Wind Bell

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SANDOKAI LECTURE III

by Shunryu Suzuki-roshi

INTRODUCTION

Sandōkai is a poem by Shih-t'ou Hsi-ch'ien (Sekitō Kisen in Japanese), an eighth century Chinese Zen Master two generations after the Sixth Patriarch. The *Sandōkai* is highly esteemed by Zen Buddhists, and is chanted daily in many Zen temples in Japan, and daily during the morning service at Zen Center.

In the summer of 1970 Suzuki-roshi gave a series of lectures at Tassajara on the *Sandōkai*. In the first two lectures (published in the two preceding issues of the Wind Bell) Suzuki-roshi discussed the background of the poem, and explained the meaning of the first four lines:

Chikudo daisen no shin
Tōzai mitsu ni ai-fusu
Ninkon ni ridon ari
Dō ni namboku no so nashi.

A tentative translation of these lines, taken from the lectures, is as follows:

The Mind of the Great Sage of India
Was handed down closely from West to East;
People may discriminate the dull from the keen,
But in the true Way there is no patriarch of North or South.

This third lecture covers the following lines of the text:

Reigen myō ni kōkettari
Shiha an ni ruchūsu
Ji o shū suru mo moto kore mayoi
Ri ni kanō mo mata satori ni arazu.

LECTURE

Reigen myō ni kokettari: This part is not so difficult. *Reigen: rei* is something wonderful, something beyond our description, beyond our words; *gen* is "the source of the teaching." What Buddha talked about is the source of the teaching which is beyond words and terms of right and wrong. This is important. Whatever we can think about is not source; it is already something which has come out from the source. The source is something unknown; only Buddha knows. Only when you practice zazen do you have it. Even when you do not practice, and whether you realize it or not, something which exists before our realization is the source. The source is not like something to put on lettuce; it is not that kind of thing. It is something you cannot taste, in terms of tasty or not tasty. That is real source.

A little further on it says *ri: ri ni kanō mo mata satori ni arazu. Ri* is, maybe, "truth." But when we say truth in English, that truth is something which you can see, which you can figure out. But in Buddhism that is not truth. Truth is something which is beyond our description, which is beyond our thinking, *ri.* More figuratively speaking, *ri* is "the wonderful source," wonderful beyond our description. This is source, source of all our being.

By the way, when we say "being," "being" includes our thought too. "Being" is the many things which we can see, but what we can think is also being. So usually, when you say "truth," that truth means some underlying theory: that the sun rises in the East and sets in the West, that the earth turns in a certain direction, is the truth. But in Buddhism that is not truth. That is being also, being which is in our big mind. So whatever it is, whatever is in our mind in terms of big or small, right or wrong, that is being. If you think about something in terms of right or wrong you may say "This is eternal truth," but for us that is being too, because that eternal truth is something which is in your mind.

So we do not make much distinction between things which exist outside of ourselves or within ourselves. You say outside of yourself, but it is not true. You feel in that way, but actually, when you say, "There is river," river is already within your mind. So hasty people may say, "River is there," but if you think more about it you will find out that something which is in your mind is river. So it is a kind of thought we have in our mind.

And if you say, "There is river and here is my mind," that is dualistic understanding, that is hasty, primitive, shallow, understanding of things. That is so-called *u.* It may be good to remember this term: *u* and *mu. U* is pre-Buddhistic understanding of things. When you become a Buddhist you have no more idea of *u* or *mu.* Anyway, *ri* is real source, true source which is beyond our thinking.

Returning to our earlier phrase—*reigen myō ni kōkettari—myō* is "clear"; *kō* is "white"; and *ketsu* is "stainless." "Stainless" means no stain of thought or words. If you describe it, that puts a limitation on the truth. It means you stain the truth, you put some mark on the truth. So if it is pure white and stainless, it is clear; that is what the true source means. So "the true source is pure white

Every five days the Chiden (Altar Attendant) carries water up the hill to Suzuki-roshi's memorial, bathes the stone, waters the plants, offers flowers and incense, and rakes the sand.

and stainless"—*ketsu,* stainless. These two characters *ko* and *ketsu* are very interesting. I will explain later.

Next is *shiha an ni ruchūsu. Shiha* is "branch stream." Sekitō says *shiha* for poetical reasons, with *reigen,* the source. He uses *shiha* to make these two lines of the poem beautiful. *Reigen* is more noumenal and *shiha* is more phenomenal. To say noumenal or phenomenal is not right, but tentatively I have to say so. That is why I said it is better to remember the technical term *ri.* Another important term which you should remember is *ji.*

Ji is something which you can see, or hear, or smell or taste, and it includes objects of thinking or ideas. Whatever can be introduced into your consciousness is *ji.* Something which is beyond our conscious world is *ri.* So these five characters *"reigen myō ni kōkettari"* mean *ri,* something which is beyond words, something which is stainless. In the *Prajna Paramita Sutra* it says "no eyes, no ears, no nose, no tongue," and so forth. That is *ri,* actually.

So *shiha an ni ruchūsu: an* is "dark," *ruchū* is "to flow" or "pour in." *Shiha,* branch stream, naturally or by itself flows or pours in everywhere like water. Even though you don't think there is water, there is water. Water is inside of

our physical body; in plants there is water. Even though we don't know, there is water all over. So the pure source is all over. Each being is itself pure source and pure source is nothing but each being. If you want to know what is pure source, each being is the pure source; if you want to know what is each being, pure source is each being. So there are not two things. There is no difference between *ri* and *ji*, pure source and stream. The stream itself is pure source, and pure source is stream.

This is *"reigen myō ni kōkettari, shiha an ni ruchūsu":* "even though you don't know, there is *reigen*, the stainless, pure source flowing all over." "Even though you don't know"—that is "dark," *an*. This "don't know" is very important, and *myō*, "clearness," is also important, but I have to explain them later.

So to stick to various beings, or to stick to some idea, even of Buddha's teaching—thinking you understand it, saying "Buddha's teaching is something like this"—means you stick to *ji*. *Ji o shū suru mo moto kore mayoi:* "to stick to being or thought of course is delusion." *Mayoi* is "delusion," and *kore mayoi* means "itself is delusion" or "nothing but delusion." *Moto* is "of course," *shū suru* is "to stick to."

Ri no kanō mo mata satori ni arazu. Satori is "enlightenment"—No, not enlightenment. It is better not to say anything. If I translate it into English it is *ji* already. If you "recognize"—*kai*, as in *San-dō-kai*—if you recognize the point, if you make some point about *ri*, it is not enlightenment. Enlightenment is not something you can experience, actually. Enlightenment is beyond our experience. At the same time, if you think that enlightenment is beyond our experience, something which you cannot experience, if when you hear someone say "I have attained enlightenment" you think he is wrong, it means that you stick to some explanation of enlightenment, you stick to words. That is delusion. So you cannot say, there is no enlightenment, or there is enlightenment. Enlightenment is not something which you can say there is, or there is not. And at the same time, something which you can experience is enlightenment too.

