



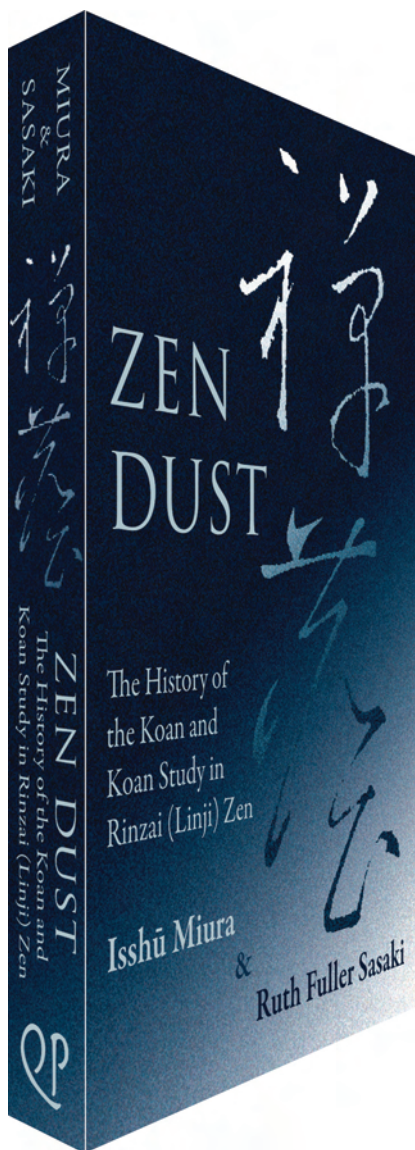
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Victor Sōgen Hori,
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Few books on Zen contain as much information about
the monks and literature as does *Zen Dust*.

Lewis Lancaster,
Journal of the American Oriental Society, 1968, Vol. 88, No. 3



Zen Dust: The History of the Koan and Koan Study in Rinzai (Linji) Zen

Revised Edition

by Isshū Miura &
Ruth Fuller Sasaki

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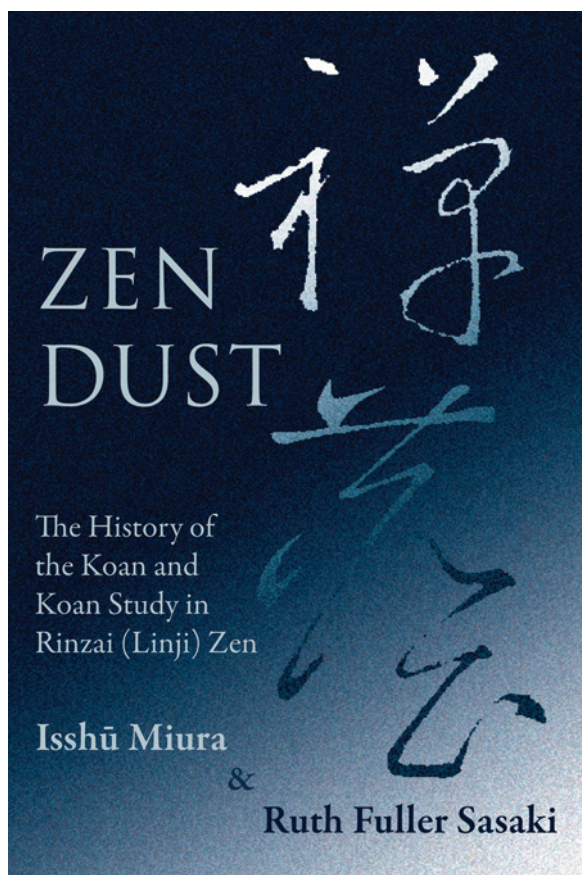
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About this book

Originally published in Kyoto in 1966 by the First Zen Institute of America in Japan, and by Harcourt, Brace & World in New York in 1967, ***Zen Dust: The History of the Koan and Koan Study in Rinzai (Linji) Zen*** quickly established itself as the only major resource into Zen koan study available in any Western language. Long since out of print, this QPUE Revised Edition offers the full original text with the following features:

- Older Wade-Giles transliteration fully updated and revised to the current Pinyin standard.
- Fully re-typeset and proofed for typographical errors and inconsistencies.
- A fully searchable E-book edition of this title will be made available in PDF format.



