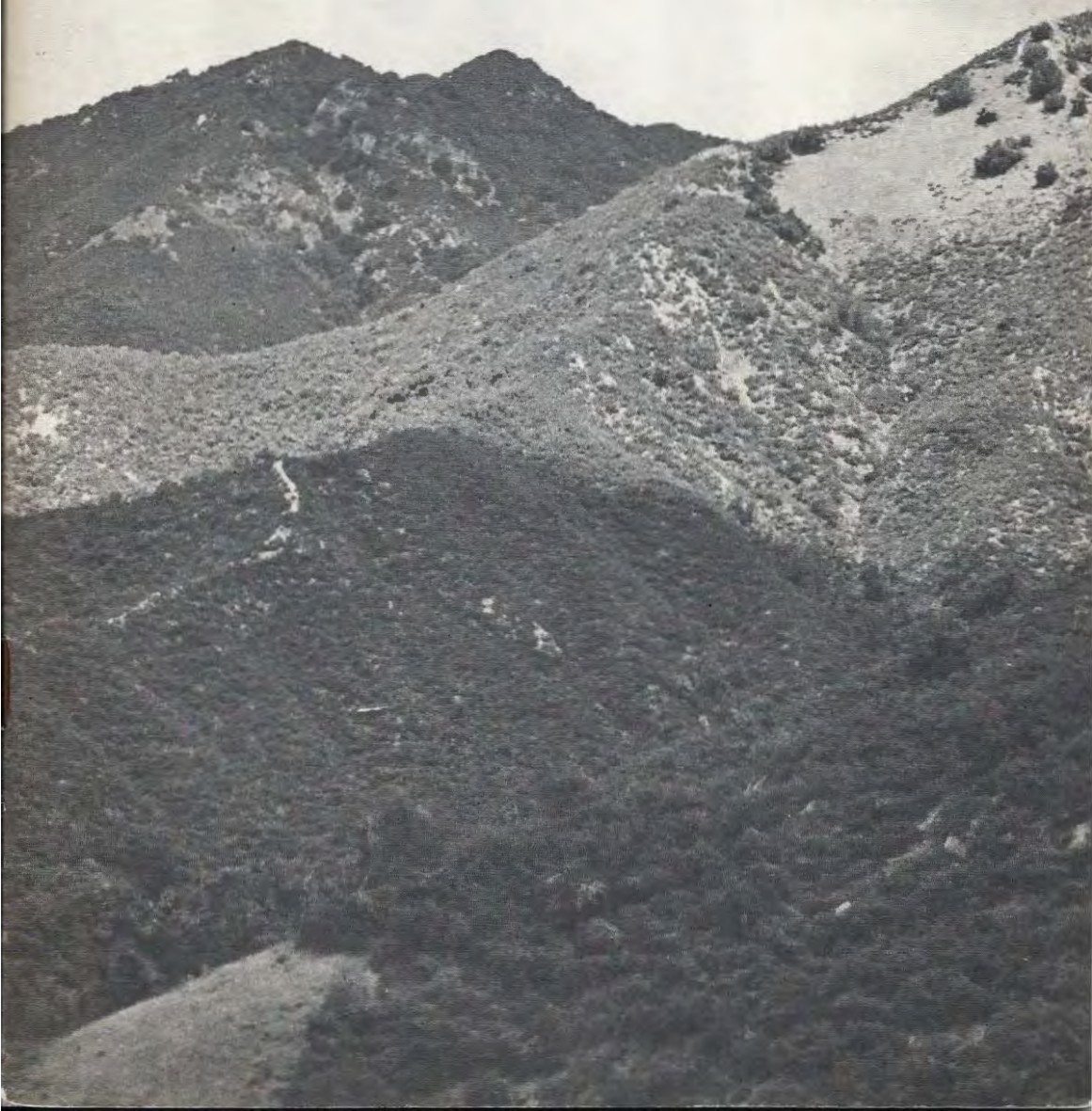


Wind Bell

PUBLICATION OF ZEN CENTER VOLUME XIII, Nos. 1-2, 1974



... those who would know their own walking must also know the walking of the blue mountains. The blue mountains are neither sentient nor insentient; the self is neither sentient nor insentient; therefore we can have no doubts about these blue mountains walking.

DOGEN, "Mountains and Rivers Sutra"
(Carl Bielefeldt translation)

EDITOR'S NOTE: We are working toward publishing the *Wind Bell* more frequently again (at least three times a year—in April, September, and December). This issue is a combined Winter and Summer issue; the Fall 1974 issue will hopefully be ready in January, when we will be asking for a renewal of your subscription.

Meanwhile, printing and paper costs have risen sharply, increasing the per copy cost of the *Wind Bell* for subscribers to nearly \$1. To help us maintain the same quality and quantity, if possible could you contribute toward the cost of this issue by sending us 50¢ or \$1? Thank you for your continued support and patience.

Wind Bell Staff: Advisor: Zentatsu Baker-roshi; Editor: Lewis Richmond; Editorial Assistants: Claude Dalenberg, Yvonne Rand; Layout and Design: Peter Bailey; Composition: Haru; Calligraphy: Richard Levine; Photography: Lucy Bennett, Robert S. Boni, Francis Checkley, Margo Moore, Lewis Richmond, Katherine Thanas.

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TEACHER AND DISCIPLE

LECTURE BY SHUNRYU SUZUKI-ROSHI (from lectures given in December, 1961, and February, 1962)

Emptiness does not mean annihilation, it means selfless original enlightenment which gives rise to everything. Once selfless original enlightenment takes place, every subjective and objective existence resumes its own nature (Buddha Nature) and becomes valuable jewels to us all.

In Mahayana Buddhism every teaching is based on the idea of emptiness, but most schools emphasize its expression in some particular sutra—the Lotus Sutra, the Avatamsaka Sutra, the Mahavairocana Sutra, and others. In Zen we do not emphasize the teaching until after we practice, and between practice and enlightenment there must not be any gap in our effort. Only in this way is it possible to attain the perfect enlightenment from which every teaching comes out. For us it is not teaching, practice, enlightenment; but enlightenment, practice, and then study of the teachings. At this time every sutra has its value according to the temperament and circumstances of the disciples.

So it is the character or personality, the cross-current of teacher and disciple, that makes transmission and real Patriarchal Zen possible—practicing from the point of view of the enlightenment of the Buddhas and Patriarchs. So the relationship between the teacher or Zen Master and disciples is quite important for us. By believing in one's Master, one can attain his character and the disciple or student will have his own spiritual unfoldment.

Once, when Yakusan Zenji* was asked to talk about Buddhism he said, "There is the teacher of scriptures, there is the scholar or philosopher of Buddhism, and then there is the Zen Master. Do not acknowledge me." Day after day, from morning until night, he behaved like a Zen Master. "Why don't you acknowledge me" is what he meant. To practice Zen with disciples, to eat with them and sleep with them is the most important thing for a Zen Master. So he said, "Why don't you acknowledge me? I am a Zen Master, not a teacher of the scriptures or a philosopher."

So we say, "Only to sit on a cushion is not Zen." The Zen Master's everyday life, character and spirit is Zen. My own Master said, "I will not acknowledge any monastery where there is lazy training, where it is full of dust." He was very strict. To sleep when we sleep, to scrub the floor and keep it clean, that is our Zen. So practice is first. And as a result of practice, there is teaching. The teaching must not be stock words or stale stories, but must be always kept fresh. That is real teaching.

But we do not neglect the teaching or sutras of Buddha. Because we want to find out the actual value of the teaching, we practice Zen and train ourselves to have the actual living meaning of the scriptures. But this practice must be quite serious. If we are not serious enough, the practice will not work and the teaching will not satisfy you. If you have a serious friend or teacher, you will believe in Buddhism. Without an actual living example it is very difficult to believe or practice. So to believe in your Master and be sincere—that is enlightenment. So we say, "Oneness of enlightenment and sincere practice."

I didn't know it at the time, but the first problem given me by my Master was this story about Yakusan-zenji, which I have just told you. I could not acknowledge my Master for a pretty long time. It is quite difficult to believe in your teacher, but we must know our fundamental attitude towards Buddhism. That is why Dogen went to China. For a long time he had studied in the Tendai school, the very profound, philosophical school of Buddhism, but still he was not satisfied. Dogen's problem was, 'If we already have Buddha-nature, why do we have to practice? There should be no need to practice.' He was quite sincere about this problem.

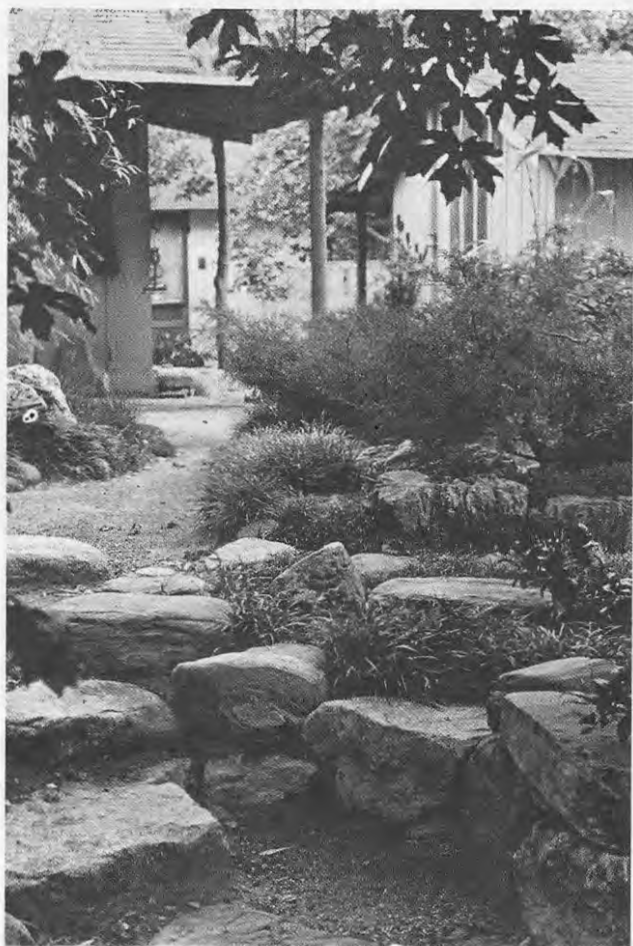
Buddha-nature, you know, is neither good nor bad, spiritual nor material. By Buddha-nature, we mean human nature. To be faithful to our nature will be the only way to live in this world as a human being. So we call our nature Buddha-nature and accept it, good or bad. To accept it is a way to be free from it: because we do not accept it, we cannot be free. If the idea of human nature exists in your mind, you will be caught by it. When you accept it, you are not caught by it. So to accept does not mean to understand it psychologically or biologically. It means actual practice. No time to be caught, no time to doubt. Dogen tried to be satisfied with some teaching or answer which was written, but as long as he was concerned only with the teaching, it was impossible to be satisfied. He didn't know what he wanted, but as soon as he met Zen Master Nyojo in China, he knew. Dogen was quite satisfied with Nyojo's character and Nyojo said to Dogen, "That I have you as a disciple is exactly the same as

*Yakusan Igen (Yueh-Shan Wei-Yen) 745-828; disciple of Sekito Kisen (see Second Sandokai Lecture in this issue).