In Sekitō's time there was a big dispute about sudden enlightenment and gradual enlightenment. The *Sutra of the Sixth Patriarch* denounces Jinshu's[1] way very strongly, saying that Jinshu's way is gradual attainment, while the Sixth Patriarch's way is sudden enlightenment. So in the *Sutra of the Sixth Patriarch*, it seems that just to sit is not true practice.

But maybe that was not the Sixth Patriarch's own idea. There is not much difference between Jinshu's way and the Sixth Patriarch's way, actually. These critical words were added later by Kataku Jinne—a disciple of the Sixth Patriarch—or by a disciple of Kataku Jinne, after he had passed away. Kataku Jinne was very good, a great Zen master; he was very active and critical of Jinshu's practice. But on the other hand he would not be so hasty as to say something like that.

So although the *Sutra of the Sixth Patriarch* was compiled right after the Sixth Patriarch's death, maybe fifty years later Kataku Jinne's disciple made some corrections, or changed some parts, or added something like this poem: "There is no Bodhi tree; there is no mirror. There is no stand for the mirror; there is nothing. How is it possible to wipe the mirror?" Many people criticize this poem because it is not so good: people think this cannot be the Sixth Patriarch's poem.

In those days it was an honor to own the Sutra of the Sixth Patriarch. But the books they had were not the same. There are many different books entitled "Sutra of the Sixth Patriarch," and the oldest ones do not include any denouncing or criticism of the Jinshu school.

So the purpose of the *Sandōkai* is to make clear this kind of wrong understanding concerning Jinshu, who looks as if he sticks to rituals or scholarly work. Scholarly study belongs to *ji. Ri* is something which you can experience by practice. Maybe you think that scholarly work is *ri,* but for us it is not so. To realize, or to have complete understanding of *ri,* to accept *ri,* is our practice. But even though you practice zazen and you think that is *ri,* the realization of *ri,* that is not always so, according to Sekitō. This is his intention in writing this poem. This is the backbone of the whole *Sandōkai.* If you understand this much you already understand the whole *Sandōkai.*

So the first four lines are the introduction: *Chikudo daisen no shin, tōzai mitsu ni ai-fusu:* "The Mind of the Great Sage of India has been handed down closely from West to East." *Daisen* is "great sage." *Sen* also means hermit. In Sekitō's time, there were many Taoist hermits who were proud of their supernatural power, and who were seeking for some medicine to prolong life. But they were not so much interested in Buddhist practice, and they couldn't understand why practice was so necessary. That was also true for Dogen-zenji. If all of us have Buddha nature, why is it necessary to practice? Dogen suffered a lot concerning this point. He couldn't understand this problem by intellectual study, he couldn't accept it.

When you really know yourself, you will realize how important it is to practice zazen. Before you know what you are doing, you don't know why we practice. You think you are quite free, that whatever you do is your choice, but actually you are creating karma for yourself and for others. But we have to pay our debts by ourselves; no one else can pay our debts. That is why it is necessary to practice. To fulfill our responsibility we practice. We have to. If you don't practice, you don't feel so good, and you will also create some karma for others. But not knowing this you will say, "Why is it necessary to practice Zen?" Moreover, when you say, "We have Buddha nature," you think Buddha nature is something like a diamond which is in your sleeve. But true Buddha nature is not like this. A diamond is *ji,* not *ri.*

Previously,[2] I explained about human potentiality. The third line is *ninkon ni ridon ari:* "people may discriminate the dull from the keen." This phrase is mostly for rhetorical need; in the *Sandōkai* this point is not so important. But it is interesting to understand what human potentiality is in Buddhism. *Nin* is

human, *kon* is "root, potentiality"; *ninkon* is "human potentiality." *Ri* means "someone who has an advantage," and *don* means "someone who has a disadvantage." So the root of human potentiality is our own advantage and disadvantage. We say *rikon* and *donkon;* there is also the term *kikon,* "human potentiality," which includes *rikon* and *donkon.* I am talking about this in order to explain further our understanding of practice, and why it is necessary to practice zazen.

Ki means potentiality. We have the potentiality to be a Buddha in its true sense. So it is like a bow and arrow. Because bow and arrow have potentiality, if you use them the arrow will go. If you don't use them the arrow won't go. As the bow and arrow have potentiality, so do humans. You are ready to be a Buddha, but if you don't practice zazen, you cannot be a Buddha even though you have potentiality.

So potentiality has two meanings. One is "possibility." From the viewpoint of our nature, we have the possibility to be Buddhas. If you observe me in terms of time, in terms of "when," even though I have the potentiality, if someone doesn't help me I cannot be a Buddha. So from the viewpoint of our nature potentiality means "possibility," and from the viewpoint of our time, potentiality means something like "future possibility."

Thousand-armed Avalokitesvara, Senju Kannon, the Bodhisattva of Infinite Compassion. This statue belonged to Suzuki-roshi for many years, and is a beautiful example of Buddhist craft; the figure itself is only two inches tall.

So when we understand potentiality in terms of nature, we should be very kind and generous to everyone because everyone has the potentiality, the possibility to be Buddha, even though one is not Buddha right now. But when we think about the possibility in terms of "when," we should be very strict. Do you understand? If you miss this time, if you do not make a good effort this week or this year, if you always say "Tomorrow, tomorrow, tomorrow," you will miss a chance to attain enlightenment, even though you have the possibility.

It is the same thing with your practice. When you don't think about time, you can be very generous with everyone, you can treat people very well. But if we think about time, about today and tomorrow, we cannot be so generous. So we say "You should do this and I will do that," and "You should help this person and I will help that person." In this way we should be very strict with ourselves. That is why we analyze potentiality in various ways, *ki* as "possibility" and "future possibility." When you understand potentiality in this way, you can work and practice very well, sometimes in a very generous way and sometimes in a very strict way. We have to have two sides to our practice, or to our understanding of *ki*. This is the first meaning.

The second meaning is "interrelationship." *Ki* means the interrelationship between Buddha and someone with a good nature, and between Buddha and someone with a bad nature. I am sorry to say "bad nature," but tentatively I must say so. We should encourage people who have good natures, giving them some joy of practice. And when we practice with someone who tentatively is not so good, we should suffer with him. That is another understanding. So *ki* sometimes means "interrelationship between someone who helps, and someone who is helped." This is so-called *jihi*. *Jihi* is usually translated "love," but love has two sides. One is "to give joy," *yoraku*, and the other is "to suffer with," *bakku*. To make someone's suffering less we suffer with him, we share his suffering. That is love.

So if someone is very good we can share the joy of practice with him by giving him a good cushion, a good zendo, or something like that. But a zendo doesn't mean anything to someone who is suffering; whatever you give him he will not accept it. He may say, "Oh, I don't need it. I suffer a lot. I don't know why. Right now to get out of the suffering is the most important for me. You can't help me, nothing can help me." When you hear this, you should be like Avalokitesvara, you should become like someone who is suffering and you should suffer as he suffers. Because of your love, because of your innate love, your instinct of love, you share the suffering. That is love in its true sense. So *ki* may mean not only "possibility" or "potentiality," but also "relationship."