Not to be confused with the earlier title by the same authors on the Zen koan, which is a much shorter preliminary version of the present volume, ***Zen Dust: The History of the Koan and Koan Study in Rinzai (Linji) Zen*** is divided into five main sections: • Part One is an extensive essay by Ruth Fuller Sasaki on the history of the koan in Chinese and Japanese Rinzai Zen and how it developed into a unique technique to aid the monk in quest of enlightenment. • Part Two is a translation of a series of lectures on koan study given by the Zen master Isshū Miura Rōshi • Part Three offers a selection of Zen phrases or capping phrases that were used as commentary and annotations to the often enigmatic koans. • The notes to the first two sections of *Zen Dust* offer a veritable treasure trove of background information on the monks and masters that forged the koan-study tradition of Rinzai Zen in China and Japan. • This is followed by an extensively descriptive bibliography that teases out the vast literature of Zen in particular and Buddhism in general by giving considerable background material not only on the content of the works but also the context in which they came to be put together. Along with the appendices, which include genealogical charts of Zen lines, and the extensive index, it is these last sections (totaling nearly 400 pages) that make *Zen Dust* an invaluable companion not only for students and Zen adepts seeking to delve in the unique spiritual training that koan study entails, but also for scholars and researchers of Zen Buddhism.

Keywords: Koan. | Zen Buddhism. | Rinzai

Cover design: The characters for Zen Dust 禪塵 (*zenjin* in Jp. /*chanchen* in Ch.) are adapted from the autobiography of the Chinese Tang dynasty Buddhist monk and calligrapher Huaisu 懷素 written in 777.

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Zen Dust

*The History of the Koan and Koan Study
in Rinzai (Linji) Zen*

Zen Dust

The History of the Koan and Koan Study in Rinzai (Linji) Zen

Revised Edition

Isshū Miura

Ruth Fuller Sasaki

*with Background Notes, Descriptive Bibliography,
Genealogical Charts, Maps, Indexes, and
Reproductions of Drawings by Hakuin*

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To the memory of *Sokei-an*

總
上
他
閑
塵
境

“You just go on clambering after the realm of worthless dust”

The Record of Linji

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Publisher's Note To The Quirin Press Revised Edition

The present publication in the Quirin Pinyin Updated Editions (QPUE) series updates and revises *Zen Dust* by Isshū Miura and Ruth Fuller Sasaki, which was originally published by Harcourt, Brace & World (New York) in 1967.

The revisions bring this title in line with current scholarship and practices. Apart from updating the older Wade-Giles transliteration of Chinese words to the current *pinyin* standard, the text has been fully re-set and any inconsistencies and typographical errors corrected; the only alteration being the reference to the Wade-Giles in the foreword which has been removed and replaced by “*pinyin*.”

For the sake of consistency Chinese names in bibliographic entries have been updated to *pinyin*, even though any Wade-Giles transliterations in English language titles have been retained. The index has been fully revised and expanded to include Chinese characters where appropriate. Chinese characters have also been added to the text where appropriate, save for any characters that could not be established from original sources with absolute certainty.

For the parts they have played in the production and publication of this revised edition of Ruth Fuller Sasaki's unique work, we are indebted to a number of people and organizations. Our thanks go to Joan Watts, Anne Watts, and Michael Gamer for permission to re-issue this title; and to Cheryl Hutton for proofing the work and implementing the extensive *pinyin* updating and checking of all the Chinese and Japanese characters.

Quirin Press
Melbourne, 2015

Foreword

The First Zen Institute of America, founded in New York City in 1930 by the late SASAKI Sōkei-an 佐々木曹溪庵 Rōshi for the purpose of instructing American students of Zen in the traditional manner, celebrated its twenty-fifth anniversary on February 15, 1955. To commemorate that event it invited MIURA Isshū 三浦一舟 Rōshi of the Kōon-ji 廣園寺, a monastery belonging to the Nanzen-ji 南禪寺 branch of Rinzai Zen and situated not far from Tokyo, to come to New York and give a series of talks at the Institute on the subject of koan study, the study which is basic for monks and laymen in traditional, transmitted Rinzai Zen.

Isshū Rōshi, though he spoke no English, was well qualified to deliver such a series of talks. At the age of ten he had become the personal disciple of SEIGO Hōgaku 棲梧寶嶽, one of the heirs of the famous Zen master SHAKU Sōen 釋宗演 of the Engaku-ji 圓覺寺, Kamakura. At the age of twenty he entered the monastery connected with the Rinzai Zen temple of Tenryū-ji 天龍寺 on the outskirts of Kyoto, then a short time later transferred to the monastery of Nanzen-ji within Kyoto itself. For twelve years he studied and practiced there under the stern stick of Nanshinken 南針軒 Rōshi. On the death of his master, he followed NAKAMURA Taiyū 中村泰祐 Rōshi, Nanshinken's heir, to the Kōon-ji. Two years later he completed his Zen study under Taiyū Rōshi. During the nine years that followed, he successively held the position of priest of two important Zen temples then, at the request of

Taiyū Rōshi who was retiring, he returned to the Kōon-ji to become master of that monastery. Isshū Rōshi's visit to New York in 1955 to give the series of lectures mentioned above was followed by two more short visits, one in 1956 and the other in 1959. In 1960 he returned to New York to teach.

