



Metta

Summer 2020

Inside this issue:

-Page 1
Online BSC Summer Session with Dr. Duncan Ryuken Williams.

-Page 3
Epilogue from *American Sutra*

-Page 5
Essays of Rev. Michio Tokunaga

-Page 6
A Translator's Notes W. S. Yokoyama

-Page 7
Mahalos and In Memoriam

-Page 8
Upcoming Events Online Summer Session Information

46th Annual Buddhist Study Center Summer Session
Dr. Duncan Ryuken Williams will be speaking about:
Interlinked
Understanding the Origins and Evolution of American Buddhism
For the First Time Entirely Online

Duncan Ryuken Williams will draw on his penetrating and revealing work, *American Sutra*, to provide an intimate look at Buddhism behind barbed wire and its influence on American Buddhism today.

Being Buddhist in contemporary America inevitably involves engaging the assumption held by some that America is a "Christian nation." But the question of how to simultaneously assert an identity as a Buddhist and an American is not just a present concern. Some of the most important lessons about American Buddhism may come from the experiences of Japanese American Buddhists during the World War Two, a period when their religious faith and national loyalty were profoundly questioned. Whether it was in the Army and DOJ camps in Hawai'i and the mainland, in one of the ten WRA camps, or under martial law in Hawai'i, Japanese American Buddhists found various ways to claim a place of their own, drawing on their faith at a time of difficulty. This series will explore the "barrack churches" behind barbed wire, Buddhists in the U.S. military, and the role of Buddhism in Hawai'i and the so-called "free zones," deriving lessons for contemporary American Buddhism in an increasingly pluralistic American religious landscape. This legacy is the foundation of for the development of ecologic and human rights initiatives in the Buddhist community.



Dr. Duncan Ryuken Williams

CLASS SCHEDULE

Monday, June 22, 2020, 5-7pm (HST)

Interlinked: The Foundations of American Buddhism. We'll explore the early history of American Buddhism in the late 19th and early 20th centuries as established in Hawaii and the continental U.S. by Asian immigrants and early converts. How was American Buddhism formed during its first several decades?

(Continued on page 2)

(Continued from page 1)

Tuesday, June 23, 2020, 5-7pm (HST)

Interlinked: Buddhism in Hawaii during WWII. We'll explore how Buddhism on the Hawaiian Islands endured and persisted during WWII after martial law was declared.

Wednesday, June 24, 2020, 5-7pm (HST)

Interlinked: Religious Freedom and Buddhism during WWII. From confinement sites in the interior during WWII, how did people turn to their faith to orient them to find a semblance of normalcy and freedom in the midst of incarceration? How was Buddhism practiced behind barbed wire surrounded by armed guards?

Thursday, June 25, 2020, 5-7pm (HST)

Interlinked: American Buddhism and Ecology. We will explore how Buddhism can offer an ecological perspective, environmentally-oriented practices, and new understandings of Sangha/community to live in a sustainable manner.

Friday, July 26, 2020, 5-7pm (HST)

Interlinked: Buddhist Social Engagement in 2020 (Tsuru for Solidarity Crane Folding). We'll focus on issues of immigration and diversity in this session about socially-engaged Buddhism in the year 2020. Especially in the context of the COVID-19 pandemic, what can Buddhists do to maintain resiliency and perspective in enacting wisdom and compassion in an increasingly interconnected world?

Detailed information and the full syllabus are available at <http://bschawaii.org>.

Professor Duncan Williams

Dr. Williams is a Professor of Religion at the University of Southern California and the Director of the USC Shinso Ito Center for Japanese Religions and Culture. He received his Ph.D. from Harvard University and previously held the Shinjo Ito Distinguished Chair of Japanese Buddhism at University of California at Berkeley. He is the author of many publications including: *The Other Side of Zen: A Social History of Sôtô Zen Buddhism in Tokugawa Japan* (Princeton, 2005). In 2019, he published *American Sutra*, a groundbreaking history tells the little-known story of how, in one of our country's darkest hours, Japanese Americans fought to defend their faith and preserve religious freedom.

[The Epilogue from *American Sutra* is found on the next page]



The current logo from all the documents I have found was designed in 1992 under the direction of Rev. Yoshiaki Fujitani, when he was director of the Buddhist Study Center. The background of the black circle with the white stripes images a scene of the calm ocean and symbolize serene and tranquil state of mind created by the

Buddhist teachings which is represented by the white lotus flower in the center of the logo.