A third meaning of *ki* is "good means" or "appropriateness," as a cover for a pot. Do you know the Japanese bathtub? It is a wooden barrel with a big wooden cover. But that cover cannot be used for a pot. It is too big. So the bath must have its own cover. In this sense *ki* means "appropriateness." If you see a person who is suffering because of ignorance, because he doesn't know

what he is doing, you weep, you suffer with him. When you see someone who enjoys his true nature, you should give him *jihi,* encouragement. This is to have good, appropriate relationship.

There is something else I am very much interested in. You know that traditionally Buddhists say that Buddhism will not last forever. The sutras give various times but usually they say it will perish a thousand years after Buddha's death.

According to tradition, in the first five hundred years, in the time of Buddha's direct disciples or grand disciples, there will be good sages like Buddha. This is *shōbō,* the time of Buddha. In the next five hundred years there will be people who practice zazen and study Buddhism. This is *zōbō,* dharma imitation time. And in *mappō,* the last period beginning one thousand years after Buddha's death, people will read and chant sutras, but they will not be interested in zazen, and will not observe the precepts; and people who practice zazen and understand the teaching will be difficult to find. This is true, actually. People do not observe the precepts. And people will be involved in only the ideas of emptiness or somethingness, but they will not understand what is really meant by them.

Part of the duties of the Anja (Abbot's attendant) at Tassajara is to care for the Abbot's garden, which Suzuki-roshi designed.

We talk about emptiness and you think you understand it, but even though you explain it pretty well, it is *ji,* not *ri.* Real emptiness will be experienced—not experienced, realized—by good practice. So the purpose of the *Sandōkai* is to make clear what is emptiness, what is somethingness, what is darkness, what is clearness, what is the true source of the teaching, what is the being which is supported by the true source of the teaching.

So you may ask, "What is the real teaching of Buddha?" If you don't understand it you will keep asking someone, "What is it? What is it? What does it mean?" You are just seeking for something which you can understand. That is a mistake. We don't exist in that way. Dogen-zenji says, "There is no bird who flies from knowing the limit of the sky. There is no fish who swims from knowing the end of the ocean." We exist in the limitless world. Sentient beings are numberless and our desires are inexhaustible, but we still have to continue making our effort as a fish swims, as a bird flies. So Dogen-zenji says, "Birds fly like birds; fish swim like fish." That is the Bodhisattva's way, and that is how we observe our practice.

When we understand in this way, according to Dogen, we are not people in *mappō,* the last period, and our practice is not disturbed by any framework of time or space. Dogen said, "Buddha is always here." In some way, still, Buddhism exists, and when we really understand what Buddha meant, we are in Buddha's time.

NOTES

1. Jinshu and Eno were disciples of the Fifth Patriarch. According to one traditional version, each one presented a poem to the Fifth Patriarch to show their understanding, upon which Eno was given the transmission as the Sixth Patriarch.

2. *Sandōkai* Lecture II, Wind Bell, Fall 1974.

news

The photograph on the cover shows Steve Stucky, head of the fields at Green Gulch, driving the matched team of black Percheron draft horses, purchased with a gift for that purpose, given early this year. Their names are Snip and Jerry, and they are one of the last teams in California with farm work experience (most draft horses nowadays are bred and trained only for show).

The decision to get horses rather than a tractor was made only after lengthy discussion. Even if everything else were equal—energy use, soil impaction, etc.—we decided horses would just be more interesting. At first Snip and Jerry seemed to be surprised that we expected them to pull a plow, but now they are doing it quite well.

The next issue of the Wind Bell will report at length about the farming and practice life at Green Gulch.

FINANCIAL REPORT

Our way of supporting ourselves is based on the idea of starting from zero. When Suzuki-roshi came to America, he just sat by himself every day in the temple, as he had done all his life, and students slowly appeared. Later, when Tassajara began, Suzuki-roshi had us do the repairs and construction ourselves, learning the skills as we went along, not relying on outside professionals.

This was practical, and also the tangible spirit of beginner's mind, starting from scratch, with just what we have now, even before our usual assumptions or defining. It is a way of learning from the ground up, as a Japanese carpenter who spends his first years mostly learning his tools and their care—sharpening, handling, storing.

Even though Zen Center has become a fairly large organization, with many different ways of doing things, we try to develop these ways by starting from zero, from the simplest level, and let this situation teach us what we need to know. In this way our fundamental support is zazen itself.

Several years ago, we set out to become self-supporting. Through last year, we were able to establish a base of eighty to eighty-five per cent self-support, with the remainder made up by donations. In terms of activity, we can support fully our community and practice life, but not fully the purchase of properties, major construction, and those activities of Zen Center directed more to those outside the community and to society. But our way is sharing, and inside and outside are a continuity.

In our cash budget for this year of $622,100, we project that expenses would exceed receipts by $47,900, or 8% (this includes expected donations). This year student fees and tuition are 24% of our yearly receipts; expected donations are 14%, and miscellaneous sources and no-interest loans are 10%. The remainder

are what we call "basic receipts"; these are receipts produced directly by our activity—the Tassajara guest season, Alaya Stitchery, the Farm, grocery, and so forth—and amount to $270,500. If a nominal amount is included for student labor at $2 an hour, the real cost of these activities is $290,100. So the excess of cash receipts over cash expenses in these categories thus comes completely from the donation of labor by the students.

Because our income is subject to seasonal fluctuations—particularly the Farm and Tassajara guest season—we still need to develop a cash reserve or revolving fund to cushion our month-to-month cash flow, and to make it easier to get through the October-to-May period. One of our goals for the coming year will be the establishment of such a fund.

TASSAJARA ZENSHINJI REPORT

The Fall 1974 and Spring 1975 practice periods were the fifteenth and sixteenth since the opening of the monastery in 1967. The Shuso (head monk) for the Fall period was Lewis Chikudo Richmond, and for the Spring was William Tetsugen Lane. As usual, Zentatsu Baker-roshi spent the major part of his time from September to April at Zenshinji, leading the practice for over fifty students.

In the first years, students often stayed only one, two, or three practice periods, but now students enter expecting to stay a much longer time. An entering student must have spent at least one year in preparatory training at the City or Farm Zendos, and is expected to stay and have money for a minimum of four practice periods and a summer—two years. Most students actually stay longer.

A new student and guest building was being constructed this summer, a U-shaped building of six rooms, all facing the creek. The design incorporates some features of the Japanese house—a roofed veranda around the outside of all the rooms, sliding doors and windows, tile roof, exposed natural wood beams and white plaster walls—but the style and materials are fairly simple, in keeping with the feeling of the rest of Tassajara.

PRIEST ORDINATIONS

Ten men and women received priest ordinations from Zentatsu Baker-roshi on January 11, 1975, in a ceremony at Hosshinji City temple. The ordinees were Katherine Thanas, Layla Smith Bockhorst, Paul Rosenblum, Deborah Madison, Marc Alexander, Thomas Dorsey, Michael Jamvold, Ulysses Lowry, Linda Ruth Cutts, and Steven Allen. This group brings the total number of ordained priests in active training in Zen Center to twenty-three.

The ordinees ranged in age from mid-twenties to mid-forties, and had spent from four to eight years in training. However, just to prepare for priesthood is not the sole purpose of training. To be a priest is one of many possible modes of Buddhist life and depends on the person's life circumstances, intention, and need.