The series of eight talks which Isshū Rōshi gave in New York in the late winter of 1955 had as its subject the system of koan study at present in use in all the Rinzai monasteries in Japan. This system was originated by Hakuin Ekaku 白隱慧鶴 (1686–1769), the reorganizer and revivifier of Japanese Rinzai Zen, and further developed by his immediate disciples. Isshū Rōshi delivered these talks in Japanese; at the conclusion of each, an English translation was read which had been made by myself from the Rōshi's previously prepared manuscript.

The success of the talks and the fact that a like treatment of the subject had never appeared in print in any western language led to plans being undertaken to publish an English translation of the series. *Zen Dust* was chosen by Isshū Rōshi as the title for the projected book, all words about Zen being but dust to be gotten rid of, or, from a deeper standpoint, having no real existence at all.

Further consideration made clear the fact that considerable background material would be needed to make Isshū Rōshi's text understandable to the general reader and really useful to the Zen student.

The work now consists of three distinct sections: an essay on the history of the koan, Isshū Rōshi's text, and selections from *Zenrin kushū* 禪林句集, a phrase anthology used in koan study.

With very few exceptions, the books that have appeared on Zen thus far, when they have made any mention at all of the koan, have handled this important Zen teaching device superficially or mistakenly. The time now seems to have come for at least a preliminary survey of the koan, its origin, history, and use. "The History of The Koan in Rinzai (Linji) Zen" which comprises the first section of *Zen Dust*, is an attempt to provide western readers with such a study. The deficiencies and inadequacies of this survey will be immediately apparent, as will the tentative nature of many of the statements in it. In spite of the mass of existing Chinese and Japanese Zen literature, there is little specific source material available on which to draw for such a study, and no modern Japanese or Chinese writer has thus far treated the koan from this standpoint. Particularly difficult to answer

satisfactorily is the question of how the koan was used throughout the history of Zen, up to and even including the time of Hakuin and his disciples. The Zen masters have all remained disappointingly silent on this point, and we have only scattered hints in their writings to rely on. I am grateful indeed to SHIBAYAMA Zenkei 柴山全慶, Chief Abbot of the Nanzen-ji monastery, for the helpful suggestions he has given me on this subject in a private conversation.

The reader may find some difficulty in making the transition from the English style of “The History of The Koan” to that of the translation of Isshū Rōshi’s text. The differences in style are due, in part at least, to the different standpoints from which koan study is approached. “The History of The Koan” aims at being an objective, factual approach; Isshū Rōshi’s approach is that of one who is within the actual practice itself. For the westerner who either is studying Zen or hopes to study it, the second, or “feeling approach,” is of the utmost importance. While we are standing outside Zen we must look at it clearly and coolly, as a fact in history; when we are in Zen we must give ourselves over to it completely if we are to experience what Zen is concerned with. The two standpoints should not be confused; rather, they must be carefully differentiated.

Isshū Rōshi’s talks have been subjected to a minimum of editing; only such passages have been deleted as were related to the occasion on which they were given and thus had no bearing on the subject itself. An attempt has been made to reproduce in English the simplicity of the Rōshi’s Japanese style, so that western readers might become acquainted with the flavor of a Zen master’s talks as they might be given to a Japanese audience. The quotations, some of considerable length, are quite consistent with Far Eastern literary traditions. Writers and speakers, through custom and modesty, have always been prone to offer their own views through the words of old and accepted authorities.

No attention has previously, I believe, been given to the use of *jakugo* 著語 or “capping phrases” in Rinzai Zen koan study. Their purpose is explained in “The History of The Koan.” Part Three of *Zen Dust* is devoted to translated excerpts from the anthology of quotations in which the majority of accepted *jakugo* are to be found. Since the Japanese reading of the Chinese text of these phrases is often special for Zen, these readings and the Chinese character text have been included for the interest they may have to students.

No apology is made for the length of the majority of the notes for Part One and Part Two. They are not intended as footnotes; rather, they are intended to provide western students of Zen Buddhism, who have little or no access to such information as they contain, with adequate background for the persons and subjects taken up in the texts. Except in a few instances, reference has not been made to the numerous and varied authorities consulted. Japanese scholars have carried out meticulous research in the field of Buddhist studies, and their works—histories, essays, encyclopedias, chronologies, etc.—have been an invaluable source of information. Nor have the works of western scholars been neglected where competent material exists on a given subject.

