

# INDEX

to

## *The Compass of Zen*

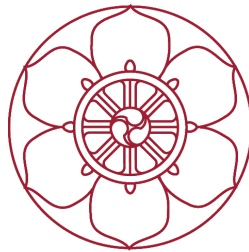
by

Zen Master Seung Sahn

Compiled and Edited by  
Hyon Gak Sunim

Preface by Maha Ghosananda  
Foreword by Stephen Mitchell

Index prepared by John Holland and Ty Koontz



The Kwan Um School of Zen

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# The COMPASS of ZEN

禪羅針盤

*Zen Master Seung Sahn*

COMPILED AND EDITED BY *Hyon Gak Sunim*

PREFACE BY *Maha Ghosananda*

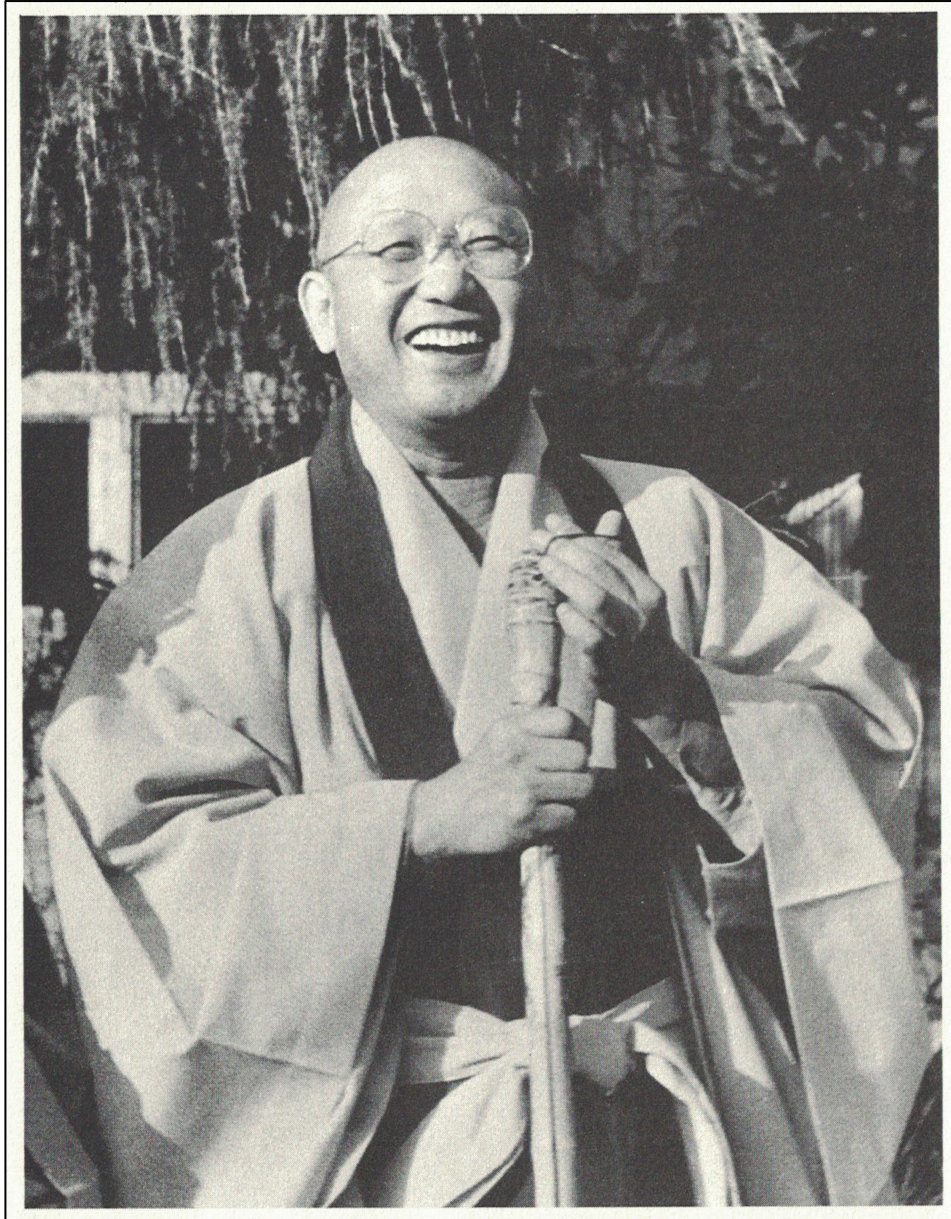
FOREWORD BY *Stephen Mitchell*



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## Foreword

Zen Master Seung Sahn tells many good stories in his book, including how he shocked a group of French priests in explaining primary point to them and how nuns from the Eastern temple and the Western temple vied to impress Zen Master Hak Un with their pronunciations of Kwan Seum Bosal. When I prepare a dharma talk, the question for me has always been, where in *The Compass of Zen* are the stories discussed? The work desperately needed an index. Experience told me it would be a difficult task, and I turned for help to Ty Koontz. I had admired the index Ty made for Zen Master Wu Kwang's (Richard Shrobe) book *Elegant Failure: A Guide to Zen Koans* and was delighted that Ty agreed to help me.

Because we have attempted to do justice to DSSN's teaching, for which we are all so grateful, this index is long. The ideal index does not exist. All an indexer can do is to make the best possible index he or she can. That means following one's intuition and general knowledge. One of the most challenging aspects of making an index for *The Compass of Zen* is the way in which everything is interrelated. Cross-references are needed to help the reader find related concepts while avoiding an enormous snarled spider-web of relationships. Main headings for concepts like *attainment, emptiness, meditation, mind, practice, suffering, thinking, and truth* are necessary, but these concepts relate to so much of the book that subentries could easily overwhelm the index. Thus we have included only the most relevant cases while still keeping the entry as comprehensive as is workable. Keeping each main entry to a usable size is a judgment call. Such calls often turn on subtle distinctions and understandings. We hope that we have made helpful choices.