This also symbolizes the BSC, located in Hawaii on the crossroads of the Western cultures and the Oriental cultures, which shares the better understanding of different cultures and contributes towards the peace of human beings and the world.

The white lotus flower symbolizes a stage that is associated with the state of bodhi; that of becoming awakened to the wonders of it all. When one reaches this state it is said that one has mental purity and has reached a state of spiritual perfection.

Metta
The Newsletter
of the Buddhist Study Center
Volume 50, Number 1– Spring 2019

METTA is published by the:

Buddhist Study Center
1436 University Avenue
Honolulu, Hawaii 96822
Phone: (808) 973-6555
Fax: (808) 973-6551
E-mail: kwong@honpahi.org
Director: bscdire@honpahi.org
<http://www.bschawaii.org>

The views and opinions expressed in METTA reflect only the views and opinions of its writers and contributors, who are solely responsible for its content. No material that appears in METTA may be reprinted or republished in any one's with-

EPILOGUE

The Stones Speak: An American Sutra “Stone can also preach the Dharma. What is this?” --Gunabhadra (394-468 CE)

In 1956, near the abandoned camp cemetery at Heart Mountain, a worker named Bill Higgins, employed as a heavy equipment operator with the Bureau of Reclamation, hit something hard just below the surface with his road grader. Though he had been told that the Japanese Americans buried at the camp cemetery had been transferred to the local town cemetery in Powell, Wyoming, or to the west coast, Higgin’s first worry was that he had disturbed a casket.

To his relief, he instead found a large metal drum filled with hundreds of small stones. Looking more closely, he saw that each stone had a single character painted on it. Unable to read the Japanese script, Higgins informed Les and Nora Bovee, who owned the ranch where he’d discovered the drum. The Bovees had been awarded their homestead in a lottery run by the Bureau to give away the land occupied by the former WRA camp.

The Bovees stored the stones in their barn in the portion of the metal drum still intact, and for the next thirty-five years, the stones remained there. Occasional visitors, including former Japanese Americans incarcerated at Heart Mountain, were shown the mysterious stones, but no one was able to ascertain what they were. Over the years, Les and Nora gave hundreds of stones away to the visitors and to friends. Then in 1994, the Bovees donated the remaining 656 stones to the Japanese American National Museum in Los Angeles.

Several years later, Sōdō Mori, the eminent scholar of Indian Buddhism, visited the museum and noticed the Heart Mountain stones on display. Some of the stones were included in an exhibit on the wartime incarceration experience, but its curators offered no explanation of what the artifacts were or represented. Indeed, the museum’s publications had dubbed the stones the “Heart Mountain Mystery Rocks.”

Two years later, and now retired from his university, Mori returned to the museum to take a closer look at the full collection of the stones. Since the museum would not permit photography, he painstakingly hand-copied each character. His gut instinct was that when combined and placed in the correct order, the characters represented something coherent, perhaps a Buddhist text because he had discovered characters that combined to form Buddhist terms such as “bodhisattva” and “samādhi.”

To check his hypothesis, Mori turned to Professor Kenryō Minowa at the University of Tokyo. Minowa was a member of the SAT Daizōkyō Text Database Committee, a project to make one of the largest Buddhist canonical collections, the *Taishō shinshū daizōkyō*, digitally available and searchable. Containing 5,320 separate texts, many consider it the authoritative edition of the Sino-Japanese Buddhist canon.

The researchers’ initial hunch was that the Heart Mountain stones represented a Buddhist text produced by copying a sutra with one character per stone (*ichiji isseki kyō*). But they also noticed something else: a number of stones had *kanji* characters that appeared frequently in the *Lotus Sutra*. This Buddhist scripture is one of the most popular in East Asian Buddhism and central to Nichiren Buddhism, a tradition in which Minowa was ordained as a priest.

With so many character combinations, Minowa needed a computational analysis to identify the text with certainty. He first eliminated texts that did not contain the *kanji* characters on the steel-drum stones. He then narrowed his search by making the assumption that the stones were from a single text (not a random and mixed collection of multiple texts) and that it was likely to be a relatively popular scripture used in one of the major sectarian traditions of Buddhism in America (an obscure text would have required access to a canonical collection unavailable in a Wyoming camp). Given that the Bovees had given away several hundred stones and that a number of the extant ones were illegible, Minowa ultimately developed a dataset of 302 distinct characters with certain characters on multiple stones. Running these through the canon’s database, he found that the only text containing these characters was the *Lotus Sutra*, and more specifically the first six volumes of the eight-volume edition of the scripture.