It is, however, to the old Chinese and Japanese biographical texts that we must return again and again. Fortunately or unfortunately, these are less concerned with historical fact than with traditional accounts of doctrinal lineage, religious practices, enlightenment experiences, and anecdotes. But it is essential that the informed Zen student be acquainted with the traditions also. In addition, much for these notes has been derived from personal contacts with living Japanese Zen masters and scholars during many years devoted to traditional Zen practice.

The Bibliography has been arranged with the idea of distinguishing clearly between Chinese and Japanese works. Only the more important books referred to in “The History of The Koan,” Isshū Rōshi’s text, and the Notes have been included. There has been no intention to make of it a comprehensive bibliography of Zen literature. On the other hand, rather full descriptions are given for the more important titles, in order that those readers who are interested in Zen literature may know something about the history of the book and the kind of material it contains. Biographies of the authors, when not included in the description of the book, will be found in the Notes. The General Index provides a quick reference to their position there when needed.

Since the subject proper of *Zen Dust* is Hakuin Ekaku’s system of koan study and since long quotations from his writings comprise a part of Isshū Rōshi’s text, that great master is in a sense the hero of the book. No work in which Hakuin appears would be complete without some examples of his painting and calligraphy. Hakuin was not a painter in the professional sense of the term; he was a Zen master who

used his great talent as an artist in teaching Zen, particularly to his lay followers. Thanks to the extreme kindness and courtesy of the Marquis HOSOKAWA Moritatsu 細川護立, who studied at the monastery of Daitoku-ji in his youth and whose interest in Zen has continued unfailingly through half a century, it has been possible to include in *Zen Dust* a number of Hakuin's paintings, all from the Marquis' famous collection.

Every writer on Japanese Zen is faced with the problem of how to deal with Chinese proper names and Chinese Buddhist (or Zen) technical terms, for no book on Japanese Zen can be written without constant reference to the old Chinese masters, the places where they lived, the books they wrote, or the special words they used. Unfortunate though it may be, for the time at least, the study of Zen history and literature as well as the practice of Zen itself can best be pursued in Japan. Japanese Buddhist scholars, even when they are acquainted with Chinese, tend to use only Japanese pronunciations for Chinese names and terms; the Japanese Zen masters use nothing else. Westerners studying in Japan must of necessity conform to the Japanese custom in speaking, but accuracy demands that, in writing, names and terms (when not translated) be rendered in the language of their origin. Thus the western student has no alternative but to familiarize himself thoroughly with both pronunciations.

Probably no method of handling this problem of dual pronunciation is totally satisfactory. The present book makes no claim to have offered a solution of the problem or even to have been consistent throughout in the method used. Rather, the primary intention has been to give the Chinese names for Chinese people, places, and so forth, and to make a clear differentiation between these and the Japanese pronunciations for them. Therefore, when a name (or word) with the Chinese characters for it is immediately followed by another name (or word) within parentheses, the former may be assumed to be originally Chinese, the latter, its Japanese equivalent. When a name (or word) with Chinese characters is not followed by a parenthesis, it may be assumed that its origin is Japanese. An exception to this rule has been made in Isshū Rōshi's text. There, the Japanese pronunciation has been used throughout for all names and terms, regardless of whether they were originally Chinese or Japanese. This has been done in order not to disturb the sense of participating in a Japanese roshi's

lecture or interrupt the flow of the text. In every case, the Notes will be found to supply the Chinese characters and pronunciations lacking in the text itself. On the other hand, the Bibliography and the General Index list all entries under their original pronunciations; Japanese equivalents for Chinese names or words appear, but are referred to the Chinese originals.

One more point must be mentioned regarding the Chinese and Japanese pronunciation of Chinese characters in Zen. Zen, as a whole, has always been somewhat arbitrary in the matter of pronunciation for names and terms. Particularly in Japan, the Sōtō and Rinzai schools, and even the different teaching lines in the latter, have tenaciously clung to their own traditional renderings. An attempt has been made throughout this work to give the pronunciation preferred in the line to which the person under discussion belongs, but consistency in pronunciation or conformity to modern dictionary standardization is neither desirable nor possible. In romanization, the [*pinyin*] system has been used for Chinese; for Japanese, the modified Hepburn system has been followed, except where it does not reproduce pronunciations current in Japanese Rinzai Zen. In all but a few cases, the names of Japanese and Chinese persons are given with the family name first and the personal name following; capitalization clearly establishes the order. The names of Chinese and Japanese Buddhist priests are given in the order most usually accepted in Japanese Buddhism.

