morning Office and Morning Service, Mid-Day Service, and

Vespers, as well as a full annual calendar of festival ceremonies, regular remembrances, and specific observances. Chants, hymns, invocations, and sung offertories are an essential part of all of them.

Some Specifics

So, what specifically did Rev. Master Jiyu do in adapting the Western chants and hymn tunes to the Buddhist texts that are at the heart of OBC ceremonial?

She translated Scriptures into English. Since then her translations have been further translated into German and Dutch. Rev. Master Jiyu worked with the senior monks at Soji-ji to translate the Scriptures while she was in Japan, and continued translating when she came to America. When her eyesight and health failed—she had diabetes and suffered its complications—she entrusted the continuation of this work to her disciple, Rev. Master Hubert Nearman, a former scholar of Japanese drama and a monk for more than twenty years. They both understood how to do religious translation, as distinct from academic or scholarly translation, and both understood iambic pentameter.

Rev. Master Jiyu created The Liturgy of the Order of Buddhist Contemplatives³, a hymnal for use throughout the OBC. This aspect—the Liturgy of the Order—of Rev. Master Jiyu’s legacy, provides a means of expression for a living faith, and of preserving for transmission to future generations the rich spiritual tradition that is Sōtō Zen.

Rev. Master Jiyu chose plainsong and Anglican chants because they provided a priceless body of sacred song which supported scriptural text without getting in the way of the

words. In the hope that sacred Buddhist texts be available to Westerners in a natural and “non-foreign” way, Scriptures, litanies, offertories, dedications, and hymns were translated into English, and plainsong melodies were adapted to fit. Metrical versions of the Scriptures—the precursors of our growing corpus of Buddhist hymns—gained broader usage. Using Anglican chant⁵, which facilitated the singing of non-metrical texts, she was able to set the fundamental teachings of Buddhism to musical forms not only accessible—but sing-able!

Western hymn tunes have unfolded from a broad range of cultures and traditions, including Eurocentric, African, Asian, and Native American. Rev. Master Jiyu drew on the wealth of the Christian hymn books to find both musical and textual “vessels” for Buddhist hymns. She did this across a broad ecumenical range, drawing from Catholic, Russian Orthodox, Church of England, Methodist, and Presbyterian traditions, as well as from the Pali chants of Sri Lanka, among others. And she drew, of course, on her own academic and professional experience to write music in the styles in which she had been trained, and in which she had worked for so long.

Most of the OBC daily Scriptures are set to Anglican chant. Each temple of the Order may do things slightly differently, but the following is based on what we have done at Shasta Abbey. We start the day in our Pre-Dawn Office with *The Scripture of Avalokiteshwara*, part of a chapter from the *Lotus Sutra*. Translated into metrical (iambic⁶) English, the text explores the many manifestations of Avalokiteshwara, one expression of compassion in the world. It is set in Tonus Peregrinus, from the Latin word meaning “to roam,” reflecting the peregrinations of this Great Compassion through the many and varied situations of

daily life, as well as its resolution for good in all circumstances. The ceremony is an invocation of compassion for the monastic community and for all those in need of giving or receiving compassion.

Our Morning Office gives us the opportunity to reflect on how and why we are doing this practice. It includes *Sandokai*, a poem by Sekito Kisen written in the eighth century,⁷ and the *Most Excellent Mirror Samadhi*, a longer poem by Tōzan Ryokai describing how one should practice.⁸ The final chant of our Morning Office is the recitation of the *Ancestral Line*, the ninety-one names of the Buddhas and Ancestors through which the Teaching has been transmitted. The names are chanted in Japanese, but instead of the characteristic Japanese percussive monotone, they are chanted either with a quiet and unobtrusive harmonic support or *a cappella*—unaccompanied. The words for the concluding offertory for this ceremony are: “We pray that we may be able to show our gratitude to the Four Benefactors, rescue all beings in the Three Worlds, and make the Four Wisdoms perfect together with all living things. We pray that this Temple may prosper and all misfortune cease.” Each of our ceremonies has a similar offertory, most often sung in simple plainchant, either *a cappella* or with very simple organ accompaniment. Chant also proves itself a worthy vehicle for the Three Homages which end each of our ceremonies or chants.

Morning Office is followed by Morning Service, which includes the central Scripture of our tradition, the *Scripture of Great Wisdom* taken from the *Heart Sutra*.⁹ It is followed by a similar offertory and Homages. Our morning ceremonies end with the Founder’s Ceremony, an expression of gratitude to the Founder of our Temple for making it possible for us to train

here. It includes the *Litany of the Great Compassionate One* which calls on the Heart of True Compassion to show us how to express true gratitude for all in our daily life.¹⁰ The final Scripture is the *Adoration of the Buddha’s Relics*, an expression of gratitude for this teaching and for the opportunity to train. This is set to the *Kontakion for the Departed* from the Russian Orthodox Funeral Service. The music expresses the profound teaching of prayer-full gratitude as the means of honoring those who have gone before. Again, there is a plainchant offertory that asks “May the Offerings we make here show our gratitude and joy to all living things. We pray that the merits thereof shall not only be given to our Founder, but light the way of all who have not yet found the Truth.” The Homages end this ceremony as well.

Depending on our liturgical calendar and our daily schedule, we may come together several times throughout the day to sing together. Each evening we close our monastic day with Vespers, sung *a cappella*, which includes the *Litany of the Great Compassionate One* and several other short mantras set to Anglican chant.