SHUNRYU SUZUKI STUDY CENTER

The Study Center is now in its third year, with a schedule of three quarters of thirteen weeks each, and a break in the summer. The Study Center functions in different ways for different students. For newer students, it offers a basic curriculum of three or four introductory classes which can be completed in a year, as preparation and groundwork for monastic training at Tassajara. This preparation has changed the feeling of Tassajara practice quite a lot. The students now have a much clearer feeling of how to utilize and engage monastic training.

For older students, and those training as priests and assistant teachers, the Study Center is going more deeply into specialized areas, such as Abhidharma, Prajna Paramita, Dogen, and Lineage. Also for those quite new to practice, the introductory courses are a way to find out about Buddhism and to find their decision to practice. The primary emphasis in Zen is on direct experience through zazen, and on study as corroboration and deepening of our meditation experience.

One area of emphasis this year has been the Abhidharma, the systematization of the doctrine which is the basis and point of departure for developments in the later Indian schools, including Mahayana and Zen. One class has been studying the *Dhammasangani,* the first book of the Theravada Abhidhamma and one of the earliest Abhidhamma-style treatises extant. The first section is an exposition of the eighty-nine types of *citta,* or consciousness, and the class spent most of one quarter studying this section.

Another class has begun the study of the *Abhidharma-kośa* of Vasubandhu, another very important and difficult text which presents the teaching of the Sarvastivada and Sautrantika schools, both important precursors of the Mahayana. The original text of the *Kośa* is in Sanskrit, but the Sanskrit version was discovered only in the 1930's, and there is not yet a published English translation from the original. The classic Western language translation is the French, by Vallée-Poussin, and it was this that the class used, via a rough-draft English translation of it. To study the complete text seriously can take years; in one quarter the class was able to cover selected passages from the first two chapters.

In May, Dr. Chang Chung-Yuan, Buddhist scholar and professor at the University of Hawaii, and author of *The Original Teachings of Ch'an Buddhism,* gave a three-day seminar on "Prajna"—a Buddhist technical term usually translated "wisdom," or "transcendent wisdom." Dr. Chang spent one day on each of three areas: prajna in early Chinese Buddhist and Taoist philosophy; prajna in modern Occidental philosophy; and prajna in ancient and modern art.

Among the reading and study materials he used were a fourth century A.D. text by Seng Chao, which shows the connection between indigenous Taoist thought and the Prajna Paramita teaching of Buddhism; *Poetry, Language, and Thought* by Martin Heidegger; and reproductions of paintings and sculptures.

Particularly interesting were Dr. Chang's description of his meetings with Heidegger in Germany, and of the latter's interest in meditation. This led to a discussion of *"alethia"*—an important term in Heidegger's later philosophical thought, meaning "pure intuition," "intuition without an object"—and its relation to the Buddhist "prajna."

We are grateful to Dr. Chang for his vivid and energetic teaching.

In March and April, Hojun Nagasaki-sensei was guest teacher in residence. Nagasaki-sensei is a professor of Buddhism at Otani University in Kyoto, and his specialties include early Indian Buddhism, Buddhist logic, and Pure Land Buddhism. He is himself a priest of the Pure Land School, and spent many years studying in India and making pilgrimages to the historical and holy places of Buddhism. His relationship with Zen Center goes back many years; he met Claude Dalenberg in India in 1959 and was Baker-roshi's Japanese language teacher in Kyoto.

While at Zen Center, he taught two classes, a lecture course on the life of the Buddha and a seminar on Pure Land Buddhism. The latter was especially interesting since most of us are not too familiar with this important school of Buddhism, numerically the largest in Japan. Although its roots lie in India and China, its form as developed in Japan is sometimes called Japan's most original contribution to Buddhism. The seminar studied the Larger and Smaller *Sukhavativyuha Sutras,* and the *Amitayurdhyana-sutra,* the principal texts of Pure Land.

Nagasaki-sensei is a very considerate and careful teacher, in whose excellent English and Sanskrit pronunciation one can hear traces of his years in India. He traveled between Tassajara, Green Gulch, and the City, giving lectures in all three places.

The students were encouraged in the study of these unfamiliar sutras by Nagasaki-sensei's skill in making connections with the whole continuity of Buddhism. Under Nagasaki-sensei's tutelage we were able to see how the Pure Land Sutras are a consummate expression of the Bodhisattva vow. The vow is also the beginning, middle, and end of our own Zen practice.

Looking west on Page Street, the Zen Center building is at right. This procession began the opening ceremony of the Green Gulch Greengrocer, diagonally across the street from Zen Center (see page 23).

BEGINNINGS

THE NEIGHBORHOOD FOUNDATION

Poet Gary Snyder's teacher Oda-roshi told him, "Zen is two things: meditation, and sweeping the garden; it doesn't matter how big your garden is." The Neighborhood Foundation grew out of our efforts in the City to put this teaching to work in our neighborhood.

"Sweeping the garden"—taking care of what is around us—is not so hard at Green Gulch and Tassajara, where we are surrounded by park and wilderness. In the City it is not so easy. Our neighborhood is racially mixed and predominantly lower-income—although there are some young professionals, law offices, and the University of California Extension complex—all within walking distance of City Hall. In the seventeen-block area immediately around us live over four thousand people—as many as a good-sized town. And in a twenty-five block area there are over ten thousand people.

This neighborhood has the usual problems of the inner city: absentee ownership and real estate exploitation, declining local business, red-lining by financial institutions, high unemployment and crime rates, no post office, library, or adequate recreational facilities.

Unlike the area a few blocks north—the once-thriving Fillmore District, now whole blocks of bare dirt and stucco housing projects—our neighborhood has been mostly untouched by urban renewal. Most of the old Victorian two- and three-family houses and apartment buildings are intact; most are in need of paint or repair but they are structurally sound. Because the population has not been unusually disrupted, there is a stable nucleus of residents who have lived here for a long time—in some cases twenty or thirty years. Less than fifteen per cent own their own homes, however.

Not knowing exactly what to do, in the first years we did small things, sweeping the sidewalks, helping to get trees planted, going to neighborhood meetings. As we became more involved, we realized that the web of forces that determine the fate of a neighborhood includes every aspect of a city or society, and we saw that the proximity of our neighborhood to downtown made it particularly vulnerable to speculation and downtown expansion, which would push low-income people out and destroy the character and stability of the neighborhood. We also realized that Zen Center's own presence and activity in helping the neighborhood was itself contributing to an increase in property values, and to the pressure on poor people to move out. These things led to the creation of The Neighborhood Foundation, which occurred almost coincidentally with our beginning to work on the Koshland Community Park (see below).

In setting up The Neighborhood Foundation, T.N.F., as a corporation, two boards were created: a managing board that included Baker-roshi and Yvonne Rand from Zen Center; Stewart Brand, founder of The Whole Earth Catalog; George Wheelwright, former owner of Green Gulch Farm; Werner Hebenstreit, Zen Center's insurance broker; Dorothy Erskine, who introduced the "green belt" concept of city planning to the United States; Mike Murphy, founder of Esalen Institute; and a larger advisory board of others with special skills and expertise to act as resources.