The problem of the anglicization of words also presents itself. The word “Zen” has now become all but standard English for the name of this school of Buddhism as a whole, and is so used here. The Chinese equivalent “Chan,” has, however, been employed when a subject is being handled from the Chinese standpoint specifically, or to make a clear distinction between the Chinese and Japanese schools. There are, in addition, a number of other words, such as *rōshi*, *sōdō*, *kenshō*, which it seems advisable to anglicize eventually in their Japanese pronunciation, since the English language provides no exact equivalent for them and since these words must be an integral part of the daily vocabulary of the Zen scholar or the practicing Zen student. When these first appear in this text they are given in italics in Japanese romanized form with proper markings; thereafter they are used as English words.

Two technical terms of great importance in Zen have also been used as English words in *Zen Dust*. The Chinese word *dao* 道, in Japanese *dō*, is one of several terms which the early Chinese Buddhists took over from Daoism. In Chinese Buddhism the term *dao* sometimes means “the Way,” that is, the Eightfold Path of the Buddha, or the “way” leading to enlightenment; sometimes it means enlightenment itself, sometimes Nirvana. In Zen, however, its meaning is more closely akin to that in Daoism; it is the Absolute, the Ultimate Principle, Truth, Reason, the indescribable source of all existence and all manifested phenomena. Since western philosophical and religious thought has not developed the concepts embedded within and clinging to this Chinese word, no equivalent term exists in the English language. Moreover, to translate it by a single English word, though that might be appropriate in a given context, is to permit western associative concepts to blot out the original Chinese overtones. Therefore, it would seem preferable to treat the word “Dao” as an adopted word in English, thus permitting it gradually to acquire for the English reader the meanings and shades of meaning rightfully belonging to it. The word has thus been used wherever it appears in this text, leaving to the reader to feel into it what the context implies.

The Sanskrit word *dharma*, in Chinese *fa* 法, and in Japanese pronounced *hō*, also is the product of the specific culture and thought of the country of its origin, and no one word in any European language can contain its many and varied meanings. It is now an accepted word in English and has found a place in recent English dictionaries. As a technical term in Hinduism, the meanings of the word “dharma” vary greatly from those it has acquired as a Buddhist technical term. In this later usage, which alone concerns us, it has two distinct meanings: firstly, Law, Truth, religion, the doctrines and teachings of the Buddha, Buddhism; secondly, the elements of existence, things, phenomena. In order not to confuse the reader, it would seem helpful to write the term “Dharma” when it is used with any one of the meanings in the first group; when it is used with any one of the meanings in the second group, to write it “dharma” or “dharms.” This rule has been used throughout in *Zen Dust*. A few other Buddhist terms will be found in their original Sanskrit forms, but when these appear they are treated in the Notes.

Though only the names of Isshū Rōshi and myself appear on the title page of *Zen Dust*, the book as it now stands is actually the work of a happy collaboration in which a number of persons have joined. The first expression of gratitude belongs to Isshū Rōshi for providing western readers with so intimate and sympathetic a text. Thanks are next offered to GOTŌ Zuigan 後藤瑞巖 Rōshi, former Chief Abbot of Myōshin-ji and of Daitoku-ji, for his guidance in the rendering of the Japanese readings of the *Zenrin kushū* excerpts and his painstaking explanation of the meanings read into them in *Zen*, from which certain of the English translations have profited. To all the members of the Research Staff of the First Zen Institute of America in Japan we are particularly indebted for their devoted cooperation: To Professor Yoshitaka IRIYA, Head of the Department of Chinese Literature, Nagoya University, and our Director of Research, who has been our instructor and guiding hand throughout; to Professor Seizan YANAGIDA, Department of Buddhist Philosophy, Hanazono University, whose broad knowledge of Zen history and literature has contributed much to the Notes and Bibliography; to Professor Hisao KANASEKI, Department of English Literature, Kobe University, and Professor Teruo OKA, Liberal Arts Faculty, Kyoto University, for English translations of Japanese background material; to Mr. Philip YAMPOLSKY and Dr. Burton WATSON, former members of the Staff, who were of great assistance while they were with us; to Mr. Kenneth WALDEN, who typed the final manuscript; to Mr. Kazuhiro FURUTA, who had the tedious task of writing the Chinese characters in the manuscript; and finally to Mr. Kikutarō SAITŌ, who designed *Zen Dust* and has personally supervised every phase of its production with the utmost patience and care. However, all errors of fact or interpretation, as well as inaccuracies in the English rendering of translated material are my own.

In conclusion, the First Zen Institute of America in Japan wishes to express its gratitude to the Bollingen Foundation, New York, for its generous grant toward the preparation and publication of *Zen Dust*.

Ruth Fuller Sasaki

Ryōsen-an
Daitoku-ji,

June 1, 1965

Notes, Part One

1. In order to indicate how the Rinzai Sect of Zen has come to be one of the two main streams of transmitted Zen teaching in Japan, and what tributary streams have contributed to its present comprehensiveness, a bare outline of the transmission through the past fourteen hundred years may be found useful.