(The story about the French priests will be found under the entries for *primary point: Seung Sahn explains to French priests*; that about the nuns under *Kwan Seum Bosal* as well as *Hak Un*.)

Zen Master Hae Kwang (Stanley Lombardo) writes:

But if we let these words remind us of our original nature, the completeness of our mind before thoughts and words arise in it, if we perceive what these words are pointing to then let them go, even these words and sentences can help us fulfill our great vows to wake up from our dreams and help this world. And sometimes a Zen teacher's words can encourage us to engage more fully in our practice.

We owe Hyon Gak Sunim a great debt of gratitude for making possible *The Compass of Zen*.

I am especially indebted to Ty Koontz for his valiant effort in assisting me in the making of the index. For their encouragement and advice I would also like to express my appreciation to Alyson Arnold; Zen Master Bon Hae (Judith Roitman); Zen Master Bon Haeng (Mark Houghton); Zen Master Dae Kwang Sunim; Zen Master Hae Kwang (Stanley Lombardo); Hye Tong Sunim JDPS; Zen Master Jok Um (Ken Kessel); Paul Majchrzyk JDPS; Syndria Mecham; Jess Row; and Michael O'Sullivan. Any omissions or mistakes must be laid at my door. – J. H.

The names in this book generally appear in the Korean form. For main entries in the index, along with the Korean name are listed (within parentheses) the name for the same person in Chinese (Wade-Giles and pinyin transliterations), and Japanese (Romaji transliteration) in that order. The two Chinese forms are separated by a comma, while forms for different nationalities are separated by a semicolon. Not all names have all forms. Each alternate form for a name has its own main entry, cross-referenced to the form that actually appears on the page. The exception is Ma Jo (Ma-tzu) whose name appears in both forms in the book. The Korean form, Ma Jo, was chosen as the main entry, since it is the most-used form in the book. The absence of honorific titles by no means suggests a lack of respect.

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