Shakyamuni Buddha having Mahakashyapa." So that was the relationship.

In this way, Zen teaching and understanding is transmitted. Nyojo said, "You must transmit this teaching to someone." This looks as if he were trying to bind the disciple, but once you understand what he actually said, everyone you meet and everything you have becomes valuable to you. So Dogen said, "Everyone is your master, don't pay any attention to whether they are a layman or priest, a woman or man, young or old. Everyone is your teacher and your friend, but as long as you discriminate this from that, you will not meet a Zen Master."

If we are real Zen students, we sleep where we are, eat what is given to us, and listen to the teacher, good or bad. The teacher may say, "How are you? If you answer, I will give you a hit, if you don't answer I will give you a hit." He doesn't care what you think about it. If you get hit with the stick, you will get something. Whether the answer is right or wrong, whether you get hit or not, is not the point. So Dogen said, "If you want to listen to a Zen Master for absolute truth, you must not think about his rank, his accomplishments, deeds, or shortcomings. Accept him just as he is because he is a Bodhisattva." That is the right attitude toward life—just accept it. If your attitude is right, everything you hear will be Buddha speaking. Then the Master is not teacher or student, but Buddha himself.



A portion of Suzuki-roshi's rock garden at Tassajara

CEREMONIES OF CROSSING OVER

ALAN WATTS

(1915-1973)

*Led by: Zentatsu Baker-roshi
Kobun Chino-sensei
Claude Dalenberg*

Roshi:

All your ancient karma
From beginningless time
Born of body, speech and mind
Is now fully resolved.

All your ancient karma
From beginningless time
Born of body, speech, and mind
Is now fully resolved.

All your ancient karma
From beginningless time
Born of body, speech and mind
Is now fully resolved.

Let us recite the ten names of Buddha:

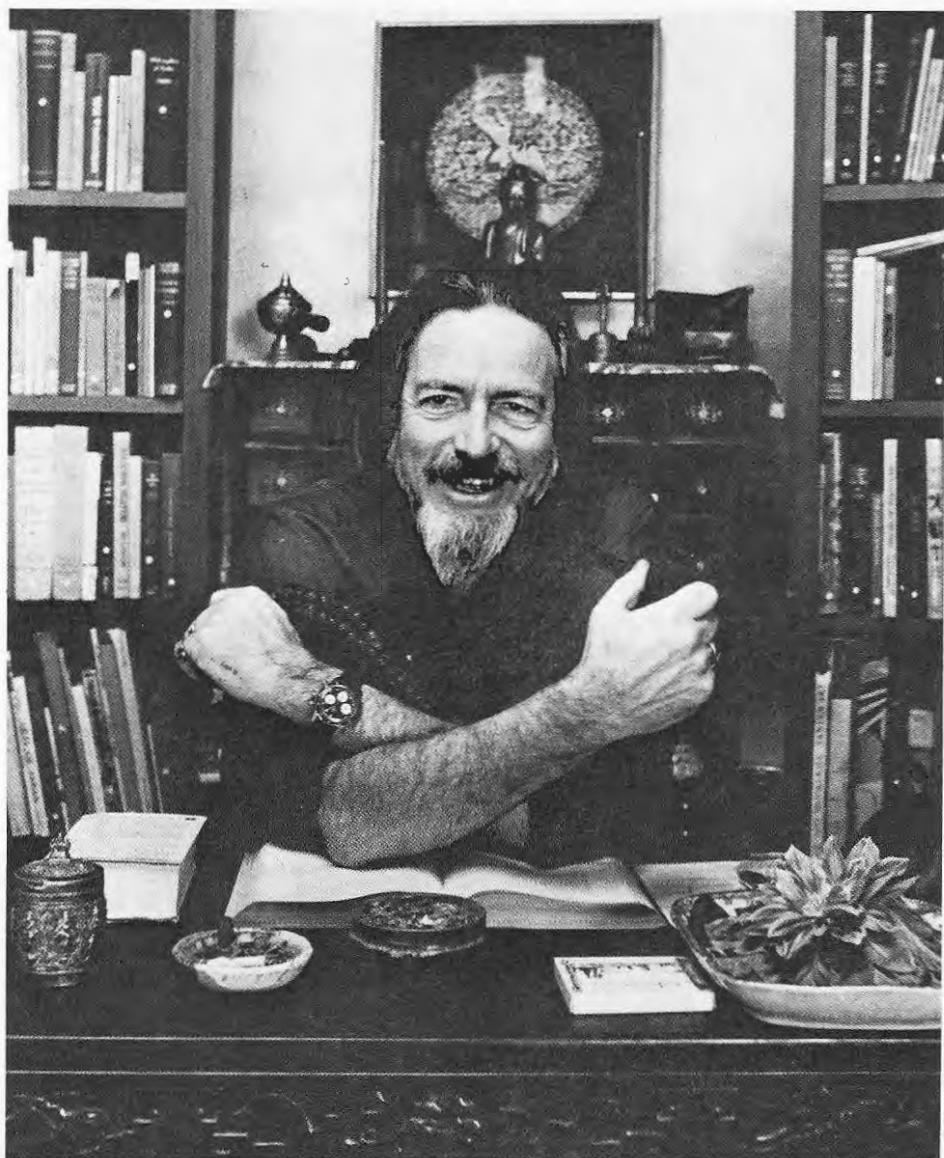
Everyone:

Homage to Dharmakaya Vairochana Buddha,
Homage to Sambhogakaya Lochana Buddha,
Homage to Nirmanakaya Shakyamuni Buddha,
Homage to the future Maitreya Buddha,
Homage to all Buddhas in the ten directions,
past, present and future.

Homage to Manjusri the perfect wisdom Bodhisattva,
Homage to Samantabhadra the shining practice Bodhisattva,
Homage to the many Bodhisattva Mahasattvas,
Homage to the Maha Prajna Paramita.

Roshi:

Alan, as you well know, there are four practices in Buddhism:
The first is the Precepts, knowing how to survive, finding out
how to live in this world. And you knew well how to
survive, and taught us all. this whole society, how to
live, in so many ways you taught us. I now give you
all the Precepts, the True Mind of Buddha that sounds
as thunder.



And the second practice is understanding, wisdom, Prajna, the transforming light that through your clarity led so many of us into wiser paths.

The third practice is compassion, putting yourself in the place of others, knowing the ultimate concern and care for the world and its beings—animate and inanimate—service. And you have served us so well, showing us the true meaning of this vow.



The fourth is the lineage. The understanding that is out of time and yet one with it. That is for all ages, all world systems, and yet one with this present age, the understanding and being of the universal source of all wisdom, all light and life.

And so I give you a Buddhist name now, to recognize this lineage, a name based on your home place, Druid Heights, where you felt so comfortable, and where you peacefully left this world. Yū Zan Myō Kō, Profound, Mysterious Mountain of Subtle, Penetrating, Transforming Light: Profound Mountain, Subtle Light; and because you are a great hero, a great founder of a new spiritual world; founder, opener of the Great Zen Samadhi Gate, I give you this title, Dai Yū In in front of your name, and Dai Zen Jō Mon after your name. A title given very rarely, once a generation or a century.

Dai Yū In Yū Zan Myō Kō Dai Zen Jō Mon:

Please take refuge in the Buddha.

Please take refuge in the Dharma.

Please take refuge in the Sangha.

Please completely take refuge in the Buddha.

Please completely take refuge in the Dharma.

Please completely take refuge in the Sangha.

Now you have completely taken refuge in the Buddha.

Now you have completely taken refuge in the Dharma.

Now you have completely taken refuge in the Sangha.

Roshi returned to his seat and chanted the 'Mantra of the Secret Treasure of the Gate of Sweet Dew,' three times, preceded by the Dharma drum which faded as he began to chant and rose again each time he finished.

Chino-sensei then offered tea and said:

With formless form you have come.
With formless form you are going.
This is how you are with us—
We are with you—
Showing what is the nature of awakening.
We are very grateful.

Claude Dalenberg then offered sweet water and said:

O Monk of mind
Broad as the sky
Not clinging
To any special Dharma.
Going, going beyond going!
The word of the Buddha
Knows no discrimination.
Thus he gave.
A gentle rain of the Dharma falls on this land.
We are grateful.



Roshi then offered food. After the Flame Lighting Mudra—the circling of the flame clockwise and counter-clockwise—Roshi said:

Alan, Dai Yū In Yū Zan Myō Kō Dai Zen Jō Mon,
Here is your lineage from Buddha through the Buddhas
and Patriarchs to you.

Alan Watts was a philosopher, a poet, a calligrapher, a
lover, a friend, a Dharma reveller, a revealer, a
great founder of the spirit for all of us.

He saw the true emptiness of all things.

He taught us to be free. To see through the multiplicities
and absurdities to the Great Universal Personality
and Play.

He gave us the Dharma Eye of a new age.

Our blessings go with You now.

Wide Mind, Joyous Mind, Careful Loving Mind.

For the true life is beyond life and death, origination
and extinction.

We are with you in the many paths you opened for us.

HOOOOOOOOOOOOOOOOOOOOOOOOOOOOOO!

Go! Go! Great Hermit! Great Founder!

Philip Whalen then read a tribute written for Alan by Gary Snyder:

He blazed out the new path for all of us,
and came back and made it clear. Explored
the side canyons and deer trails, and
investigated cliffs and thickets.

Many guides would have us travel single
file, like mules in a pack train, and
never leave the trail. Alan taught us
to move forward like the breeze—tasting
the berries, greeting the blue jays, learning
and loving the whole terrain.

Roshi then shook his staff and said:

Alan gave this monk's staff to Suzuki-roshi at Tassajara monas-
tery, and Suzuki-roshi gave it to me before he died. Suzuki-roshi
used it at my Abbott's Installation Ceremony, the last ceremony
he ever performed. Now I shake it for you, Alan, to help you
on your way.

*After the priests chanted the Shariraimon, the family and friends offered incense
while everyone chanted the Dai Hi Shin Dharani followed by the Maha Prajna
Paramita Hridaya Sutra in English and Japanese.*

Roshi:

We have offered light, tea, sweet water, food, flowers,
And we have chanted many things for you,
O Alan
May your great spirit rest
And may we rest and move with you
Coursing in this new peace you have shown us.
Blessings on you and all beings, animate and inanimate.

Green Gulch Farm Zendo November 18, 1973



Flame Lighting Mudra, Ceremony of Crossing Over for Vocha Fiske White.

VOCHA FISKE WHITE (1890-1974)

Vocha Fiske White first came to visit Tassajara Zen Mountain Center in the summer of 1970. At that time Suzuki-roshi invited her to live at the City Center, which she did beginning in the fall of that year. She lived and practiced with us for nearly four years—a constant inspiration to our practice. She had been a student of Buddhism and Zen for over twenty years, and to the end of her life had the quality of beginner's mind—each day making some very sincere effort to practice. Even after she had become too weak to go down the stairs to the Zendo, she would sit the daily periods of zazen and sesshins upstairs in the Buddha Hall or in her room.