With a modest starting-up grant from the Point Foundation, a corporate form was worked out allowing T.N.F. to buy and sell property for the specific purpose of providing a means for lower-income tenants to manage and/or own buildings through co-operative ownership, and have access to institutional financing and credit usually closed to them. We are told that this is the first time the I.R.S. had granted foundation and tax-exempt status to such an organization.

This approach is based on the idea that a neighborhood's viability depends on its residents having a stake in it. To test this idea on a pilot scale, T.N.F. purchased three adjacent buildings in a cul-de-sac, one of the neighborhood's problem and crime areas. Two of the buildings were occupied; the third was a vandalized shell which the City would have ordered demolished, and which T.N.F. plans to rehabilitate.

Across the alley from the buildings is a vacant lot, which Great Western Savings and Loan donated to T.N.F. for use as a community garden. Financing for the purchases was provided by Citizens Savings and Loan, which put up a substantial line of credit for this and future purchases. Financing for rehabilitating the derelict building was provided by Golden West Savings and Loan. All three savings and loans have offered invaluable help—their time, gifts, and loans—to support these programs.

One of the early efforts to generate community interest in the Koshland Community Park was a series of free ice cream parties in the Park site. As the neighborhood kids gathered for the refreshments, we talked to them and noted down what they wanted in the Park (lower right).

The second, and more immediately visible, aspect of T.N.F. is work with people. T.N.F. rented the vacant storefront across the street from Zen Center –formerly a dry cleaners and the local gathering spot for visiting and exchanging local news–as an office.

At first the idea was to provide the space, and let the neighborhood itself determine its use and activities. We expected several months of mostly fallow time, while the neighborhood grew accustomed to T.N.F.'s presence. But this was underestimating the energy and imagination and need of the neighborhood. Following the lead of neighborhood residents, T.N.F. quickly became involved in many activities.

T.N.F. gave assistance to a tenants' association being started in a nearby housing project, to deal with the serious problems there of inadequate maintenance, skyrocketing crime and usually poor police response and protection, a mostly unresponsive Housing bureaucracy, lack of meeting and recreational space, neglect by City agencies and services. The Hayes Valley Tenants Association has, since its inception, been a strong force for change in the neighborhood.

Responding to the single most pressing need of the neighborhood–jobs, particularly for youth–T.N.F. was approved to do an apprenticeship program as a part of the Neighborhood Youth Corps, and placed over twenty high-school-age boys and girls from the neighborhood in jobs paying $2.10 an hour, twenty hours a week. T.N.F. found or created jobs which were not just busy-work, but were interesting and useful: working in the fields at Green Gulch, assisting in

Work begins on the community vegetable and flower garden on the lot donated by Great Western Savings and Loan. In the background are the three buildings purchased by The Neighborhood Foundation. The middle building is the derelict to be rehabilitated.

The Neighborhood Foundation office.

the Zen Center bakery, stitchery, and grocery store, helping in the T.N.F. office and in the community garden. T.N.F. also arranged for a downtown office to take two youths as secretarial trainees.

T.N.F. helped co-ordinate once-a-week meetings over a period of three months, with a committee of over sixty persons, and a door-to-door survey of the neighborhood to draw up a community-initiated design program for Koshland Community Park. Many groups and constituencies in the neighborhood were brought together for the first time around the planning for the park.

T.N.F. started a neighborhood track and sports club, with the generous help of three track stars: Lee Evans, world record holder in the 400 meter and 440 yard dash; Ben Tucker, the first black to break the four-minute mile; and Mike Spino, well-known running coach and head of the Esalen Sports Center. With Lee, Ben, and Mike as coaches, about thirty boys and girls, ages 6 to 16, have been going out every week to Golden Gate Park two afternoons to train and run, and one afternoon competing in open Bay Area track meets. The coaches have volunteered their time so far, but T.N.F. needs to find funding for the program to continue on a permanent basis.

T.N.F. helped organize a summer program of free movies for kids, held on Sunday afternoons in the nearby U.C. Extension-owned Neighborhood Arts Theatre. A panel of kids picked out the movies to be shown.

A community garden is being developed on the donated T.N.F. lot, in conjunction with another City program which is providing for a year the paid services of a community gardener. The gardener worked with neighborhood kids and adult volunteers to clear and prepare the soil and plant some vegetable and flower beds. Community gardens have been taking hold in cities throughout the country; T.N.F. hopes that this plot will be the first of several in the neighborhood.

As its presence becomes known, the T.N.F. office and staff are taking on functions as communication, resource and service center, helping with problems of housing, home repair, welfare, assisting the ill and elderly, encouraging city agencies to do their jobs, police-community relations, and being there for whoever comes in.

Although Zen Center is closely allied with T.N.F., and at present the T.N.F. staff is predominantly Zen students, T.N.F. is also completely a part of the neighborhood. The existence of The Neighborhood Foundation as a separate organization makes it possible for Zen Center to participate in neighborhood affairs, while continuing its primary emphasis on meditation and student training. It also permits us to raise money for specific projects in the neighborhood not directly connected to our religious functions, but within our responsibility as residents and Buddhists to encourage.

The Neighborhood Foundation has gotten off to a good start, but even on the scale of this neighborhood it is still just a beginning. The problems we are dealing with are endemic to all our cities and society as a whole, and are not being solved by governments or civic groups. The Neighborhood Foundation has chosen to work on limited tasks in a small area, in the hope that what it discovers to be useful or workable on that scale can be done elsewhere.

KOSHLAND
COMMUNITY PARK

In the predawn hours of a morning in March, 1973, a terrible arson fire swept through the fifty-unit, four-story apartment building across the street from Zen Center (see picture at right). The building was destroyed, four people died, and the scores of tenants had to find new homes. In the weeks afterward, as the burned-out shell stood waiting for demolition, several of us in the neighborhood had the idea of combining the building's lot with the adjacent vacant lot on the corner to make a park.

At first it seemed to be a pipe dream. The land alone—several separate parcels totalling nearly an acre—was a potenrial prime building site, and commanded a very high price. No one knew where the money would come from to buy the land, aside from actually building a park.

At this point, Trust for Public Land offered its help. T.P.L. is an innovative private organization, based in San Francisco, devoted to creating open space in and near urban areas throughout the country. T.P.L. knew that one of San Francisco's outstanding philanthropic families, the Koshland family, was interested in creating a new park for San Francisco in honor of their father. So the T.P.L. staff went to work investigating our Page Street lots as a possible park site.

The Koshland family's decision to locate the park in our neighborhood, coming just after T.P.L.'s success in obtaining options on all the land parcels, only a few months after the fire, was almost too good to be true, especially since the Koshlands' donation included funds for design and construction as well as purchase of the land.

The Daniel E. Koshland Community Park was dedicated on October 11, 1973, by the Mayor and city officials. The concept of neighborhood participation in the design and building of the park was in the forefront of discussion from the beginning, and the fact that our neighborhood, through The Neighborhood Foundation, had the means and willingness to participate was an important factor in the Koshland family's decision. Unfortunately, intra-neighborhood problems and the slowness in city government held up the development of the park for more than eighteen months, but we in the neighborhood learned a great deal from the process.