But who would have written out a massive portion of the *Lotus Sutra* on stones and buried them in a large metal drum at the cemetery – and for what purpose? Several years after they met, Minowa and Mori had reported their findings in an obscure Japanese Buddhist journal. They concluded that the calligraphy on the stones was the work of the Nichiren Buddhist priest Nichikan Murakita (camp ID number 5198B). They believe he had painted the stones during the first year of the war, undetected by camp authorities and possibly with the quiet help of others in Heart Mountain.

(Continued on page 4)

Murakita was the only priest in the camp of the sect that venerated the *Lotus Sutra* and would have been familiar with the sutra copying tradition. In a practice that could be traced back to the late seventh to early ninth centuries in Japan, the ritualized copying of scriptures was seen as meritorious, both for the scribe and to whomever the scribe dedicated the text. Some scriptures, including the *Lotus Sutra*, even extolled the merits of copying itself as evidence of virtuous Buddhist practice. The *Lotus Sutra*, for example, states: “if anyone [should] write and transcribe the *Scripture on the Blossom of the Fine Dharma* [the *Lotus Sutra*] ... [such a person] will be surely be able to become a Buddha in a future age.”

Further, Murakita was a master calligrapher and taught calligraphy in the camp. In 1943, Murakita and the students in his calligraphy association put on an exhibit in camp that ran for three days and featured roughly eight hundred pieces. But in August of that year, Rev. Murakita and his wife Masako left the camp for Japan as part of an exchange of civilian detainees with Japan. Minowa and Mori attributed the mystery of the stones and the incomplete transcription of the *Lotus Sutra* to his early exit from Heart Mountain. After the war, Murakita eventually attained the second highest rank (Gon-Daisōjō) of his sect of Buddhism in Japan, having left the stones’ teachings, without fanfare, literally entrusted to American soil. If not for Bill Higgins, the heavy equipment operator clearing the land near the Heart Mountain cemetery in 1956, this sacred Buddhist text might have disappeared forever into a Wyoming field.

In medieval Japan, many Buddhists believed that they were living in a “Degenerate Age of the Dharma” (mappō) --- a time when the Buddha’s teachings had lost their power and the world was in a state of disarray, conflict, and destruction. Hoping for a brighter future when the “future Buddha,” Maitreya (*Miroku*), would reappear to reinvigorate the teachings and save the world from confusion and chaos, many Japanese Buddhists adopted the practice of burying Buddhist scriptures and artifacts in underground *kyōzuka* (or “sūtra mounds”). Their expectation was that these texts would be unearthed by the future Buddha to deliver his inaugural sermons. It was a ritual practice not just for individual salvation, but for saving an entire religion.

The stone copy of the *Lotus Sutra* unearthed from a Wyoming camp’s cemetery should probably not be thought of as a direct reenactment of the medieval practice of building sutra mounds for the future Buddha. But the priest who planted the Buddha’s words into American soil quite possibly hoped that their retrieval would signal the dawn of a better future – a time of peace – when they and their fellow Japanese American Buddhists could resume the lives that had been disrupted by war.

The Heart Mountain stones preach the Dharma.

American Sutra shares a multitude of stories and teachings buried in the memories of people who were often too modest or hurt to recount their experiences. These Buddhists faced hostility and suspicion before Pearl Harbor, recrafted their sangha in desolate camps behind barbed wire and under martial law in Hawai’i, and served and sacrificed on the battlefields of the Second World War.

This book began with the Zen priest Nyogen Senzaki’s 1942 poem written in the form of a Buddhist scripture, using the phrase “Thus have I heard.” By 1945, with the end of the wartime incarceration in sight, Senzaki composed another poem in the same camp where the stone scriptures were buried.

Land of Liberty!
 People of Independence!
 The Constitution is beautiful.
 It blooms like the spring flower.
 It is the scripture by itself.
 No foreign book can surpass it.
 Like the baby Buddha,
 Each of the people
 Should point to heaven and earth, and say,
 “America is the country of righteousness.”

Here was an assertion of the boundless faith not only in Buddhism, but in America. For Senzaki, the US constitution is a scripture that protects religious liberty and continuously reemerges like a spring flower. Indeed, the constitution became a new scripture for Buddhists in America, one that would protect their freedom to practice the Dharma in the land of liberty they called home. As Senzaki hoped, the wartime experience forged a new American Buddhism, manifesting the possibility of being both fully Buddhist and fully American.