She let go of the possessions of her previous active life (as an actress, a teacher, and a student of General Semantics) and left very little of the material world, but the things she did keep she used and cherished with great care. The books she had were well-worn and marked from her constant studying. Occasionally she gave dramatic readings in the dining room at Zen Center, dramatic presentations from memory of old Chinese poems which revealed her as an actress, moving performances that touched us with her dry humor and left us laughing quietly for a long time.

Her first Zen teacher was Nyogen Senzaki and his book on Buddhism and Zen is one of the books which she carried with her and studied often. On the inside covers she had pasted some writings, one related to the Buddhist name which Senzaki gave to her—Seki-Nan, Stony Shore—and with it a quotation from Jaku-Shitsu (1290-1368), “Many persons go to the East, and many persons return to the West. When the tide reaches the highest point, one can hardly walk along the shore. If you know a way of Zen which cuts all streams instantly, you can pass even the most dangerous strait with ease.”

On the back cover of this book Vocha listed in her own hand the following lines from Zen literature:

1. Bodhi-dharma never came;
Hui-Ke went nowhere.
2. In the Boundless Universe
There is nothing to be called holy.
3. Wash off time and space thoroughly.
4. Above the Heavens, Below the seas
not even one speck of dust exists.
5. Keep in transparent silence this minute.
6. Allow not even a puff of wind to raise here.

Cho-On Seki-Nan. The sound of water on a rocky shore. Her voice resounds within us.



SHUNRYU SUZUKI STUDY CENTER

The Shunryu Suzuki Study Center, formally established a year ago, has been developing under the direction of its chairman Claude Dalenberg and a committee of Harold Anderson, Dan Welch, and Ed Brown, and already the Study activities have had considerable influence on the kind of practice there is in the City. It may be too soon to say that Study is *the* characteristic offering or flavor of City practice, since the City Center, with an open Zendo and as the place for new students, will continue to include many kinds of practice situations—single people and families, lay people and priests, building residents and non-residents. But for the majority of the current City residents and students, Study has become a focus and source of energy for their practice.

The Study Center relies primarily on the resources of our own practice community, with some guest teachers to give lectures and short seminars. In the classes, the emphasis has been on a discussion-group format. There are about a hundred students enrolled in the various classes, with a dozen or so taking more than one class. The current plan is to give five or six courses every quarter, and to give most courses at least once a year. So far, over the past year, there have been twelve courses given, and four more are being planned. These begin a basic program which will be developed every year, with some variation, for full and part-time study.

During the Winter 1974 quarter, the following classes were offered:

Introduction to the Abhidharma. This class began what will probably be a major ongoing topic in our Study curriculum. The main text was Stcherbatsky's "The Central Conception of Buddhism and the Meaning of the Term 'Dharma'" (one of the few books specifically recommended by Suzuki-roshi). Also studied were the Abhidharma-pitaka and commentaries. Each class meeting was divided



Claude Dalenberg (second from left) leads study class.

into a forty-minute general lecture, followed by a one-hour discussion-study group for those who could do assigned reading and write a paper.

The Abhidharma presents Buddhist teaching as an analysis of reality in terms of ultimates called "dharma's"—"momentary flashings into the phenomenal world out of an unknown source" (Stcherbatsky). Some familiarity with Abhidharma terminology and concepts is necessary for any concentrated study of Sutras, particularly the Prajna Paramita literature. Also, Zen stories and koans, although expressed in the vivid language of poetry, nature, and daily life, often have Abhidharma doctrines as their background. The Study class of ten weeks, led by Claude Dalenberg and Jack Weller, barely scratched the surface of this huge topic.

Dogen Study Group used as texts the translations and commentaries by Dr. Abe and Dr. Waddell of several important works: "Genjo Koan," "Bendowa," "Zenki," "Shoji," and "Fukanzazengi." The class, with a total of fifty participants in three sections, met once a week for ten weeks, concluding with a week-long seminar led by Dr. Abe (see below).

Zen Center Practices and Rituals. This class was designed primarily for new students, introducing the chants, practices and ceremonies we do at Zen Center: the Heart Sutra, Sandokai, lineage chant, precepts and initiation ceremony, oryoki (eating bowls), bowing. The class met Saturday mornings before lecture—a time when people could attend who come from longer distances or who cannot come during the week.

The following courses were offered in the Spring:

The Lineage of Zen. The class worked on collecting, from the literature available in English, material on the Chinese Zen Masters of our lineage—stories, conversations, biographies, and historical background. This time the emphasis was on the line from Bodhidharma to Dogen. This class was required of and limited to those participating in the City Practice Period (April-June). There was also a section at Green Gulch.

Buddhist Art and Iconography. Philip Whalen and Jack Weller were co-leaders, using slides and a large bibliography, and drawing on Philip's own studies of Japanese art and architecture while living in Japan.

Anatman (No-self). Jack Weller again led a class in this most basic doctrine of Buddhism (the subject of his doctoral-thesis-in-progress).

Introductory Readings in Zen. This course was designed as an offering for newer students on Saturday mornings before lecture. Various selections on Zen were read and discussed.

Other courses which have been given in the past and could be part of our yearly curriculum: The Ten Paramitas, Blue Cliff Records, First Sermon at Benares, Heart Sutra, Schools of Buddhism. Four new courses are being planned for the Summer quarter: Buddhist Secular Literature in Translation, Zen Center Scriptures and Ceremonies, the Gandavyuha Sutra, and a Tutorial Study.

The emphasis of our study is and will continue to be primarily subjects closely related to our zazen practice, and daily life, and Suzuki-roshi's teaching. Stu-

dents are finding out and expressing the feeling that this kind of Study gives a good preparation and background for a period of monastic training at Zen Mountain Center.

Seminar with Dr. Abe. In the last issue of the Wind Bell, we introduced Dr. Masao Abe, whose translations of Dogen in *The Eastern Buddhist* over the last few years have made accessible to English-speaking Buddhists the profound teaching of the founder of Japanese Soto Zen. This year's seminar was planned around Dr. Abe's busy teaching schedule in this country, including a stay at Carleton College in Minnesota and at other colleges in the East. Dr. Abe flew in from Syracuse on the evening of March 13, took a day to rest and prepare, and then began a series of eight consecutive evening meetings, attended by over fifty students and Baker-roshi. During the day, Dr. Abe met more informally with smaller groups of students and with individuals.

The seminar concentrated on a few fundamental themes which form the basis of the whole of Dogen's teaching, as found in four works: "Genjo Koan," "Bendowa," "Fukanzazengi," and "Bussho," (Buddha-Nature). Students, after studying the texts and commentaries in classes in the weeks preceding, prepared written questions which Dr. Abe then sorted on three-by-five cards and used as a point of departure and guide for his presentation.

Dr. Abe's teaching was not the usual scholarly lecture. "This is not an academic study meeting," he said at the beginning of one session. "We are gathered to realize religious truth, on which the great matter of life and death depends." Dr. Abe's lifelong practice and study of Zen (with Shin'ichi Hisamatsu, a well-known Zen scholar and teacher) was evident in his manner and perceptiveness going beyond words and concepts. What he actually teaches is Zen itself, the living Zen that is manifested everywhere—in Dogen, in Buddha, in diagrams on the blackboard, in students' questions, in the silence of zazen. "Oneness of practice and enlightenment," "dropping off body and mind," "self-joyous samadhi," "free from human agency," "thinking non-thinking,"—these phrases of Dogen, each one the topic of at least one full evening meeting, cannot be grasped just by the intellect, but point directly at our own Nature, as problems to be lived and realized. To put these seed phrases to work at the practical, the practice, level of each student's questioning and understanding is the work of a true Teacher. This is what Dr. Abe did, and for his teaching the students and Zen Center are deeply grateful.



During Dr. Abe's first visit to Tassajara, at the end of his evening lecture, when, flashlight in hand, he was about to leave for his room, a student asked, "Did Dogen believe in emptiness?" Dr. Abe looked at the student, then his flashlight went on and off; there was a pause, and Dr. Abe started to ask what the student meant, but the flashlight suddenly burst on again, then another pause, and then the flashlight flashed on and off again twice. Dr. Abe said, "What do you mean by emptiness?" The student said, "Your answer is enough."



Seminar with Dr. Abe



NEWS

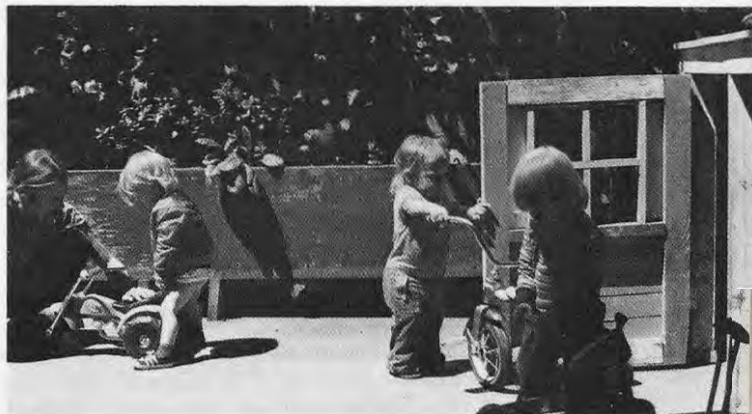
BIRTHS

There is a phrase in Zen, "Birth and death is a great matter." Usually in Buddhism "birth and death" refers to impermanence or samsara, the relativity of our lives and of all conditioned events which come and go like dew or a flash of lightning. For the Zen Center Sangha—practicing together as men, women, children, families—it may also mean that people in the community die, and are born, a "great matter" with practical long-term consequences in the daily life of the whole community. In the last few issues of the Wind Bell we have spoken of the deaths, the funerals and memorial services of our teacher, our members, and good friends. Yet during this same period of time there has also been a spate of births, and new members with families. In the last eighteen months, among just the residents and staff of the three practice places, the following births occurred:

March 11, 1973	Sean Gragg, son of Terry and Toni Gragg
April 21, 1973	Lichen Brown, daughter of Ed and Meg Brown
September 26, 1973	Micah Sawyer, son of Ken and Betsy Sawyer
October 4, 1973	Kelly Chadwick, son of David and Diane Chadwick
October 23, 1973	Robin Coonan, daughter of John and Gloria Coonan
November 1, 1973	Diane and Laura Dalenberg, twin daughters of Claude and Vera Dalenberg
January 10, 1974	Ivan Richmond, son of Lewis and Amy Richmond
May 27, 1974	Ethan Patchell, son of Tony and Darlene Patchell

And there are more 1974 babies on the way.

Having many more infants and young children among the residents and members is quite a major change, one that creates opportunities, but also difficulties, for parents, children, and non-parents. Especially at Green Gulch this is true; housing, child care, health, discipline, meals, work schedule, safety, noise—these are all real and immediate questions we are having to deal with. No one is quite sure yet what our long-range plans should be; everyone agrees that we



Children's Center play yard in the City

must have some plan, if our attempt to integrate children and families with a life of Buddhist practice is to succeed. A first step has been to move a large trailer at Green Gulch to a central location on the edge of the first field, as a children's center and play area with a fenced yard. In future issues of the Wind Bell we will be speaking more about our children, as they grow and our sense of how to care for them grows.