The first general neighborhood meeting to discuss the design of the park was held on May 3 of this year, with well over two hundred people attending (we

The first general neighborhood meeting about the Koshland Community Park. On the right, standing, is Dr. Daniel E. Koshland, Jr., spokesman for the Koshland family. On the left, standing, is Percy Pinkney, former head of the Community Streetwork Center and now the Governor's assistant for community relations.

were told that twenty or thirty is considered a good turnout for this kind of meeting). Robert Royston, head of the landscape architecture firm which had been chosen to design the park, gave a presentation, and about seventy-five people volunteered to be on a neighborhood program and design committee (this later became a working group of thirty to thirty-five), which would find out what the neighborhood wanted in the park, and translate these into specific recommendations to the architect.

The committee went out into the neighborhood with a survey questionnaire, and for several weeks, on the street and door-to-door, asked 3500 people to answer the questionnaire and state their ideas and preferences. It was hard work; committee members put in hundreds of hours of volunteer time. At the end, there were over four hundred returned questionnaires, many with extensive written comments and pictures.

There was overwhelming agreement on several main issues—such as facilities for children of various ages, open green space, wood as a building material, closing the half-block of adjoining Buchanan Street, limiting dogs, and having neighborhood people work on the construction.

From this mandate of the community the committee presented a series of recommendations for a park program, use and design to the architect. The architect followed the community suggestions very closely, translating them into beautiful and workable solutions. Now the architect is in the process of translating this program into working drawings. If all goes smoothly, construction will begin next March.

What has become clear in this is that the process of participation is as important as the result. It will be wonderful to have this new park in our neighbor-

hood—the largest new park in San Francisco in forty years—and if it is skillfully designed, it can be a safe, well-used area and a positive contribution to the neighborhood. But this is not easy or assured. Some parks, designed with the best skill and intention, become vandalized or abandoned or crime-ridden through lack of participation and accord.

The Koshland Community Park occurred through a rare combination of private philanthropy, public-spirited urban conservation, neighborhood participation, and pressing need. It is a rare opportunity, in the midst of racial, economic and political differences, to reverse some of the futility and decline characteristic of much of city life. If this park works, it will be because of many people joining together and working hard.

GREEN GULCH GREENGROCER

This year our plan was for the Farm to begin producing enough vegetables to support itself, and we needed to decide on the best way to do this. Our feeling was to concentrate as much as possible on retailing, knowing our customers face-to-face, and our neighbors as our primary market.

The grocery/liquor store diagonally across the street from the City Zen Center had been vacant for some time. It had a history of misfortune—three murders, robberies, the fire up the street (see KOSHLAND PARK) which took away much of its clientele, and finally the death of its owner. It was unlikely that anyone would want to re-open it, and standing empty it was a visible sign of the neighborhood's condition.

Our desire to improve the neighborhood by re-opening the store coincided with our need for a local outlet and the value of offering Green Gulch vegetables locally, and we felt its function would be part store, part community service. It was already equipped with several pieces of refrigeration equipment in good condition, and the building's owner was willing to lower the rent to have it occupied.

Using money privately loaned for the purpose, we remodeled inside and out, discovered two boarded windows in the wall framing that could be re-opened for more light and visibility, laid a red ceramic tile floor, installed old-fashioned globe lights and tile-top counters, repainted everything, and hung out a sign: Green Gulch Greengrocer.

First day of business was July 4, 1975—coincidentally the eighth anniversary of the opening of Tassajara as a Zen monastery. A formal dedication was held on July 26, probably the first grocery store in the West to be dedicated with a Buddhist ceremony.

The top of one of the refrigeration cases was turned into an altar, and above it a scroll of Avalokitesvara was hung. Baker-roshi led a procession from Zen Center across the street, down the center aisle of the store to the altar, while

Philip Whalen, the attendant, scattered vegetable leaves and flower petals. Offerings were made, and the Heart Sutra was chanted. For an *eko* Baker-roshi simply said,

> "We have offered light, incense, tea, vegetables, and bread, for the opening of this neighborhood grocery store. We hope it will provide people with everything they need.
>
> "Suzuki-roshi would have been especially pleased to see the opening of this neighborhood store."

So far the response of the neighborhood has been good. We are not selling any liquor, meat, or cigarettes, but there is a little of everything else. In addition to our own bread and vegetables, there is fruit from San Francisco's farmer's market (our own fruit trees planted last year at Green Gulch won't be producing for a few more years), canned and dry goods, dairy products, soft drinks, and sundries. Our intention is to try to have all the usual things found in a corner grocery.

Partly the store is an experiment to see what happens when someone tries to open a neighborhood business from scratch—what the problems and difficulties are. One thing we found out is that it is expensive. The total costs up to opening day were over $12,000 (this is about half of what it would have cost if we had not done much of the work ourselves). Much of it was to bring the space up to current health and building codes. Some of what we did—the new windows, for instance—were not legally required, but were necessary to establish a different atmosphere, and to recreate the feeling of a corner store as a place of local meeting, information, and exchange.

We figure that the store's break-even point is $400 in average daily sales. This includes paying back opening costs, and with four workers on "scholarship" at $300 a month. We are almost at this point now, but to do more we will have

to increase the volume, since our policy is to keep prices on a par with the nearby large supermarket.

Right now, Tassajara bread is the hottest item—literally, since it often reaches the store still hot from the oven—but customers are also very pleased with the fresh vegetables, picked early in the morning at the Farm and trucked directly to the store.

AWAKENING THE WILL-BODY

Sesshin Lecture by Zentatsu Baker-roshi

Suzuki-roshi felt that Buddhism needed some fresh opportunity, some place where people's minds weren't made up about Buddhism. So when he had finished his first stages of training, he asked his teacher if he could go to America. His teacher said no, so he asked if he could go to Hokkaido. Hokkaido is rather like the Japanese frontier; it was only really settled in the last century. His teacher got very angry, so Suzuki-roshi had to stay. But he never gave up his idea of coming to America.

When he did come here he felt he had not studied widely enough for us, and at the same time he felt he had come to America too late, and too old. But he was convinced his successors would do it, would find a way to study Buddhism more widely, more freely. So he instructed us to do this, and how to do this. First of all he emphasized our posture, our yogic posture, because Zen is the school of Buddhism which emphasizes yoga, the body itself.

We don't use many aids, many rituals. Our own body is our vajra. So Zen, because of this emphasis, has to start with the body. Because it doesn't use anything else, you start with what you have. We experience some divided nature from childhood, some suffering divided nature. We have two parents and various ways of looking at things. So you have to begin your practice with your various parts agreeing on something, finding how your mind and body can come to some agreement. So we have zazen. It's the feeling of "Let's sit down and see what happens."

So Buddhism projects or creates, invents, various provisional ways of practice. We could say body-only, which is yoga or posture; or mind-only, which is the Yogacara school, the Lankavatara Sutra; and emptiness, which is the Madhyamika school, Nagarjuna, the Prajna Paramita literature; and then the attempt to put that all together in Tendai, Hua-yen, and Zen Buddhism.