Excerpt from Hongwanji Shimpo March 1, 2018



Rev. Michio (Ichido) Tokunaga
Dean, House of Hongwanji Academicians

My Pain and Afflictions are for My Own Benefit

**When we reflect on the establishment of the Vow,
 We find that the Tathagata, without abandoning sentient beings in pain and affliction,
 Has taken the directing of virtue to them as foremost,
 Thus fulfilling the mind of great compassion.
 (Collected Works of Shinran, Vol. I, p. 408)**

The pain and afflictions called “human being.”

Previously, I was an instructor at Hongwanji’s affiliated women’s university, and was in charge of the course on Buddhism, one of the required subjects for all the students. During my tenure, I taught what seemed like an unlimited number of twenty-something young women who had had no connection whatsoever to Buddhism or the Jodo Shinshu teaching. Since they had no knowledge of Buddhism, I knew which areas of the teaching in which all could share the same sentiment and have it make a profound impact on them when they first learned about it.

This wasan goes beyond personal pain and afflictions, and places importance on one’s existence as a human being as the issue of one’s pain and afflictions. Some [of the faculty staff] voiced a question wondering if women in their early twenties could comprehend such a topic, but I felt that if I endeavored to explain it in proper detail, they could.

When speaking of pain and afflictions, most people imagine the problems one is currently facing, and moreover, that they are personal ones. However, if one has not encountered the Buddhist teaching, it is likely that they will not come to realize that for the very reason one is a human being, that entity itself incorporates suffering and pain.

Like a mother and her young child

This month’s wasan is from the same collection as the previous (February’s) article. It is from the Hymns of the Dharma Ages and was composed by Shinran when he was 86 years old. It goes without saying that to have reached the advanced age of 86 during the period when Shinran lived was amazing, but even more remarkable was his feat of composing this collection of wasan at that age.

Just as the verses clearly state, it explains Amida Tathagata’s desire to save and liberate all of us, and the established of the Vow. It tells of our existence as humans in pain and afflictions, and the only way that we ordinary beings could attain liberation is through the fulfillment of the Vow to become the virtue of Namo Amida Butsu.

In other words, this Name, Namo Amida Butsu, is none other than the one-sided salvific working of Amida to liberate me. This is likened to a mother who uses baby talk when calling to her child during feeding time, “Here’s some yum-yum.” It is at this time that both mother and child come to share the same feelings and sentiment.

Translation by Gene Sekiya

A Translator's Notes

You may not have realized that the work of a translator in transferring the meaning and intent of a writer in one language to another language, involves not only knowledge of the two languages but an understanding the context of the original text that consists of the history and culture of the time, the philosophy and attitudes of the writer and the people who influenced the writer, and so on. We are fortunate that W.S. Yokoyama shares his notes related to his translation of Hōnen's *Senchakushū*. His observations and speculations, especially about the relationships between Hōnen, Shinran and Kūjo Kanezane, provide ideas for further research and study.

Having nowhere to go to, stayed at home and worked on *Senchakushū* SCS. SCS is the famous text on pure land thought written by Hōnen (1133-1212). The story Shinran (1173-1263) tells is he was allowed by Hōnen to make a copy. But the fact Shinran made a copy must have some bearing on the fact he entered Hōnen's group a few years earlier. It is likely Shinran was readily accepted by Hōnen since he not only was well read in Buddhist literature, he was also able to read and write literary kanbun. Just as French was the lingua franca of the English aristocratic classes for centuries, kanbun was the language in which all official documents like SCS were recorded by professional scribes. It is likely that Shinran came recommended to Hōnen for this work by someone who knew of his literary talents.

Hōnen is said to have been asked to write the SCS by his patron Kujō Kanezane (1149-1207). In his detailed diary *Gyokuyō* Kanezane describes his life as an aristocrat. His dealings with Hōnen are infrequent, perhaps once or twice a year. It is not as if Hōnen was his constant mentor on spiritual matters. Separate from this, at age nine Shinran was ordained into the order by Jien (1155-1225) who was Kanezane's younger brother. Although it might seem a major decision for Shinran to leave Mount Hiei to join Hōnen's group, perhaps it was not that big of a change after all. He still remained within Kanezane's sphere of influence. It is perhaps with a letter of recommendation he was taken on by Hōnen as a scribe who would make a final version of SCS.