SHOBO-AN: A BUDDHIST TEMPLE COMES TO AMERICA

Shobo-an, 'True Dharma Temple-Hermitage,' was a small temple-residence in the town of Ohara, near Kyoto, located on a temple site of great antiquity. In 1972, when it was being taken down to make room for a new larger temple, it was presented as a gift to Baker-roshi, disassembled and shipped to the United States. The work was done by Kamiyama Komuten, a company specializing in *sukiya* and teahouse carpentry, headed by Master Carpenter Yoshihisa Mitsuji. Last September five craftsmen—a roofer, a wall-plasterer, and three carpenters including Mitsuji-san—camped for three weeks in the foothills of the Sierra Nevada, re-assembling Shobo-an on its new hilltop home in America, complete with copper-shingle roof and mud-and-plaster walls made of red dirt from the construction site.

Zen Center members joined in the work, helping with the hauling and carrying, and the preparing of mud for the walls. It was a rare opportunity to be with and observe Japanese carpenters at work. Every day they were up at dawn, working steadily with rarely a break until sundown, not hurrying or talking much, accomplishing complicated tasks in an amazingly short time (the structural frame was put up in less than two days). Their way of working was more like ceremony or ritual than carpentry as we usually think of it, and several actual ceremonies were performed at various stages in construction. For instance, before the foundation went in there was a ceremony to acknowledge the disturbing of the earth.

From outside the building looks small by American standards, twenty by thirty feet, including the *engawa* (veranda) around two sides. But the inside space is fully utilized to make six rooms, ranging in size from three to six mats: a Buddha Hall, kitchen, sleeping room, tearoom, dining room, and study. Shobo-an is used by Baker-roshi and his family and by other Zen Center people

for retreat, quiet study, and occasional meetings, in the tradition of the Buddhist mountain hermitage and home temple. It is a good opportunity too for Zen Center priests to learn the unity of Buddhist life and temple architecture and care. We hope that building Shobo-an will help Zen Center develop its own skill and building craft.



Niels Holm (l.) and Green Gulch carpenters examine old carving tools brought by architect and designer Frank Baden (r.).

GREEN GULCH CABINET SHOP

There is now a well-equipped wood shop at Green Gulch, headed by Niels Holm. (Niels was one of the founding residents of Tassajara, living there for several years as carpenter, construction foreman, and Director.) The shop is making furniture and wood products to help support Zen Center, and is also a place for Zen Center carpenters to train in their craft. A recently completed project was the construction of bunk beds for the Oakland Community Learning Center.

Carpentry has long been a favorite occupation for Zen Center members (among 150 residents we have about 15 skilled carpenters). This is not surprising since in Japan traditional craft carpentry is itself a spiritual discipline related to Zen and Buddhist temples.

GREEN GULCH FARM REPORT

The following is a report from Steve Stucky, head of farm work at Green Gulch.

June 15, 1974. Though we've been talking about and planning for seven acres, our regular field crew of four (plus three "irregulars") hasn't been able to handle this up until now. Sometimes extra help would arrive just in time—Redwood High School students helped plant 500 pounds of potatoes in February. Two recent developments have helped a lot: we acquired a 30 inch Howard "GEM" rototiller; also, the Green Gulch schedule has been changed so that everyone works an hour and a half in the fields before breakfast.



FIELD I (numbers correlate to drawing).

- (1) Finished planting total of 1,400 pounds of potatoes June 13. Our earliest potatoes were unseasonably frosted May 18 but have come back strong.
- (2) Asparagus bed to produce a bit in '75 and then annually for many years.
- (3) 200 tomato plants—experimenting with various cool weather varieties.
- (4) A variety of summer and winter squash—should store from October to April.

FIELD II

- (5) An experimental area including our first attempts with wheat and corn, nine kinds of onions, plantings of lettuce, carrots, spinach, peas, beans, etc. for seed.
- (6) One acre or so for our first “major crops.” Lettuce plot here has begun yielding in a quantity beyond what we can use here. Other crops coming in here are snow peas, cabbage, broccoli, cauliflower.
- (7) We are including several strips of companionable plants here between the plots of vegetables. These “friendships” provide the continuity and potency of perennials, allow for more complex pest and predator relationships, and bring the grace of flowering plants to the short lives of lettuce and cabbage.
- (8) Dry bean field. Can't lose with legumes—soybeans, pintos, and a few limas grow here.
- (9) Berries. Who would have thought the slugs would nip a hundred fifty raspberry plants in the bud? Still, eighty boysenberries are looking good, and five varieties of raspberries, five of blueberries will provide stock to select future propagation.
- (10) Compost heap. Can't make enough. We welcome garbage and will probably grow some forage crops just for composting.

FIELD III

- (11) A newly put up fence is teaching the deer to go around. Our physical presence discourages quail from feasting on broccoli and cauliflower seedlings. We continue as in Field II: alternate crops and balance-strips. A second planting of lettuce is in.
- (12) Over an acre planted to leguminous cover in preparation for fall planting.

SUMMER INTERIM IN THE CITY

This year there will be a four-week interim period in the City August 3 to September 3. During the interim, the City Center will have a reduced schedule of activities: only one zazen period a day, limited office hours, no lectures or zazen instruction, and a reduced meal schedule. During this time students and staff will have a chance to spend time at Tassajara or Green Gulch, to travel, or study.

During this time we will also be working on remodeling the Zendo, putting in a wooden floor (with lumber salvaged from a nearby Army base) and building raised *tan* (sitting platforms).

RECOLLECTIONS OF SUZUKI-ROSHI

In the last issue of the Wind Bell, we asked that you send in your personal recollections of Suzuki-roshi, particularly incidents that were important in your life or stand out for you. We are grateful for the responses we did receive, but among the many, many students and friends of Suzuki-roshi, particularly those still active in Zen Center, there may still be more stories. Please try to think if you have anything to contribute; it is important that we collect these stories while they are fresh in our minds. You may address your letters to Zentatsu Baker-roshi in care of the Zen Center Office.

This huge stone is now in the garden at Rinso-in, Suzuki-roshi's former temple in Japan. Suzuki-roshi moved it there from the nearby riverbed sometime in the early 1930's. The townspeople were very surprised, to say the least; the stone is four times the size of anything we have tried to move at Tassajara. It was while moving this stone that Suzuki-roshi broke the fourth finger of his right hand; for the rest of his life he could not straighten his hand fully to make gassho (palms together). Sometimes Zen Center students would unconsciously imitate this "crooked gassho." At the Spring Equinox, for two or three days this stone and pond would be overrun with frogs, and people would come during Ohigan (Spring Festival) from all over to see these Rinso-in frogs. In America, Suzuki-roshi often talked about the frog, as an example of single-minded practice.



HOW WE SUPPORT OUR ACTIVITY

We are continuing our effort to understand and articulate the way we support ourselves: our finances, work, the form of Zen Center that is emerging—how we understand Suzuki-roshi's wish that we bring together our religious life and the way we support that life. As we said in the last *Wind Bell*, there is no way to be free of a money economy, yet we can try to be independent and interdependent within it. Dependent, independent, interdependent: this past year these three points of view have become more clear for us.

DEPENDENT: There is the old traditional Buddhist practice of going out with begging bowls, asking for support from the surrounding community, accepting kindness. We receive many donations, large and small; this is how we purchased Tassajara. We are now in the process of finishing the purchase of the San Francisco City Center (now one-half paid for by the students) and of buying Green Gulch Farm. We cannot create these practice places alone. Nor are they for our use alone. Generations of Buddhists to come will develop them and use them, and hopefully society will benefit from the presence of such places. We need help in creating and establishing these places. Once started, we can sustain them, supporting ourselves through the Buddhist practice of right livelihood, work activity consistent with meditation practice, based on a moral life, a sense of ethics beyond fixed values. This kind of work is based not on growth, but on the idea of balance, just enough. Our practice of right livelihood is having just enough to sustain our life together.

INDEPENDENT: Hyakujo, an eighth century Chinese Zen Master, said, "A day of no work is a day of no eating." Anyone coming to Zen Center to practice meditation must, for the first few years at least, be self-supporting. Everyone has some job—carpentry, teaching school, cleaning houses, doing office work, being a lawyer, working at the Post Office. Whatever work one does becomes part of the practice of zazen, and in this way the ethics of right livelihood are brought into focus. Each student supports himself or herself directly, paying a fee which includes room and board, teaching and administrative costs, taking care of personal needs, saving money to pay for a stay at Zen Mountain Center for a year or longer. For Zen Center this emphasis on independence over many years has brought us to the point of being able to fully support the activity of practice by the work of those practicing.

INTERDEPENDENT: Now our effort is to go beyond independence and dependence in the interdependence of everything emerging before us, participating with others. Always there is something to be done, to be taken care of. At Green Gulch Farm we are growing food, for ourselves and for others. We are finding out how to live as a practice community with traditional monastic practice for men and for women, how to practice as families, how to care for our children—not only as mother and father, but also as community, extending the relationships of the nuclear family to include the non-parent students and their relationships with the children. We are working with the Golden Gate National Recreation Area which surrounds the farm to find ways to care for the land, to care for the creeks of the area, to make trails for hikers going up the coast north of San Francisco, with places for them to sleep overnight if they wish. And we are working with high school students, teaching them what we know about gardening and farming. In the City we have extended our practice and work

into the neighborhood: planting and caring for trees, sweeping the streets, tending and cleaning our surroundings. And at Tassajara we continue to take care of guests who come during the summer months to the peace and calm of that deep mountain valley.

A year ago we established a Property Fund with a goal of \$415,000, the amount necessary to pay off all of the outstanding loans on the City Center property and on Green Gulch Farm. (Tassajara Springs purchase was completed in the Spring of 1972). To date, we have raised \$105,000 for the Property Fund, with the students and their families contributing \$55,000 of that money. We need to raise \$100,000 more before we can retire enough of our current mortgages to have a significant effect on our budget.

Last year we also set a goal of bringing income and expenses closer together. During this past year we have created or expanded several businesses and support activities closely related to our Buddhist life. We have Alaya Stitchery, where we make meditation cushions, mats, and simple clothing. We have an expanded 4½ month guest season at Tassajara every year. We have produced three books—*Zen Mind, Beginner's Mind*; *The Tassajara Bread Book*; and *Tassajara Cooking*. And we are making tables and doing cabinet work, and growing food and flowers.

In the interdependence of our activity with the activity of society and the support of the larger community around us, we can establish places for the practice of Buddhism in America, and continue Suzuki-roshi's way and teaching for everyone.



ZEN MOUNTAIN CENTER

Each winter at Tassajara there are usually one or two big storms, often coming during the interim period between Fall and Winter training periods, when most of the Tassajara students are away. This winter an Arctic storm deposited two feet of snow in the Tassajara valley (it is very rare for it to snow in the valley), with five to ten foot drifts at the top of Chews Ridge (5500 feet). Damage to the surrounding forest was great, as low-altitude oak and sycamore, unaccustomed to the weight of the wet snow, littered the forest floor with dense debris, blocking trails and creating a serious fire danger for the coming dry season.