Now we are doing a sesshin here at Green Gulch. And if you're going to practice with your body, you of course have to trust it. You have to give up your ideas of it as being separate from you. As I have said, for example, the idea or feeling of your foot being "way down there." We have many such images of our body, mistaken images; we have to find out what they are.

The vehicle of the Tathagata can be characterized by many aspects. But what I am emphasizing now is—no perception of a separate reality behind what you see. This has several aspects. One is that there's no ultimate reality —everything is illusion—and also that reality is not repeatable, there's no way to imitate it, there's no semblance of it. Second, we have an immediate perception of truth in ourself. This means Buddha's own will, or Buddha's Will-Body. Why this is so I'll try to make clearer during this sesshin. And third is—infinite worlds. It extends everywhere, it is not graspable.

Many of our Western ideas emphasize our body as something dead, some mechanical thing. We think we can cut chunks of it off and it won't affect us, or that it can be synthesized. And there is a deep interest in living forever—freezing your body in a vault somewhere, or living forever in heaven, some idea like that. And we have this idea in our own perceptions, in that we don't trust our perceptions. For instance, you don't trust just what you hear. Instead you try to correlate and corroborate what you hear with what you see, smell, taste, touch, et cetera. In other words, you try to average your senses. And then there is further averaging over time, some experimental effort over time, which we call science.

So we think, "I saw that a minute ago, but I don't see it now, so it must have been delusion." Or, "I see this now, and it's still there on my desk tomorrow, so it must be real." But if you saw something on your desk one minute, and the next minute you did not, you'd be convinced it wasn't real, wouldn't you?

I'm talking about the fact that you do have the view that reality is repeatable. And it's our very effort to make reality repeatable which Buddhism calls suffering. Suffering means reality is not repeatable. The result of this is we don't trust our senses. We're always trying to correlate one sense's perception with another sense's perception.

But actually, hearing alone can cover everything. Seeing alone can cover everything. Just feeling can cover everything in an immediate perception of truth. Not while you monitor it and review it and correlate it and corroborate it; just an immediate perception of truth that you trust. Which means you cannot create an outside—inside-outside, over here, over there—which is threatening. If you have some outside thing you create which is threatening, you cannot really practice yoga. You cannot trust that stream of vision and sensation which actually is the path.

Buddhism is not a philosophy or practice derived from the mind; it is the mind and body itself, without any image or identity, without any review of it. This is pretty hard to do. If you have an idea of an outside, and an outside which equals danger, then your senses will always be off base. So one of the aids to penetration, to entering Buddha's Way, Buddha's body, is to see everything as your own mind. To understand everything that comes to you as you, as your

karma, not as some hostile thing. You no longer see any ill will. You develop an even mind toward everyone, which means you know how you feel, are one with how you feel in each circumstance.

So in this sesshin I would like to emphasize an even mind, an even effort. Not strong effort one period and relaxing the next, but some attempt to have an even, steady awareness throughout sitting and kinhin and meals and work and sleeping.

What we fear in our own consciousness, what we call craziness, often are our perceptions which we cannot correlate with anything else. So the emphasis in zazen is to make you strong enough to sustain them. The problem with craziness is usually not that the perception is wrong, but that we're not strong enough to sustain uncorrelated perceptions.

So by our practice of zazen, without any other aids, you become strong enough to accept anything, giving up any idea, any image of your body, of outside and inside, more and more you just accept what comes to you, accept some hearing completely, without reviewing, without thinking—What is it? What can it be? Could I see it? Could I touch it? What kind of shape does it have? Just hearing.

Your hearing can take you, can open you up to so many things, if you just trust your hearing. What you hear just then is enough. You don't have to average it and see if it's going to occur again. In Buddhism our feeling is, only once we'll hear that. Only once we'll see that. By the time you go get your camera, it's different. By the time you try to base your life on it, it's different.

Not averaging the senses, not thinking that we live in a repeatable universe, means that we don't study a particular thing in order to understand that particular thing. In Buddhism we don't study X in order to understand X and then study Y in order to understand Y and then Z in order to understand Z. We study X in order to understand Y and Z. So another assumption in Buddhism we try out by practice is that each one thing is everything, each one thing includes everything. So if you understand man thoroughly, you will understand woman thoroughly, and if you understand woman thoroughly, you will understand man thoroughly. You don't have to understand first man, and then woman, and then something else.

Sesshin is also to settle down with this kind of idea, to try it, to hold it or live it. To practice Buddhism requires an enormous confidence—confidence in yourself and your teacher and Buddha nature, a sense that you can do it. Without that confidence there is always a danger of a deep division in yourself.

So we practice many have-tos. By have-tos I mean the way a mother or father change their baby's diapers because they "have to," not because at a particular moment they want to. You don't say, "Oh boy, am I ever dying to change the diapers." You may enjoy it but your motive is not because you want to or don't want to. Someone must change your baby's diapers, so you change your baby's diapers, that's all.

And we actually need such things. We need such have-tos. People who don't have them have to create them. If you meet people who are, say, very rich, and can have anything they want, you will find they often create a neurotic array of have-tos. And people are always doing this. Alcoholics are creating some

have-to, always putting themselves in some strictness by drinking. These are rules you make for yourself. Crazy people are possessed by "have-tos." If we do not have "have-tos" or cannot accept "have-tos," then we unconsciously make them.

So in Zen we practice with these have-tos which are not in the realm of likes or dislikes. We come to service and chant, not because we like to or dislike to, but because it is a part of this practice, a wisdom of this practice. And if you're practicing with ideas like, "When will I get to like chanting?" you're missing the point. If you get to like chanting too much, we should add something else that is rather a nuisance to do. You should be able to do things without much problem.

By these kinds of strictures or have-tos, we can actually study our desires, actually find, as Suzuki-roshi said, our organic power, our tendencies. Without this kind of have-to in your life, there's no way to plumb your desire and your strength. There's no way to study one thing. We want to study just one thing, just X, until we understand every alphabet. We don't study X for X, we may study Y to understand X. Nangaku-zenji said, "If you want to practice zazen, don't sit zazen. If you want to achieve Buddhahood, there's no special type of person who achieves Buddhahood." This is what I'm talking about.

You know Nangaku was Baso's teacher, and Suzuki-roshi's favorite story was about Baso and the tile. Baso was doing zazen, studying zazen to attain Buddhahood, so Nangaku picked up a tile and began rubbing it. Baso said, "What are you doing?" Nangaku said, "I'm turning this into a jewel." So Baso said, "How can you make a tile a jewel?" And of course Nangaku said, "How can you make yourself into a Buddha?" And then he said, "If you want to make a cart go, do you hit the horse or the cart?" This is again the same.

Suzuki-roshi said we may starve to death at Tassajara or at Page Street. But he didn't think we would, if we just practiced zazen, if we just in our practice took care of everything completely. We need to trust this kind of activity—not studying X in order to understand X, and Y to understand Y, and so on. But by studying X we will understand everything. Just to have that confidence and practice Buddhism, practice zazen, just for the sake of zazen, is our way.