Chan 禪 (Zen), as a sect, may be said to begin with its first Chinese patriarch, the Brahmin monk known as Bodhidharma, who is traditionally said to have arrived in southern China from India about 520 (or 527) CE. Though teachers of various types of Buddhist meditation had preceded Bodhidharma, none succeeded in establishing a school or line of disciples. According to the tradition, Bodhidharma transmitted his Dharma to Huike 慧可 (Eka, 487–593), the Second Patriarch; Huike transmitted his Dharma to Sengcan 僧璨 (Sōsan, *d.* 606), the Third Patriarch; and Sengcan transmitted his Dharma to Daoxin 道信 (Dōshin, 580–651), the Fourth Patriarch. Thus far Chinese Chan may be said to have been one undifferentiated teaching. After the Fourth Patriarch, however, the first diverging line appears. Daoxin's disciple Hongren 弘忍 (Gunin, 601–674) became his successor in the orthodox patriarchal line; but a second heir, Farong 法融 (Hōyū, 594–657), established himself on the Niutoushan 牛頭山 (Gozuzan), in the southwestern part of present Jiangsu, and founded a line of Chan known as the Ox-head (Niutou 牛頭 Gozu) School, which continued independently for some eight or nine generations.

The Fifth Patriarch Hongren handed on the orthodox patriarchal transmission to Huineng 慧能 (Enō, 638–713), the Sixth Patriarch, but also gave the Seal of Transmission to Shenxiu 神秀 (Jinshū, 605?–706). This disciple founded his own line of Chan, later known as the Northern School, which, though important in its day, did not survive beyond five or six generations.

The patriarchate, as such, came to an end with Huineng. Three of his heirs carried on his teachings in three distinct lines. Heze Shenhui 荷澤神會 (Kataku Jinne, 670–762) founded the Heze 荷澤 (Kataku) School, which died out after five or six generations; Qingyuan Xingsi 青原行思 (Seigen Gyōshi, *d.* 740) and Nanyue Huairang 南嶽懷讓 (Nangaku Ejō, 677–744) became founders of the two individual lines which have formed the main streams of Zen through the centuries.

Within one hundred and fifty years after the death of Qingyuan Xingsi, three outstanding masters in his line had developed their own distinctive schools of Zen: the Caodong 曹洞 (Sōtō), founded by Dongshan Liangjie 洞山良价 (Tōzan Ryōkai, 807–869); the Yunmen 雲門 (Ummon), founded by Yunmen Wenyan 雲門文偃 (Ummon Bun'en, 862/4–949); and the Fayen 法眼 (Hōgen), founded by Fayen Wenyi 法眼文益 (Hōgen Bun'eki, 885–958). In the course of the same period, two distinctive schools developed in the line of Nanyue Huairang: the Guiyang 滙仰 (Igyō), founded by Guishan Lingyou 滙山靈祐 (Isan Reiyū, 771–853), and the Linji 臨濟 (Rinzai), founded by Linji Yixuan 臨濟義玄 (Rinzai Gigen, *d.* 866). Together, these five schools were known as the Five Houses (*wujia* 五家 *goke*) of Chan.

About one hundred years later, the direct heir of Linji Yixuan in the 7th generation left two distinguished heirs, each of whom established his own line of Linji teaching: Yangqi Fanghui 楊岐方會 (Yōgi Hōe, 992–1049) established the Yangqi 楊岐 (Yōgi) line, and Huanglong Huinan 黃龍慧南 (Ōryō E'nan, 1002–1069) established the Huanglong 黃龍 (Ōryō) line. These two lines together with the Five Houses mentioned above are known as the Seven Schools or Sects (*qizong* 七宗 *shichishū*) of Chan.

Among the Five Houses, the Caodong School, though it borrowed koans from other houses and schools, continued as an individual stream of Chan in China until the Ming 明 dynasty 1368–1644, when it was finally absorbed into the Linji School. In the 13th century, however, it was brought to Japan, and there, as the Japanese Sōtō Sect, has continued to keep its individual identity both in teaching and organization.

The Linji School did not at first flourish widely. Its syncretistic tendencies, however, were already apparent by the end of the 10th century, when a 6th generation descendant of the founder introduced certain Caodong doctrines into the body of his own teaching. By the time the Yangqi and Huanglong lines were well established, the teachings of the Guiyang and Fayan schools, both of which had lasted only six generations, had already been taken into these Linji lines; a hundred years later, those of the Yunmen School, after flourishing for ten generations, were also to be absorbed. The Huanglong line never succeeded in producing men of the stature of those in the Yangqi line. The Japanese heir of an 8th generation master brought the teachings of the Huanglong school to Japan in the 12th century, but neither in China nor in Japan did the school survive much longer.