Tassajara director Arnie Kotler, with a few regular Tassajara students and a work crew of new students from the City, weathered the storm and spent several days isolated from the outside world. The following are excerpts from Arnie's "Director's log," kept as a day-by-day chronicle of events at Tassajara. (Zen temples in China and Japan had so-called "Ten Thousand Year Books," to record daily events in the life of the monastery.)

January 3. At 4 p.m. it began to snow. . . . After memorial service for Suzuki-roshi, it was two inches deep. After supper, branches began to fall from the weight of the wet snow. Many just missed the lower cabins. A thirty-foot sycamore branch knocked a big hole in the first pine room . . . courtyard completely covered by branches from the big oak outside the dormitory . . . The wisteria arbor in front of the zendo collapsed . . . a tree just downstream from the baths fell across the creek . . . About 7 p.m. we discovered the phone was out. Just between the office and the lower barn the phone line had been broken in half a dozen places . . . We met as a group at 7:45 p.m. and decided to sleep in the Zendo, since it was getting dangerous to walk around . . .





The han for evening Zazen began a few minutes late; everyone brought a sleeping bag to the kitchen or upstairs loft. We sat as usual, the sound of branches crashing all around us . . . After zazen we silently prepared the mats for sleeping and did three full bows before retiring. At 9:30 I hit the firewatch clappers, blew out the remaining lamps, and went to bed . . . The incredible crashing of falling trees continued throughout the night . . .

January 4. 32 degrees, a foot of snow on the ground. The sky was clear, incredibly beautiful, with pink sunrise. Flag Rock and surrounding peaks completely snow-covered . . . We spent the day assessing the damage, clearing paths, chopping fallen branches . . . In the evening we had Nenju ceremony and regular evening service. For dessert after dinner we had "Snow Ice Cream" (recipe from *Joy of Cooking*). The snow was served in a silver bowl and condiments (vanilla and cream and chocolate syrup) were poured on. Branches falling occasionally, still somewhat dangerous to walk around outside. We spent this night too in the Zendo.





*Nothing in my life has left
a trace of the Path;
My way lost between
the true and the false.
For long days the snow has
covered the mountain
This winter it's the snow
that makes the mountain.*

DOGEN



Buddha's Birthday Ceremony, April 8, 1974, in the Horse Pasture meadow at Tassajara.

FIELD OF FLOWERS

Traditionally in Japan, Hanamatsuri, or Flower Festival, is a time when those who follow the old customs climb to the top of a nearby hill, eat and drink together, gather wild flowers, and return home. Originally, the belief seems to have been that the mountain deities (yama no kami) followed the flowers to the valleys to become rice field deities (ta no kami). Even today April 8 is regarded as the day set apart for welcoming the kami of the rice fields. This meaning of the Flower Festival has been combined with the Buddhist observance of the birth of Gautama Buddha. A flower-covered altar or pagoda is erected; in the middle stands a statue of the baby Buddha over which sweet tea is poured.

The following is part of an informal after-dinner talk given on April 8, 1973, at Tassajara by Sterling Bunnell, after the flower and tea offering to the baby Buddha on a nearby hillside.

When Baker-roshi was speaking about the Shinto ceremony of making offerings to the spirits of the flowers and how that combined with the Buddha's birthday celebration, I thought of the Shinto shrines and how they seem to recognize the

specific properties of places in nature. To me one natural situation which is particularly impressive is the focus of activity around flowering plants on bright sunny hillsides—the sunlight coming through the flowers, the photons coming in across space, entering the flowers and being absorbed by the cells of the petals and returning colored light to our eyes. This relationship, and also the energy trapped by photosynthesis and turned into nectar by plants, which is then fed on by the bees and the butterflies, powering their metabolic fires—these are subtle exchanges of energy on a quantum level. It makes me think of something Whitehead said, that consciousness is a function of inter-action or of relationship—wherever there's a relationship of events there's a degree of consciousness. It seems to me that the concentration and the subtlety of relationships is much higher in these particular spots, where insects are hovering around flowering plants, than in most places. Just as the human brain can be said to be a nimbus of pattern exchange which is a site of consciousness, so a flowering hillside at the moment of its flowering is a site of consciousness.

People in the mainstream of neurophysiological investigation are now looking at how a quantum field of mind-function-at-large may relate to a discrete digital brain structure of neurons which either fire or don't fire—how quantum field changes can be magnified to the point where they can determine whether a neuron fires or not. If we were to think of consciousness as a field state, then areas in nature where certain kinds of relationship occurred would have their own characteristic consciousness, or psychic quality—something that has been experientially known by people of many different cultures. The American Indians recognized the specific spirit or psychic quality of different places; the Greeks worshipped the spirits of the forests and mountains and the Shinto religion in Japan has this to a high degree also. It involves a very wholesome sense of respect for the identity of environment. We can dismiss it as animism and say it's primitive, but it may be a recognition of something which is actually there.

So with plants; different plants seem to operate at different speeds. Ferns, for instance, are very slow plants, relating to big events like wet and dry seasons. Likewise most trees are very slow, particularly pines and other conifers. But the plant world has been evolving the specificity of its relationships and the accuracy of its timing; particularly in the last million years or so there's been a spurt in plant evolution to more subtle types of small flowering plants which are intricately geared to certain insect activities. So you'll notice that at one time there will be a variety of plant species with flowers of the same color because those colors appeal to certain insects which are around at that time, and then in a few weeks there'll be other colors appealing to other insects. This way the intelligence function of nature is raised to a higher pitch, to a finer state of attunement. So there may a psychic quality at such places that is on a higher order for us—or at least it's easier to recognize because a slower pace doesn't impress us so much as a focus. What we call intelligence may be a concentration of some universal function, and a population of wildflowers may represent a concentration of plant intelligence in the same way that the human mind represents a concentration of animal intelligence.

BUDDHA'S BIRTHDAY CEREMONY DEDICATION

From our vow to enter the way of all Being, the uncreated Dharma body is realized.

From the Dharmakaya the various bodies of Buddha are born as the spring flowers from this hill.

And on this great Sambhogakaya flowering mountain comes the source of all being, crops and men.

This day, two thousand four hundred and thirty-eight years ago, the baby Buddha was born who was to make this vow, bringing forth the great Udumbara flower, whose fragrance pervades this land.

His teaching is as the rain and sun to these mountains.

We offer light, sweet tea, incense, golden seal, lupine, lotus, shooting stars, wallflowers, shepherd's purse, poppies, and baby-blue-eyes; and we have chanted the Heart Sutra and the Sandokai.

May the Tathagata's fragrant teaching continue forever in these hills and valleys.

KOBUN CHINO-SENSEI

We wish to express our gratitude to Kobun Chino-sensei, Baker-roshi's friend and teacher for many years, for creatively guiding us in the development and articulation of Buddhist ceremonies in America.

LAY BUDDHIST INITIATION CEREMONY

On Wednesday, March 20, 1974, fifty-three Zen Center members accepted the Bodhisattva precepts and received a rakusu in a Lay Initiation Ceremony led by Zentatsu-roshi. The participants, who had been practicing at Zen Center for from three to twelve years, and had sewed their own rakusu last year with Joshin-san, each received a Buddhist name from Zentatsu-roshi.

The ceremony began as the Initiates sat a period of zazen in the Zendo. Then, walking in procession and chanting a mantra almost silently, the initiates went to various stations in the building to offer incense, and then entered the Buddha Hall. The ceremony in the Buddha Hall included: Invocation (reciting the Ten Names of Buddha); Avowal (the acknowledgement of Karma); Purifying with Wisdom Water; Receiving the Precepts; Receiving Buddha's Clothing (rakusu); Initiation Verses; Abbot's Statement and Incense Offering. The following excerpt is the part of Receiving the Precepts.

RECEIVING THE PRECEPTS

Abbot: We have purified our mind and body. Now you may receive the path of the precepts of the Three Treasures. You are seated with Buddha and are really his child. Will you receive these precepts?

Initiates: YES, I WILL

Abbot chants each line and Initiates repeat:

I TAKE REFUGE IN THE BUDDHA
I TAKE REFUGE IN THE DHARMA
I TAKE REFUGE IN THE SANGHA

I TAKE REFUGE IN THE BUDDHA AS THE PERFECT
TEACHER
I TAKE REFUGE IN THE DHARMA AS THE PERFECT
TEACHING
I TAKE REFUGE IN THE SANGHA AS THE PERFECT
LIFE

I HAVE COMPLETELY TAKEN REFUGE IN THE BUDDHA
I HAVE COMPLETELY TAKEN REFUGE IN THE DHARMA
I HAVE COMPLETELY TAKEN REFUGE IN THE SANGHA

Abbot: You have returned to your original nature free from attachments and limited ways. From now enlightenment is your teacher, Buddha is your teacher, all being is your teacher. Do not be fooled by other ways. This is the path of mercy for all existence and things. Do you agree to follow this compassionate path of the Three Treasures that I am now passing to you?

Initiates: YES, I WILL

Abbot: Now will you receive the Three Pure Precepts?

Initiates: YES, I WILL

Abbot recites each precept and Initiates repeat:

I VOW TO REFRAIN FROM ALL ACTION THAT
CREATES ATTACHMENTS
I VOW TO MAKE EVERY EFFORT TO LIVE IN
ENLIGHTENMENT
I VOW TO LIVE TO BENEFIT ALL BEING

Abbot: Abiding in the Three Pure Precepts even after acquiring Buddhahood, will you continuously observe them?

Initiates: YES, I WILL

Abbot: Now will you receive the Ten Prohibitory Precepts?

Initiates: YES, I WILL



Abbot recites each precept and Initiates repeat:

A DISCIPLE OF THE BUDDHA DOES NOT KILL
A DISCIPLE OF THE BUDDHA DOES NOT TAKE WHAT
IS NOT GIVEN
A DISCIPLE OF THE BUDDHA DOES NOT MISUSE
THE SENSES
A DISCIPLE OF THE BUDDHA DOES NOT LIE
A DISCIPLE OF THE BUDDHA DOES NOT DELUDE
MIND OR BODY OF SELF OR OTHERS
A DISCIPLE OF THE BUDDHA DOES NOT SLANDER
OTHERS
A DISCIPLE OF THE BUDDHA DOES NOT PRAISE
SELF
A DISCIPLE OF THE BUDDHA IS NOT POSSESSIVE
OF THE TEACHING
A DISCIPLE OF THE BUDDHA DOES NOT HARBOR
ILL WILL
A DISCIPLE OF THE BUDDHA DOES NOT ABUSE
THE THREE TREASURES

Abbot: Abiding according to the Ten Prohibitory Precepts even after acquiring Buddhhood, will you continuously observe them?

Initiates: YES, I WILL.