Many sayings reflect this kind of feeling. When it's night-time, dawn is here. Before winter is over, spring is here. Even if you don't understand it, or accept it completely, if you are practicing you should have this kind of confidence, you should try to accept it. Can you accept it? Can you just do zazen completely? Can you just do this sesshin completely, as if nothing else existed, as if you would die on Friday night?

There are two recognitions that you will come to when you are able to face things as they are, not wishing they were some other way. One, we can say, is death. By death I don't mean just that someone's going to die, though on death we may realize this deeper finality, as Dogen did watching his mother die, watching the twin trail of smoke rising from the incense stick. The finality I'm talking about you may recognize when someone goes crazy, when you can't reach someone, or when you cannot reach yourself; when there is almost nothing you can do about yourself, and less about a friend. And even less about the

suffering in this world. You can't do anything about each moment even. Each thing just happens, and hopefully you know your oneness with it.

And by zazen we're trying to develop our strength and ability to be one with our activity. You notice the finality of each thing, that it happens only once and is not repeatable, or graspable, or regainable, or re-doable. If you're not there, not present, it's too late. This recognition and not taking it too seriously, gives our life some seriousness. You know, by the time you wish or think, it's already too late. You take it too seriously when you think the outside world is there, saving up to get you.

And the other recognition is that we are corruptible. All of us are corruptible. All of us, when pushed, almost all of us have a price. You know, we'll sell our mother if we have to. I'm sorry to say so, but it's true. Governments use this to force people to do things. And many people use it to make the most of their own and others' corruptibility for profit or power. Much of our way of thinking is based on the idea that everything is repeatable and not corruptible.

Recognizing this suffering or this corruptibility, the Bodhisattva recognizes in himself, herself, this event, this eventuality, and so creates the conditions for good, let us say good. So the most basic suggestion in Buddhism for everyone is to practice good, avoid evil. Now good and evil in Buddhism are pretty close to the roots of the words good and evil. Good and God mean to unite something, to put something together, to recognize the larger body. And evil means to extend over, like the eaves of a house, to be off the mark, or to set something over, to set something up.

So the Bodhisattva doesn't set up anything. You don't try to create something, to make something that lasts. You don't try to possess anything. But you do

try to create—this is a rather subtle point—the conditions for people to exist beneficially. So first of all for yourself you try to create the conditions by which you can exist beneficially. And our way to do this is to practice zazen.

Student: I'm perplexed in my mind between the purposelessness of zazen and the purposes I have.

Roshi: This problem appears in every aspect of practice. One reason it's difficult for us to practice, for example, "no perception of ill will" is because of the kind of beings we conceive each other to be. "No perception of ill will" doesn't mean you are repressing ill will. It means that eventually you see a kind of being for whom you cannot feel ill will.

Many things in Buddhism are based on a whole new recognition of what we're actually doing. A kind of clue to this purpose and purposelessness is, for example: we may be practicing zazen actually because we want to get healthy, or attain super powers, or be less crazy, or not have people mad at us all the time, or to correct some gross mismanagement of our life by doing zazen every morning and organizing ourselves. This may be what has prompted us to do it, but as a practice we don't review this as the reason, and we try not to practice in the realm of the attainment or possessiveness which after all has caused our problem in the first place.

You will find out by experience that although some idea of attaining led you to sitting, when you sit with that idea, your sitting is quite dull and lifeless. Just to sit. Suzuki-roshi always said we must practice Buddhism just for Buddhism. Why Buddhism went wrong in the Meiji period, in modern Japan, is because its power had become too externalized. Buddhism is very powerful. It's such an ancient way of life that so many people have practiced. It moves so many people.

And you can use Buddhism for gain or fame or something like that. But Suzuki-roshi's emphasis with us was just to practice with each other for Buddhism alone. And he said in five or ten years Buddhism in America, and Zen Center, would have many friends. But we don't practice for this, even for society. Just to practice for Buddhism, just to sit for sitting.

The other reasons you have, you don't review them. If you find yourself thinking of them, you stop thinking of them. Do you understand? It's a kind of practice. It may seem rather artificial. But that only means you should go further and find out how artificial it all is anyway, find out that there is something there, some attitude already there, which you might as well counteract with another one, until you can drop all attitudes.

So please, in this sesshin, and those of you who are not in the sesshin too, become very friendly with your body and your life situation as you yourself, not discriminating, "this one or that one is really me." When you're doing zazen, just some painful stale feeling sometimes. Some painful ecstatic feeling sometimes. Without trying to identify or review.

And as you stop averaging your life at each moment and over time, you will find out many things. You will notice many mental phenomena, many subtle things. As I said yesterday, how wonderful your skin feels after zazen during

a sesshin. How the organ of your skin is teaching you. How cool the surface of your eyes feels. How your stomach feels. How when attitudes drop out of your breathing and mind and shoulders and hips, how refreshed you feel. Beginning to trust these perceptions.

The acts of Buddha are Buddha. The acts of you are you. These acts, these tiny acts that you are participating in. By your vow or participation, the color is very deep and you perceive things with full dimensions. When your vow is weak, your will-body is weak, you see things very flat and thin and colorless.

You begin by noticing subtle manifestations of the path, of the way of our existence, of Buddhism. And then you recede from noting them. One part doesn't have to observe it. Just let go. Just give it away. The first paramita, you know—just give it away. Until nothing but space is sitting zazen. Nothing but space is living your life. Nothing but space is sitting this sesshin, which you create something in the midst of.

To eat, to get up, in this way, in this sesshin, you may realize what you actually are—if there is a "who," or even without a "who," to realize how you exist, all together. Please let's do it. Let's find out how Suzuki-roshi wanted us to practice. Some fresh new way from our own intimate and immediate experience, freely studying everything, freely realizing our way. Thank you very much.

SCHEDULE

	SAN FRANCISCO	GREEN GULCH FARM
ZAZEN & SERVICE	Monday through Friday: 5:00-7:10 a.m. 5:30—6:30 p.m. 8:30—9:10 p.m. Saturday: 5:00—10:00 a.m. (incl. breakfast and work)	Sunday through Friday: 4:30—6:00 a.m. 8:30-9:10 p.m. (exc. Fri.)
LECTURE	10:00 a.m. Saturday	10:00 a.m. Sunday
SESSHINS	One-day sittings the first Sat. of each month except June and Oct. Seven-day sesshins begin the first Sat. of June and Oct.	One-day sittings the third Sat. of each month except Feb. and Aug. Seven-day sesshins begin the third Sat. of Feb. and Aug.
WORK	Regular residents' schedule	Open to non-residents Sun.-Fri. 9:00 a.m.—4:40 p.m.
ZAZEN INSTRUCTION	8:30 a.m. Saturday	11:30 a.m. Sunday

ZEN MOUNTAIN CENTER

Fall Practice Period: September 15 to December 15
Spring Practice Period: January 10 to April 10
Guest & Summer Practice: May 1 to September 6

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GREEN GULCH FARM — Star Route, Sausalito 94965. Ph: (415) 383-3134
ZEN MOUNTAIN CENTER — Carmel Valley, California 93924.

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