Meanwhile the Yangqi line had been steadily rising in power and importance. With the disappearance of the Huanglong line, the teachings of which it took over, the Yangqi line now represented all the previously separate schools of Chan teaching that had arisen after the Sixth Patriarch, with the exception of the Caodong School, though, as we have seen, even some of the teachings of this school had become a part of its inheritance. The koans which had been created by masters in each of these individual schools were now being given by Yangqi masters to their disciples, together with such koans as these masters themselves were newly creating. In a word, Yangqi Chan and Linji Chan had become synonymous.

In the 13th and 14th centuries a number of eminent Yangqi men brought the teachings of this school to Japan. Among these men were twenty representative masters who founded their own Japanese lines between 1235 and 1358. Eleven of the twenty were Chinese masters, nine were Japanese monks who had studied in China and received the Seal of Transmission from Yangqi masters there. Some of these lines endured for many generations, some for relatively few. By the end of the 17th century all the Zen masters in Japan represented the Yōgi (Yangqi) line of Rinzai Zen, with the exception of those in the independent Sōtō (Caodong) Sect and those in a line of Ming Chan that had come to Japan in the middle of the 17th century.

At the beginning of the 18th century, the Japanese monk Hakuin Ekaku 白隱慧鶴 (1686–1769)—a direct descendant of the Japanese priest Nampo Jōmyō 南浦紹明 (1235–1309) who had brought Yangqi teachings to Japan in 1267—after studying koans with a number of masters in various parts

of the country, consolidated the teachings of those Yōgi lines still existing in Japan. The Japanese Rinzai Zen masters of today are all descendants of the ninety-odd heirs to whom Hakuin Zenji gave the Seal of Transmission during his lifetime. Thus, through Hakuin, present-day masters trace their lineage back through Yangqi Fanghui, Linji Yixuan, and Nanyue Huairang, to the Sixth Patriarch, and thence to the founder of Zen, Bodhidharma himself.

2. See the BIBLIOGRAPHY for all books mentioned in this work where, as in the present case, the title is not followed by the Chinese characters for it.
3. Zhongfeng Mingben 中峰明本 (Chūhō Myōhon, 1263–1323) was a native of Hangzhou 杭州 (Kōshū), and his family name was SUN 孫 (SON). At an early age he left his home and became a monk. While on a pilgrimage he visited Gaofeng Yuanmiao 高峰原妙 (Kōhō Gemmyō, 1238–1295), a Linji (Rinzai) master of the Yangqi (Yōgi) line, who was living on Tianmushan 天目山 (Temmokuzan) in Zhejiang 浙江 (Sekkō), and remained to serve that master diligently. It is said that Mingben once became so disturbed at his lack of progress that he beat his head against a pillar. His first glimpse of understanding came on reading the following passage in the *Diamond Sutra*: “All those [who cherish, recite, and disseminate this sutra] will carry the Tathāgata’s Highest Perfect Awakening.” [T 8: 750c.17f] At twenty-four, Mingben attained satori while watching the flowing water of a spring. Eventually he received the Transmission of Dharma from Yuanmiao.

After taking leave of his master, Mingben had no fixed residence, but lived sometimes in one or another of the huts on the Middle Peak (Zhongfeng 中峰 Chūhō) of Mount Tianmu, sometimes aboard river boats. The Yuan emperor Renzong 仁宗 (Jinsō, r. 1312–1320) invited Mingben, now known as Zhongfeng, to the Court. Though the Master declined the Imperial invitation, the Emperor presented him with a robe and conferred upon him the title Foci Yuanzhao Guanghui Chanshi 佛慈圓照廣慧禪師 (Butsuji Enshō Kōe Zenji). Emperor Yingzong 英宗 (Eisō, r. 1321–1323) also held the Master in great respect. Zhongfeng’s students included princes and commoners as well as a number of Japanese monks. Seven years after the Master’s death at the age of sixty, Emperor Wenzong 文宗 (Bunsō, r. 1330–1331) bestowed upon him posthumously the titles Zhijue Chanshi 智覺禪師 (Chikaku Zenji) and Puying Guoshi 普應國師 (Fuō Kokushi).

Zhونغfeng’s writings and recorded sermons are contained in the *Tianmu Zhongfeng heshang guanglu* and the *Tianmu Mingben chanshi zalu*. He is also the author of the *Puying guoshi Huanzhu’an qinggui*.