LECTURE

BY ZENTATSU BAKER-ROSHI (*From Sesshin Talks April 1974*)

Many of you are fond of the gatha at the end of the Diamond Sutra:

As stars, a fault of vision, as a lamp,
A mock show, dew drops, or a bubble,
A dream, a lightning flash, or cloud,
So should one view what is conditioned.*

This is not just a philosophical statement to aesthetically remind you that all is not permanent. It is a statement of what is actually so, a description of the actual nature of everything if you can look without a hint of accumulation, qualification, hesitation in your vision. It means to be lost without any way to measure anything.

In this sesshin you should not be trying to get through with some measurement, nor with a dependence on putting forth energy or a determination to get through no matter what. Just do each thing in turn without any idea of the next moment. A sesshin should disorder your usual order, take away what you usually rely on, until you find your real strength, until the reality that does not need measurement is manifest in you.

In his introduction to case number two in the Blue Cliff Records, Engo says that, "By comparison heaven and earth are too narrow, the sun, moon, and stars lose their brilliance. No teaching method, blows of the stick, thunderous shouts, can help us attain it. The Buddhas of past, present and future only know it in themselves. Generations of Patriarchs cannot expound it. All the sutras and Buddha's lifelong teaching are not enough to measure it. Even those with clear eyes who have taken on His way of life completely are helpless before it."

We need to be lost, to give up looking for meaning. We need darkness. It would be terrible if it were always light. So forget about night and day, sleeping and waking, near or far, before or after. Forget about where you are. But even though heaven and earth are too narrow, the universe too contracted, "the real way is not difficult, only without discrimination," says Joshu in the Main Subject of this story.

I want to speak for a moment about how we hold our eating bowls. Many of us pick them up using fingers and thumb as if our hand was some kind of implement that works very mechanically. In this kind of relationship the bowl is rather inactive, it is just something you hold with the mechanics of your fingers. But the way we eat in Zen, the way we handle things, the bowl should just rest in your hand. When you use the whole of your hand, the bowl is holding your hand and your hand is holding the bowl. There is some intimacy, some equality and participation of hand and bowl. Do you understand what I mean? It is like saying conditioned things are like a dewdrop. It is the sound of one hand clapping. You must act with everything so thoroughly and immediately that you are the dewdrop. There is no question of trying to make it something, trying to find a substitute.

*Translation by Dr. Edward Conze

In this beautiful spring time, when you see something, grass or flowers, if your yearning is to make the experience complete by finding some substitute in language or experience, if you feel it is not quite complete until you paint it or write it or do something about it—that is suffering. Grass is not green or anything in particular, it is not any interpretation. A drawing is a real drawing when it is independent, its own experience, as ashes are ashes and firewood firewood.

So abandon all hope, abandon any kind of location. It is a wonderful experience to realize that you are actually lost, just swimming. We do not know, here with this beautiful stone Buddha, with each other in this room, where this is. Do you know where this is, where we are? If you think you know, that is not right. When you can transcend these discriminations, here or there, near or far, big or small, before or after, lofty or common, space and time, then the real way is not difficult and you will know your one Mind, your original nature. This is to be really lost, to have no support, to be always found by you yourself, to find the life that does not need any special support, that is really like a dewdrop. In the *Perfection of Wisdom in 700 Lines* Manjusri states, "When one is not supported anywhere, just that, O Lord, is the development of perfect wisdom." Who is going to keep track anyway, your parents, your friends, your past, you who remember who you were? If things are really as a dewdrop, if you really believe that you must understand and experience everything without reliance on anything else, then there is nothing keeping track, and you can enter the real way.

If you try to pick up the bowl like your hand was a tool, already you are in some contracted world and do not know it. In that *Introductory Word* Engo goes on to say, "What is the use of specific questions? Even to call Buddha's name is like wallowing in mud and water." It means too much kindness from your teacher also cannot help you. "The word Zen in your mouth should make you blush. Now ponder what Joshu has to say."

The first story in the *Blue Cliff Records*, you remember, about Bodhidharma and the Emperor, is about how you find a teacher. Its theme is the relative and the absolute, holy reality and ordinary reality. And this second story too uses the theme of relative and absolute. But the second story is about once you've found your teacher, how do you practice with him? What is the relationship?

Studying Buddhism is difficult, because it's to bring it out of ourselves. Sutras, or heaven and earth, or thunderous blows, or your teacher, are not so much. It has to be brought out of you. As Engo says, "What is the use of specific questions?" He's asking, as Dogen did, What is the use of practice? So this story is about your standpoint in practice, your standpoint in relationship with your teacher. It is an intuitive story of our inner voice.

The case begins as Joshu, quoting Sosan's famous poem, says, "The real way is not difficult, it is only without discrimination." At this point Engo says, "What's this old Chinese bringing in his bunch of briars to us today for?" Do you understand? For Joshu to make a statement already is discrimination. Then Joshu says, "As soon as we say anything about it, it becomes little." In Engo's words, "Heaven and earth become contracted." As soon as we say anything, we must

talk about the relative and the absolute. Joshu continues, "This old monk (Joshu) does not reside in cloudless clarity. What about you (you monks, who look up to cloudless clarity, the absolute), what do you say?"

So a monk comes up to Joshu. Maybe he is attached to his teacher being a sage, and Joshu is saying, "I'm not some sage, living in the absolute." Some say this monk is a little out of order, but I don't think so. He's a rather interesting person. He asks Joshu, "If you are not within cloudless clarity, if you don't reside in the absolute, how do you assess it?" A rather clever question. And he also means, what can we look for, how can we take the three refuges and the ten prohibitory precepts and the three pure precepts? What can we look up to, if you're not in the absolute? Joshu's reply is, "I don't know even this." But the monk is persistent. "How can you say 'I don't know' unless your standpoint is the absolute?" Isn't 'I don't know' already the absolute, he implies. And Joshu says, "Your questioning is over. Please bow and go back to your place." Go have lunch, go to bed. Do whatever is next. That is Joshu's way.

In this question and answer you see Joshu taking neither the standpoint of relative nor absolute. At one point he presents something broadside: The real way is not difficult. And then he says, I'm not in the absolute. Here he's presenting something upside down, in some confusing way. He's going against the stream, a boat going against the wind, maybe. And then when he says 'I don't know' he is just drifting—"Oh, I don't know." And the monk is still trying to make the answers fit together. If you try to do so, you'll never have any experience of the multiplicities of our existence or our real relationship with each other. So take the burden off your mind and eyes, and listen, just know the darkness. This sesshin is seven days and nights of darkness.

In the last response, Joshu just changes the context: Finish your bow and go back to your place. He's not slighting the question or questioner, and he's not caught by the framework of questions and answers. He's just taking one or another standpoint, but with some great respect and feeling for the questioner. When the monk makes his first question, Engo comments: "He needs a good thrashing," meaning, some teachers would thrash or be harsh with the person asking the question. And when Joshu says, "Go back to your seat," Engo says, "Some teachers would try to talk their way out of it by logic." But it's not necessary, you know, for question and answer to follow in order to know, to experience what we're talking about. Engo says, "You should know the weight by how it pulls on the hook, not by reading the numbers on the scale."

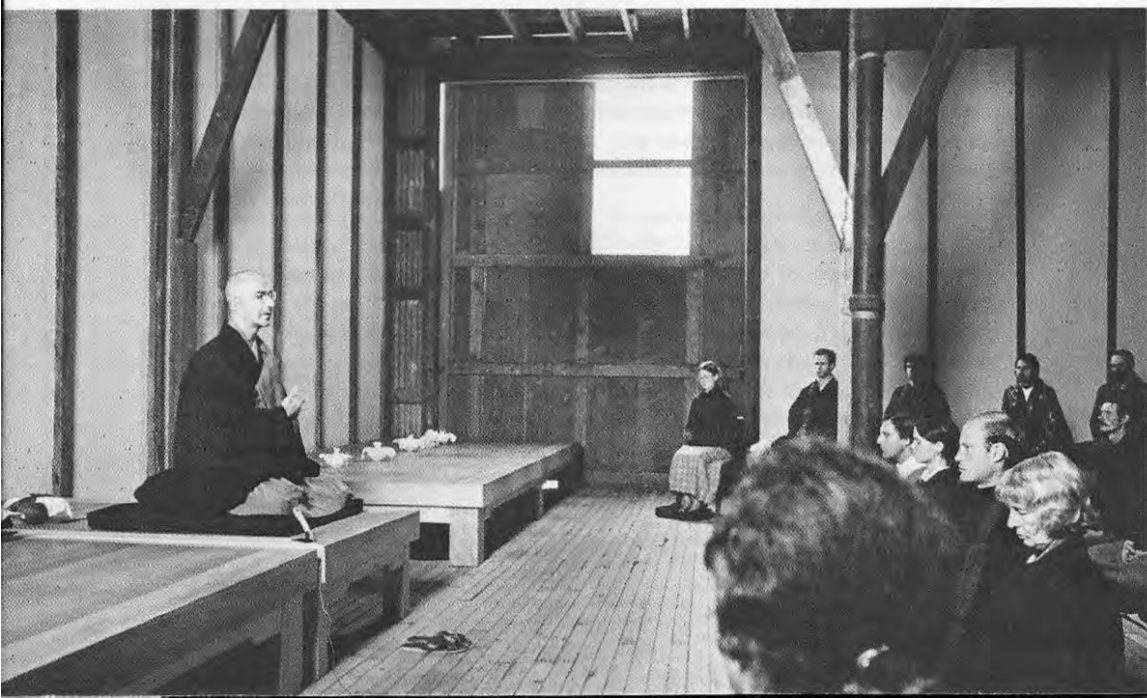
For teacher and disciple to practice together, we need to have some faith or sense of what we are talking about without the need to make it explicit or tie it down. Engo's teacher said about Joshu's way, "He showed us by letting his arms dangle down." Nothing special, no eagle eye, dramatic Zen Master stuff. Just oh, O.K. Suzuki-roshi was very much like that. On the other hand, we don't want too much kindness, "wading hip-deep in mud and water," too much attempt to make some relationship. Maybe to give you an image of Buddha, or feeling of Buddha, he says is too much kindness. Already you have some special feeling of practice, "holy practice." Already it is too much. That is not beginner's mind. The difficulty is that we have too much confidence in our teacher and also too much confidence in the absolute. So you don't have any freedom. Suzuki-roshi pointed this out many times when he talked about this story. The

problem, as he said, is that your teacher is right, but only for that moment. You shouldn't be too attached to it. So in this story Joshu and Engo and Setcho try to make it come out of the student, make it come out of each one of us, including the teacher.

Just put your strength here, in your stomach, and lift up through your backbone. You will realize you do not know where you are or what you are doing, yet even that which does not comprehend, functions. This is not some philosophical statement with illusion on one side and the absolute on the other. You are illusion and the absolute, right now, and something on which nothing can be written. This is not fooling around. There is no ducking. Dogen said, "Address the continuous body of Buddha, and realize the historical Buddha in yourself." Realize how that which does not comprehend also functions. I want you to give up your life in this sesshin, so that you can't remember who you were. Just to sit on your cushion this moment is all.