When we hear Shinran made a "copy" of the SCS we imagine there was a pre-existing edition that he only had to sit down and transcribe word for word. But my guess is this was not the case. What Hōnen handed him was a boxful of various records of his talks by different disciples. Some of them were incomplete, the citations were incorrect or in other ways unsatisfactory. There was no consistency of style or overall organization to these materials. It was Shinran's job to get them into shape. That work took several years of careful editing and transcription. Once it was in good condition he showed the results to Hōnen who commented on it and at last gave his permission to "copy" it, meaning to transcribe a final version to present to Kanezane.

Even after the final transcription was done Hōnen took a month's time to read it. Once he was satisfied, he put an appropriate inscription on the title page as well as his flourish, or *kao*, indicating this was an authorized edition. Later on, Shinran also asks Hōnen if he can make a copy for himself and also receives permission to do so. It is perhaps at this time

Shinran's name is changed and Hōnen finally settles on Shinran, although this is not clearly stated.

One of the texts the SCS is built around is Hōnen's 1190 lecture-sermon at Tōdaiji. It is unclear to me whether this Tōdaiji sermon was indeed an historical event or not. But there is a record of it in kanbun that appears in the legend to an illustrated scroll of Hōnen's life called *Shūi Kotokuden*. The illustrated scroll was edited into its present form by Kakunyo 1270-1351 circa 1300 from pre-existing materials. It was not until the 1330s that the actual illustrated scroll was produced.

In the meantime, circa 1320 one part of the kanbun text was extracted by Kakunyo's son Zonkaku 1290-1373 who translated it into a Japanese text called *Nyonin Ōjō Kikigaki* (Record of a sermon on women's ascent to Birth). It is possibly Zonkaku who realized the historical significance of the kanbun text and had it immortalized as part of the legend to the illustrated scroll. It is the only sizeable part of the legend that is in kanbun. The rest is of course in Japanese.

Hōnen's discussion of the plight of women in a patriarchal world is revolutionary. Yet not a word of it appears in SCS. The kanbun text opens up to a discussion of the three pure land sutras. It presents various quotations from the sutras and commentaries. Perhaps a dozen of them are recycled in SCS in the same order. It is clear then that the 1190 lecture-sermon document is one text around which the SCS is constructed. And yet its initial content has been altered, that is, Hōnen's revolutionary statement on women's ascent to Birth has been suppressed. Is that being done at Kanezane's suggestion? Or is this Shinran's strategy to protect Hōnen from further criticism? Clearly, he has the kanbun document on hand. This is what finds its way into the legend of the illustrated scroll edited by his great grandson. But Shinran does not want to incorporate the volatile material into either SCS or in the *Saihō Shinan Shō*.

The *Saihō Shinan Shō*, with a title that literally means "Pointing south [like a compass] to travel in the western direction," is a collection of Hōnen materials that was possibly intended for publication during Hōnen's lifetime. At least Shinran had all the materials on hand at the time. But once Hōnen's world implodes in 1206, it is not until Shinran is in his eighties that he returns to complete its compilation. Toward the end of 1205 Hōnen publishes his Seven Article Declaration in which he admits to the antisocial behavior of his followers and vows to discipline them. But a letter Kanezane writes around that time (see *Shūi Kotokuden*) shows he is not entirely sympathetic with Hōnen's dilemma. Hōnen is not so important to him as a spiritual mentor after all. Kanezane himself had his own existential problems he was facing and would die a couple of years later from ill health.

(Continued on page 7)

MAHALO FOR YOUR DONATIONS TO THE BUDDHIST STUDY CENTER

For Buddhist Study Center

None for this Category as of this issue of Metta

For Metta

Florence Iwanaga

Wahiawa

Shizue Miyasato

Honolulu

In Memory of

Dr. Alfred Bloom

Dorothy Bloom, Kailua Oahu

We gratefully welcome memorial donations and donations in all forms. We are now on Paypal! There is a link on our website. Please make all checks payable to the Honpa Hongwanji Mission of Hawaii. Thank You.

(Continued from page 6)

At last SCS appears in a well-edited final version. It is upward of 24,000 kanji in length. In English translation it is upward of 36,000 words. It is presented to Kanezane in 1205 with the request that it not be left out where others who are against Hōnen's position might find it and use it against him. In time, however, Hōnen's work finds its way into print causing great furor among traditional Buddhist thinkers who criticize it from various angles.