Beyond our daily schedule we have a kaleidoscopic calendar of weekly, monthly, and yearly vigils, festivals, and memorials. In our festivals, especially, we *walk* as we chant—‘dragoning’—underscoring the importance of breath, whether in meditation, in singing, or in “taking the next step.” Through our walking and singing in this way we move toward harmonizing body and mind as we harmonize our voices.

We use Anglican chant extensively in our festival and memorial chants, including the litanies of the various Buddhas, Bodhisattvas, and Ancestors that we sing throughout our litur-

gical year. These are taken from several Mayahana sutras that include the *Maharatnakuta Sutra* (*The Litany of Shakyamuni Buddha* and *The Litany of Manjusri Bodhisattva*), the *Lotus Sutra* (*The Immeasurable Life of the Tathagata*, *The Scripture on the Conduct that Eases the Way*, and *The Marvellous Spiritual Powers of the Tathagata*), and other sacred texts and writings, such as *Great Master Bodhidharma's Discourse on Pure Meditation* (*The Litany of Bodhidharma*). Plainchant is used in some of our hymns. One example is "Great Kanzeon, Compassionate One."¹¹ The hymns we use for the Festival of the *Avatamsaka Scripture* are also sung in plainchant including "Avatamsaka, the Mystic!"¹² and "Great and Universal Scripture."¹³

Next Steps

Building on this legacy, we continue to adapt more of the treasury of sacred Buddhist writings to appropriate plainsong or Anglican chant, as well as to create our own melodies and texts. For example, we have created new music in this style for the *Shushogi*—five chapters compiled from the writings of Eihei Dōgen, expressing his fundamental teachings; we have set *The Parable of the Herbs* from the *Lotus Scripture* to an adaptation of a Church of England *Venite*; we have created new texts for invocations used for a number of festivals throughout the year and have created new music for processions for the major vigils and festivals of our liturgical calendar. Relatively simple melody and harmonies are repeated as monks process into the Buddha Hall for a festival ceremony; the text for these are the Sanskrit mantras appropriate to the festival—or their English equivalent.

It is heartening to hear more expressions of our teaching and our practice as these new forms develop across the OBC.

In Conclusion

From whatever tradition they may have arisen, use of Western chants and hymn tunes are Rev. Master Jiyu's legacy to us. They are a form of "practical faith," which opens seeking hearts to that which is larger than the self. It makes sense that Buddhist scriptural texts and teaching would find their way to Western chants and hymn tunes for that very reason. Chant and hymn tunes are an apt means of religious expression, a means of *embodying* faith. We intuitively recognize sacred music and respond to it from the heart. Out of our practice, we respond to it with the fundamental reverence and gratitude that is the heart of our chanting, our singing, our ceremonial. As Rev. Master Daishin Morgan said of our ceremonies:

[Our ceremonies] are not meant to hypnotize the participants into apathy. The mind should become quiet, clear and receptive, so that it may know what is beyond concepts and beneath activities. In this experience mind and body must both participate...[So] each morning the whole community comes together and sings the Scriptures that are at the heart of the teaching. After a surprisingly short time, one begins to memorize them and they are thus always available... Ceremonies are a means of expressing gratitude, and by giving it expression, we come to know it more deeply.¹⁴

Great Master Dōgen taught the harmonization of body and mind. One way we can do this is in our chanting, in our singing, in our ceremonial. Indeed, those familiar with the Benedictine tradition will recognize this as being quite in line with St. Ben-

edict's Rule: "...and let us sing in such a way that our minds are in harmony with our voices."¹⁵ Thanks to Rev. Master Jiyu, we have a unique opportunity to give voice to our faith.

Notes

1. Available on the Shasta Abbey website at <http://www.shastaabbey.org/pdf/theHymn2009.pdf>
2. Frank Burch Brown, "How Moveable is the Feast?", *THE HYMN*, 55:4 (October 2004), 9.
3. *THE LITURGY OF THE ORDER OF BUDDHIST CONTEMPLATIVES FOR THE LAITY*, Shasta Abbey Press, (Mount Shasta, California 1990) ISBN:0-930066-12-X. Currently may be found through used bookstores or online. We hope to have a pdf version available shortly.
4. 'Metrical' means composed in poetic metre. In western poetry this usually means a regular pattern of stresses. Eg. A sonnet written in iambic pentameters has five main stressed syllables per line.
5. Anglican chant is a way to sing non-metrical texts, such as prose translations of the psalms, canticles, and other, similar biblical texts by matching the natural speech-rhythm of the words in each verse to a short piece of metrical music. It may be fairly described as "har-

monized recitative." Anglican chant was developed in England at the time of the English Reformation and appears to be an adaptation of the plainchant method that was in common use at the time for singing the same texts but in Latin. (From Wikipedia)

6. With five main stresses a line.
7. Set to chant Tone II, Ending 2
8. Set to chant Tone VII, Ending 1
9. Set to Tone III, Ending 1
10. Set to chant Tone VII, Ending 2
11. Which is set to VENI, VENI, EMMANUEL mode I.
12. Using mode VIII.
13. Using mode I. We also use the mode VIII melody VERBUM SUPERNUM from the Mechlin Antiphonarium Romanum for "Within the Meditation Hall," which we sing on the Festival of Manjusri Bodhisattva. And we make use of a mode VIII melody from Vespereale Romanum for Samantabhadra Bodhisattva.
14. Liner notes accompanying "Scriptures and Ceremonies at Throssel Hole Buddhist Abbey," audio CD (Hexham, UK: Throssel Hole Buddhist Abbey, 2004).
15. Joan Chittister, OSB, *The Rule of Benedict: Insights for the Ages*, (New York: Crossroad, 1999), 19.2.



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