Setcho said, "The real way is not difficult. Words, phrases point to it. One has many ways. And two ways are not two. The sun rises at the edge of the sky, the pale moon sets. Beyond the porch railing, blue mountains. Cold water. From the skull, no sensation. How can joy arise. From the dry withered tree, a dragon moans. All is not dead. Difficult! Difficult! Relative and absolute. Friends, find out for yourself."

Suzuki-roshi said, "Sun and moon may not be one. Sun and moon may not be two." Engo said about Setcho's poem, "Oh, a double head with three faces. He is selling it retail." What is three faces? This is the utter darkness I have been talking about. Mountain and railing, near and far. What is near and far? Dragons do not live in pure water. Birds' feathers fill the air. Fish stir the water. From the distant, blue mountain, the water is cold.



Kassan Zenne, a disciple of a Dharma brother of our lineage, said, "The monkeys, clasping their young to their breasts, return behind the blue mountain. A bird with a flower in its beak lands before my green grotto study." This famous poem, again the utter darkness. From our stream of blood flowing in utter darkness, a withered tree comes to life, a dragon moans.

As you know, shortly before Suzuki-roshi died I asked him, "Where will I meet you?" And he brought his small hand out from underneath the covers and bowed to me and drew a circle in the air. This is relative and absolute. Which is relative and which is absolute? Where do we meet him? What did he mean? His response is not limited to bowing or moving the covers or his lying there suffering. There is no beginning or end to his response. We always meet him whenever we bow, in everything we do and see.

There is no subject and object, no realm of achievement, everything is as a lightning flash and dewdrop, without merit and demerit. There is no realm in which anything other than a dewdrop can occur, except your own illusion of self. We are not a tub, you know, that we are rinsing out of negative things and filling up with good things. The realm of our actual existence is something like "do not use your hand as a tool."

If you realize Buddhism, it is because you teach yourself. I am temporarily your teacher and you are disciples, but actually, we are companions on the path, teacher and disciple simultaneously. Oneself reveals to oneself, Dogen points out. You possess Buddhism. Buddhism does not exist in these stories. It exists only in your own realization.

So the relationship of teacher and disciple is the real teacher. And the person who realizes Buddhism can be said to unite through practice the mudra of body speech and mind in the realm of intimacy and action. Mudra means, for example, that form of speech in which joy arises. Not that form of speech which most accurately conveys some information or accurately describes something according to our discriminating mind, not the surface of things, not honesty or even naturalness. Speech, action that is free from attachment, free from harming, free from creating. It disappears, and joy arises. This way you become the teachings themselves, the mudra in which enlightenment arises, the Bodhisattva. You are the vehicle of the Patriarchs and the enlightenment of all beings. These vows, these precepts, these mudra, these seals, are what make us a Buddha, a vehicle of Buddhism.

Usually we are caught in the surface of things and without the precepts to remind us how we are caught we try to find an equivalent satisfaction or relief again in the surfaces of things, in an objectification of our experience and an objectification of other beings. You need the precepts when you are already caught, when you have already broken the precepts. The precepts are the reverse of this objectifying process. The precepts show you when objectifying begins, when you have some idea of praising, criticizing, sizing up, possessing, hiding, lying, eliminating, et cetera. So you can see how you create yourself constantly and suffer the accumulation of that creating. If your state of mind is calm and not caught by the treadmill of objectifications, you effortlessly keep the precepts, always in the center of things. This is to recognize everything as Buddha, Dharma, and Sangha, rejoicing in the merit of others.

This is the half-lit world left behind. The illusion that we have some control over the surface of things is gone. You have realized how completely we live in the dark, you have relaxed and given yourself over to the precepts, to the refuges, to being a vehicle for Buddhism. You have entered that stream of blood that flows in utter darkness. Blow the lights out and you can feel what is happening. Blow even the idea of a light and a self out and you will feel and know your oneness with utter darkness. How wonderful it is!

The Sixth Patriarch says that when you have discarded outer form and your mind is not disturbed you have realized the unity of the relative and the absolute and Buddhism naturally arises. Joshu was asked, "What would you say to a man who possessed nothing?" "Throw it away," said Joshu. And yet when you have a possibility of not doing something, of letting something go, of giving up an old habit just once, you think "Well it's not of such importance, it is just one small thing, and I am so caught by my habit, this once will not help at all." But this is 50%. If you can do it just when it occurs to you, this is the step on to a new path. This is the true meaning of being on the path, each step to enter a new path. There is no end to the originality, the creativity of a practice like this. Each moment reality is there, the creativity of you yourself.

It is like Buddhism is a time capsule, time spansule. One of those pills that is released little by little. We are each given one and it will go off in us according to our circumstances and ripeness and practice. Suzuki-roshi gave me one and I am passing it to you. It is a pill which lasts forever. Different parts will go off in each of us. Each of us is the whole pill and as we realize ourselves, the pill will be opening according to each's own circumstances and creativity. This is Buddha's own originality. This is a pill infinite in variety, as large and small as everything at once, a pill which we all simultaneously are. This description is straight from the Lotus Sutra. The Lotus Sutra makes clear that it is all of us and everything simultaneously that realizes Buddhahood, that is the Bodhi-sattva. This is our realm of intimacy and practice, beyond discrimination and time and space, near and far, before and after.

So we Buddhists do not go into political activity much or make big generalizations because we find that it is through our tiny acts each moment that we enter the new road with everyone. This is to act in zero, to act in utter darkness. Two joined made one, and all joined makes 0. And it is in the 0 in which we act, this utter darkness. Dogen wrote:

This slowly drifting cloud is pitiful
What dreamwalkers we all are!
Awakened, the one true thing,
Black rain on the temple roof.

Stopping the world.

It has come to you before. Moments when your mind and body saw, moments that you remember clearly, but then you lapsed back into unconsciousness. Until you started to practice, until you noticed something again, until you saw a trace of the ox. And now your practice is in this sesshin to awaken that mudra or form which is emptiness, which will bring you back to consciousness.

The problem is the same for us. We may establish a good place to practice here, and a healthy community. But that is not so important, you know. The important thing is that you join this stream of blood that flows in utter darkness. That you continue this stream, continue this way of Suzuki-roshi and Dogen Zenji and Setcho Zenji and Engo Zenji. You actually are doing it.

Suzuki-roshi said, "When I was with my teacher, I usually felt he was really my teacher and I treated him completely as my teacher. But after my teacher died I realized I did not know what a teacher was at all and had not understood him nor what he was trying to show me. But then I felt I knew finally what he was trying to say, I realized his great kindness and effort. But then again the following year I felt that I had not understood. And each year I realized again." It is always this way. The dry dead branches of winter come out in springtime with fresh colors and blossoms. But even in our lifetime it may not come out. Our way may look dead, even for many generations, but when conditions are right it will come out again perfectly according to circumstances. So we should make no special effort to express Buddhism, or worry if we are not a great teacher. We should just take the great pill of the vehicle of Buddhism completely. Suzuki-roshi had no idea of being a great teacher. He just took care of his responsibilities in Japan, of the temples he inherited, repairing them, and humbly continuing his study of Buddhism as a student, until he came to America and saw our great need and shared his realization with us, giving us this great practice to realize ourselves.

This is the wonderful activity and supernatural power of Layman P'ang carrying water and chopping wood. Doing whatever comes to hand. This is Hotetsu fanning himself, ripening the gold of the earth and the cream of the long rivers. This is knowing the transiency of the world and the purity of intention, the reality of utter darkness and our stream of blood.

*Poems beginning and ending the mondo (question and answer ceremony)
at the end of sesshin.*

The ways of Zen are numerous,
Your own single!
Each step a new road.
What is this 50%?

When your pure intention covers heaven and earth
You can trust what occurs to you.
The blue monkeys do not know the mountain
But possess the whole of Buddhism.

Tassajara students are building a new stone wall on the path to the Zendo.



SECOND SANDOKAI LECTURE

BY SHUNRYU SUZUKI-ROSHI

This lecture covers the following lines of the Sandokai: "... tozai mitsu ni ai-fusu. Ninkon ni ridon ari, do ni namboku no so nashi."

I explained in the last lecture what the title, *Sandokai*, means, and about "*Chikudo daisen no shin*." Maybe it is necessary to explain about the background of this poem, about why Sekito Kisen Daisho wrote it. Under the Fifth Patriarch there was an outstanding teacher called Jinshu, and when the Fifth Patriarch announced that he would give transmission to someone, everyone thought that, of course, Jinshu would receive the transmission. But actually Eno, who became the Sixth Patriarch, Eno who was pounding rice in the corner of the temple, received the transmission. But Jinshu was a great scholar, and he later went to the Northern country and became a great teacher. And Jinshu's

school was called *Hoku Zen*. And the Sixth Patriarch, who had gone to the South, spread his teaching there, and his school was called *Nan Zen*, Southern Zen.

Later, after Jinshu's death, Northern Zen became weaker and weaker, while Southern Zen became stronger and stronger. But in Sekito's time Northern Zen was still powerful. Of course the Sixth Patriarch had many, many disciples. We can count fifty, but there must have been more. One was named Katakū Jinne. He was a very alert and active person and he, as the Sixth Patriarch's disciple, denounced Jinshu's Zen pretty strongly, and we cannot exactly accept his teaching. You must have studied the Sutra of the Sixth Patriarch. In that sutra Jinshu's teaching is pretty badly denounced. It seems that way because, maybe, the sutra was compiled by someone under the influence of Katakū Jinne. Anyway, there was some conflict between Southern Zen and Jinshu's Zen, and Sekito wanted to clarify this dispute from his own viewpoint. This is why he wrote this poem.

First of all he started with Buddha's teaching, the teaching of "the Mind of the Great Sage of India." Then, "*tozai mitsu ni ai-fusu*." *To* means "West" or "India"; *zai* means "East" or "China." "The Mind of the Great Sage of India was handed down closely from West to East." It means that Sekito knows the true teaching of the Great Sage, Shakyamuni Buddha, which includes both the Southern School and the Northern School without any contradiction. Although they may not understand the teaching of the Great Sage, his teaching flowed all over. If you have the eyes to see, or the mind to understand the teaching, you will understand it; and if you understand it, it is not necessary to be involved in this kind of dispute. From Sekito's viewpoint there is no need to fight. Because they didn't understand the real teaching of Buddha they got into a dispute. That is what it means.

"*Mitsu ni ai-fusu*." *Mitsu* means "exactly, without a gap between the two." Here the main purpose of the *Sandokai* is to explain reality from both sides. *San* means "many"; *do* means "one." What is "many"? What is "one"? Many are one; one is many. If you really understand reality, even though you say "many," each one of the things is not separated from the other. They are closely related. If so, they are one. But even though it is one, it looks like many. So "many" is right and "one" is right. Even though we say "one," we cannot ignore various beings like stars and moon and animals and fish. But although there are many, they do not exist separately; they are not separated from each other; they are closely related. From this point we say they are interdependent. So when we discuss the meaning of each being, we say "many"; we have "many" things to discuss. But if we come to the conclusion, to the real understanding of reality, in fact it is just one. So all the discussion will be included in one real understanding of things. So "one" and "many" are very famous words. One and Many.