Myōe for one criticizes Hōnen's view that bodhicitta is unnecessary. We can possibly extrapolate from this one point of criticism that the problem with the final edited version of SCS is that it is altogether too clear in its logical presentation. By articulating the logic of pure land thought from an absolute point of view it gives a final answer to a question that ought to have no real answer. Here Shinran's skill at editing the kanbun text to fill out its logical development has achieved the opposite result and has put Hōnen's life in further jeopardy.

The SCS is also somehow tied up to the question of Shinran's name. Nowhere does Shinran clearly say where he got the name Shinran. It is likely when working on the SCS that he was first given the name Shaku Shakku and then Zenshin (according to a dream vision) and finally Shinran (unstated but likely by Hōnen).

His choice of the name Gutoku is also the topic of a statement compiled in a document called *Shinran Shōnin Kecchimyaku Monju* KMM. The statement has been somewhat clumsily paraphrased and appended to the *Tannishō* probably by Rennyō. This paraphrase makes me think the KMM was originally appended to the *Tannishō*. Most likely KMM was compiled by Yuien (1222-1289) who also compiled the *Tannishō* although I have never heard any Japanese scholar explain it from that angle. But in KMM the name Gutoku is a badge of honor for Shinran. It is through formally requesting his name be changed to Gutoku, with its imagery of "silly old fool of a priest," that it sets in motion a chain of events in the imperial court that results in Hōnen's pardon from exile as well as his own. This implication is different from that appended to the *Tannishō*.

Shinran may well look like a silly priest on the outside, but he is wise on the inside. In SCS this advice is what Hōnen recommends we follow to get through life intact. Shinran thus kept his copy with him throughout his life. In the end his personal copy was lost in the vagaries of history. But thanks to Shinran we have the final edited version he made.

Zonkaku's *Life of Shinran* says he had to marry Kanezane's daughter Tamahi. It is unclear if such a person ever existed. But it is an interesting episode since it was Kanezane's challenge to Hōnen to prove that an ordinary man can at the same time be a saint. Have your worthy disciple marry my daughter, he might have said. At another level that is in fact the way of life Shinran sets out to live. Except he does so by marrying someone else who is the love of his life.

Returning to SCS it forms the cornerstone to the pure land thought of Hōnen. As it was addressed to Kanezane there are limitations to its presentation. It is possibly to go beyond those limitations that Shinran compiles *Saihō Shinan Shō* as well as *Kyōgyōshinshō* in memory of Hōnen. Or at least we might begin to look at these three texts from that angle.

Having mentioned Jien, I also looked at his *Gukanshō* written in 1220 for a mention of Hōnen. An English translation of this book was published in 1979 by Delmer Brown and Ishida Ichirō. In the entry on Hōnen, Jien says there are two kinds of demons: demons we indulge (jun ma) and demons we struggle against (gyakuma). In a world of materialism and class distinction, Hōnen's disciples were guilty of the former, indulging their demons in their pursuit of pleasure, thinking Amida would absolve them their sins and receive them into the Pure Land. That is, they were reacting to the world and not listening to what Hōnen had to tell them. It was Shinran's ongoing mission in life to clarify that message. / W. Yokoyama, Kyoto

Honpa Hongwanji Mission of Hawaii
Buddhist Study Center
1436 University Avenue
Honolulu, HI 96822-2415

NONPROFIT ORG
U.S. POSTAGE
PAID
HONOLULU, HI
PERMIT NO. 9044

ADDRESS SERVICE REQUESTED



Metta

is a publication of the
Buddhist Study Center

Director Rev. Kevin Kuniyuki

Editor Rev. Kevin Kuniyuki

Contributors Rev. Michio (Ichido) Tokunaga
 Summer Session Committee
 W. S. Yokoyama

Translators: Rev. Gene Sekiya

Online Summer Session

June 22-26, 2020

Interlinked: Understanding the Origins and Evolution of American Buddhism

The Buddhist Study Center will offer its 46th Annual Summer Study Session as a free online class series on June 22-26, 2020 from 5:00 p.m. to 7:00 p.m. (HST) featuring the noted scholar, Rev. Dr. Duncan Ryuken Williams, author of American Sutra.

The study class series will be available online through a link available at the Buddhist Study Center website, <http://bschawaii.org>. Pre-registration is not required and the lectures are free and open to the public.

Donations to the Buddhist Study Center are gratefully accepted in the spirit in which they are given. Detailed information and the full syllabus are available at <http://bschawaii.org>. For more information, please call the Buddhist Study Center at (808) 973-6555.