And another way to explain reality is by differentiation. Differentiation is equality. Things have equal value because they are different. If man and woman are the same, man and woman have no value. Because man and woman are different, man is valuable and woman is valuable. To be different is to have value. In this sense we all have equal, absolute value. Each thing has an absolute

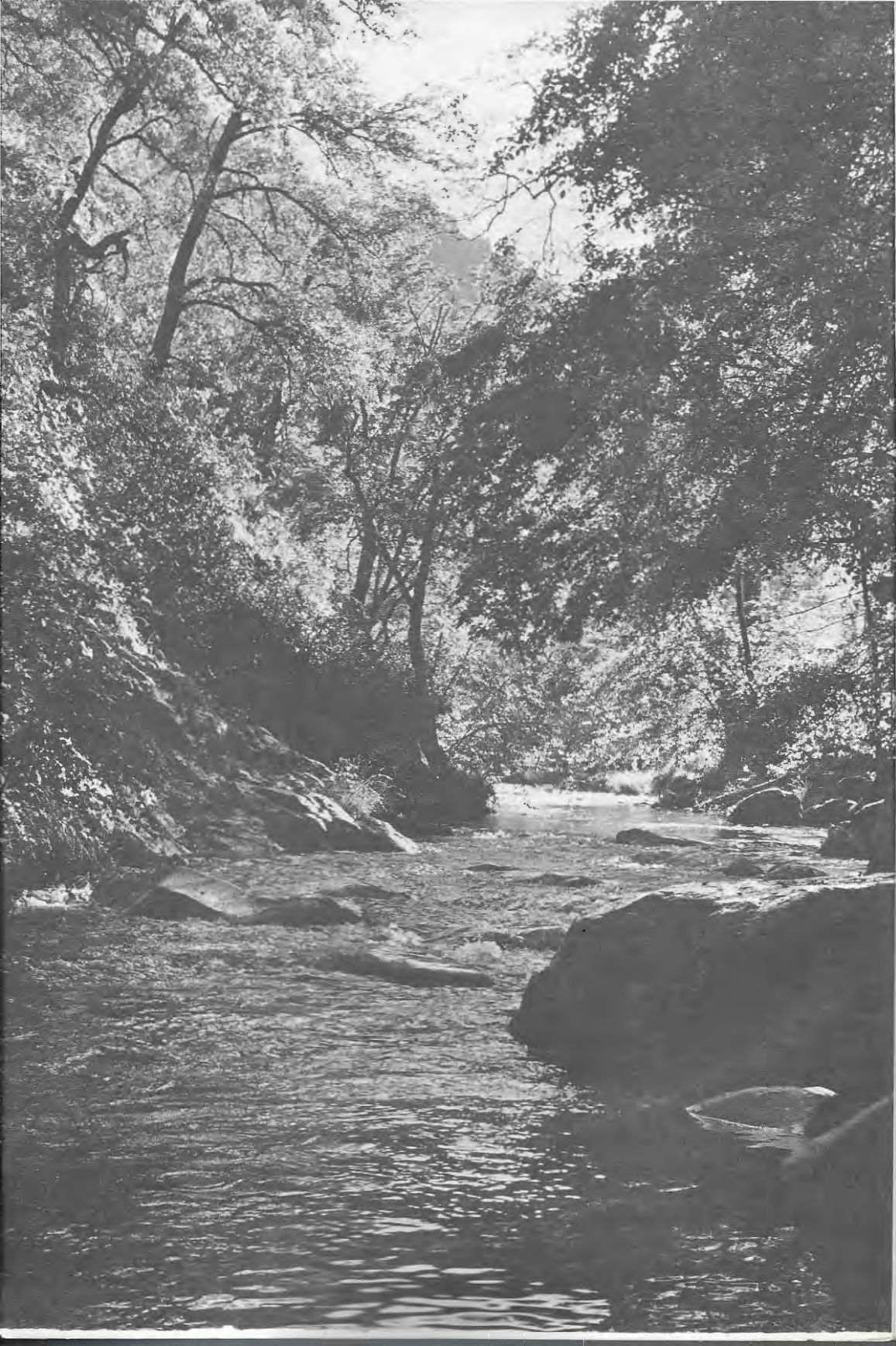
value which is equal to everything else. But usually we are involved in the standards of evaluation, in exchange value, materialistic value, spiritual value or moral value. Because you have some standard you can say, "He is good" or "He is not so good." The moral standard defines the value of people. But the moral standard is always changing, so a virtuous person is not always so. If you compare him with someone who is like Buddha he is not so good. So "good" or "bad" is caused by some evaluation or standard. But because things are different, because of the difference, everything has its own value. That value is absolute value. The mountain is not valuable because it is high; the river is not less valuable because it is low. On the other hand, because the mountain is high, mountain is mountain, and it has absolute value; because water runs in the low valley, water is water, and it has absolute value. The quality of the mountain and the quality of the river are completely different; because they are different they have equal value; equal means absolute value.

So if we evaluate things from the absolute point of view they have equal value. Equality is differentiation according to Buddhism; differentiation is equality. In the usual sense differentiation is opposite to equality, but we understand that equality and differentiation are the same thing. And one and many are the same. If you think "one" is different from "many," your understanding is too materialistic and superficial.

The next sentence is "*Ninkon ni ridon ari*: people discriminate the dull from the keen." This means the dispute about which is better, the Northern School or the Southern School. Does it make sense? It is difficult to translate. *Ninkon* is "human being with sense organs." *Nin* means "human"; *kon* is "root" or "sense organs." *Ri* is "sharp" or "keen," someone who has an advantage in studying or accepting Buddha's teaching; *don* is "dull," someone who has a disadvantage in studying or accepting Buddha's teaching. But the clever ones do not always have an advantage; it is not always the dull person who has difficulty. A dull person is good because he is dull; a sharp person is good because he is sharp. You cannot compare, you cannot say which is good. Do you understand this point?

I am not so sharp so I understand pretty well. My Master always called me "You crooked cucumber!" I was his last disciple but I became the first one because all the good cucumbers ran away. Maybe they were too smart. Anyway, I was not smart enough to run away so I was caught. That is, for studying Buddhism my dullness was an advantage. When I was left alone with my Master I was very sad. But when I left home I left home by my own choice. I told my parents, "I will go." And they said, "You are too young, you should stay here." But I had to go. I left my parents, so I felt I couldn't go back home. I could, but I thought I couldn't. So I had nowhere to go. That is one reason why I didn't run away. Another reason was that I wasn't smart enough. So a smart person doesn't always have the advantage, and a dull person is good because he is dull. We understand it in this way.

So actually there is no dull person or smart person. They are the same. Anyway it is not so easy. There is some difficulty for the smart person and for the dull person. For instance, to learn, the dull person must study hard and he must



read one book over and over again because he is not smart. But a smart person forgets quite easily. He may learn very quickly, but what he learns does not stay so long. For the dull person it takes time to remember something, but if he reads it over and over and remembers it, it will not go so soon. So smart or dull may be the same thing.

Next it says, "*do ni namboku no so nashi*: but in the true Way there is no Patriarch of South or North." That is very true. Jinshu is good and the Sixth Patriarch is good. Jinshu is good for someone who studies things literally and the Sixth Patriarch is good for a quick, sharp-minded fellow. Some teacher may explain Buddha's teaching in detail so that his student can understand, word after word. But for some other students it is necessary to point out the point without using so many words. It is up to the person. For the great teacher, if he is really a great teacher, there is no difference in true understanding, but his way of explaining the teaching will be different.

This kind of true "Mind of the Great Sage of India," this kind of understanding of reality started by Buddha, "was handed down closely from West to East." Whether you understand or not, what the Buddha said is true. People get into confusion because of the evaluation of things, "discriminating the dull from the keen"; but from the standpoint of the Patriarchs it is the same. All the Patriarchs understand this point, so "there is no Northern Patriarch or Southern Patriarch." That is Sekito's understanding.

By the way, Sekito was actually the Sixth Patriarch's disciple, but after the Sixth Patriarch passed away Sekito became the disciple of Seigen, the Seventh Patriarch. That kind of thing happens very often. I have some disciples here, but if I die those who couldn't be my disciples will be disciples of my disciples. Studying Buddhism is not like studying something else. It takes time until you accept the teaching completely. And the most important point is you yourself, rather than your teacher. You yourself study hard, and what you receive from your teacher is the spirit of study, the spirit to study. That spirit will be transmitted from warm hand to warm hand. *You should do it!* That's all. There is nothing to transmit to you. And what you learn may be from books or from other teachers, so that is why we have teachers as well as masters. Some of you are my disciples. We call a master's disciple "*deshi*." Those of you who are not my disciples are called "*zuishin*." *Zuishin* is a "follower" and he may stay quite a long time under some teacher, sometimes longer than the period he stays with his master. When I was 32 my Master passed away, so after that I studied under Kishizawa-roshi, and most of the understanding I have is Kishizawa-roshi's. But my Master was Gyokujun So-on. So anyway, "The true way has no Patriarch of North or South." The true way is one.

Our practice is not to gather something in your basket, but rather to find something in your sleeve. But before you study hard you don't know what you have in your sleeve, that's all. Buddha has the same thing and I have the same thing. "Oh! It is amazing!" That is the spirit we must have. You should study hard, whatever it is, whatever is said. If you don't like what I say, you shouldn't

accept it. It is O.K. Eventually you will accept it. If you say, "No!" I will say, "Go ahead. Try hard!" I think that is the characteristic of Buddhism. Our approach is very wide, and as a Buddhist you have big freedom to study; whatever you say, it is O.K., so "there is no Patriarch of South or North." We know this.

As Sekito said, "*Ji o shu suru mo moto kore mayoi, ri ni kano mo mata satori ni arazu*: Clutching at things is delusion, and to recognize the truth is not always enlightenment either." It may be enlightenment, but it is not always so.

"Clutching at things" means to stick to things, to stick to the many things you see, understanding that each being is different, that this is something special. If you think so, you will stick to it. That is delusion. But on the other hand, even though you recognize the truth that everything is one, that is not always enlightenment. It is just understanding by your head, by your thought, by your thinking. Real enlightenment includes both: an enlightened person does not ignore things, and he does not stick to things. And he does not stick to the truth either. There is no truth which is different from each being. Being itself is the truth. You may think that truth is something which is controlling each being: "There is truth, like the truth of gravitation. The apple is each being, so behind the apple there is some truth which is working on the apple and is the theory of gravitation." To understand things in that way is not enlightenment. This is the backbone of the *Sandokai*.



As for mountains, there are mountains hidden in treasures; there are mountains hidden in marshes, mountains hidden in the sky; there are mountains hidden in mountains. There is a study of mountains hidden in hiddenness. An old master has said, "Mountains are mountains and rivers are rivers." The meaning of these words is not that mountains are mountains, but that mountains are mountains. Therefore, we should thoroughly study these mountains. When we thoroughly study the mountains, this is the mountain training. Such mountains and rivers themselves spontaneously become wise men and sages.

DOGEN, "Mountains and Rivers Sutra"

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: 5:00—6:30 a.m. 8:00—9:30 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	1:30 p.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 3