4. A reference to the following passage in the Nirvana Sutra:

Suppose a man takes various kinds of poisons and paints a large drum with them, then strikes it in the midst of a group of people. Though these people may have no desire to listen to it, yet all who hear the sound of the drum will die. [T 12: 420a.8]

5. Apocryphal tradition attributes the origin of the Zen Sect to the following incident: One day the Buddha was preaching to the assembly on the Vulture Peak. During the sermon he held up a golden lotus flower. No one among the assembly understood his meaning except his senior disciple Mahākāśyapa, who looked at the Buddha and smiled. Thereupon the Buddha said, “I have the True Dharma Eye, the Marvelous Mind of Nirvana. This I now transmit to you, Mahākāśyapa.” On the basis of this tradition Mahākāśyapa is considered to be the first in the line of the Indian patriarchs of Zen.

The *Tiansheng guangdeng lu*, a collection of biographies of Indian and Chinese Zen monks compiled in 1036, contains in its section devoted to Mahākāśyapa [ZZ 2乙: 8.4.306b–d] what seems to be the earliest appearance of this story. In the *Rentian yanmu*, a work compiled about 150 years later, a question is asked [T 48: 325b.5] as to the source of the story, and the reply made that it is contained in the 3 *juan* work *Dafantianwang wenfo jueyi jing* 大梵天王問佛決疑經 (*Daibontennō mombutsu ketsugi kyō*). The name of such a sutra does not appear in any Chinese catalogue of sutras. Did it really ever exist? Had it been lost before it could be included in a catalogue? We do not know.

However, two sutras bearing this title do exist, one in 2 *juan* [ZZ 87: 4.302c–325b] and one in 1 *juan* [*ibid.*, 325c–339a]. The story of the Buddha’s holding up the flower appears in both, but the versions differ somewhat, the latter substantially following the *Tiansheng guangdeng lu* version. The origin of these two sutras is obscure. On the basis of internal textual evidence it seems probable that they were composed in Japan, perhaps toward the end of the Kamakura 鎌倉 era (1185–1333), in order to provide a bona fide basis for the tradition of the origin of the Zen Sect. Thus the actual source of this lovely legend, so profound in its meaning,

Descriptive Bibliography

ĀVALOKITEŚVARA-SŪTRA, Chapter 24 of the *Saddharma-pundarika-sūtra* or *Lotus Sutra*.

This short scripture is entirely devoted to the nature, activities, and powers of Avalokiteśvara Bodhisattva. The origin and meaning of the Sanskrit name Avalokiteśvara is not clearly known. KERN (cf., *op. cit.* below) has suggested that the word means either “Lord of View,” or “Everywhere Present.” The Chinese have translated Avalokiteśvara as “Observer of the Sounds (Cries) in the World,” since the Bodhisattva hears the cries of suffering beings everywhere and protects them in their distress. Originally the Bodhisattva was conceived of as male, but later, particularly in China, where an important cult based upon the sutra developed, Avalokiteśvara was worshiped as female, and as such continues to be worshiped today throughout the Far East.

In the episode which forms the *Avalokiteśvara* chapter of the Sanskrit version of the *Lotus Sutra*, Shakyamuni, on being asked why Avalokiteśvara is so called, enumerates the various types of calamities from which the power of the Bodhisattva can save men, and describes the great accumulation of merit attained by those who perform but a single act of adoration to him. When Buddha is asked in what manner the Bodhisattva appears in the world of transmigration and how he preaches the Dharma, he replies that Avalokiteśvara assumes the form consonant with the person to be converted and preaches to him in a manner which accords with the listener’s understanding. It is interesting to note that, though the name of Avalokiteśvara had appeared in a few sutras of earlier date than the *Lotus Sutra*, a description of the Bodhisattva’s characteristics and activities is found for the first time in this chapter.

An English translation of the Sanskrit version of the sutra will be found in Chapter 24 of *The Saddharma-Pundarika*, by H. KERN, pp. 406–418. *Guanshiyin pusa pumen pin* 觀世音菩薩普門品 (*Kanzeon bosatsu fumon bon*) Chapter on the Universal Gate of the Bodhisattva Who Observes the Sounds in the World; also known as the *Guanyin jing* 觀音經 (*Kannon gyō*) The Guanyin Sutra [T 9: 56c. 2–58b. 7].

This, the best-known Chinese version of the *Avalokiteśvara-sūtra*, forms Chapter 25 of the *Miaofa lianhua jing* 妙法蓮華經 (*Myōhō renge kyō*), Kumārajīva's Chinese translation of the *Lotus Sutra*, q.v. This Chinese version is almost identical with the Sanskrit text. Originally the verse section with which the chapter concludes was not a part of Kumārajīva's text. During the Sui 隋 (Zui) dynasty (581–618), it was copied from the corresponding chapter, number 24, of the Chinese translation of the *Lotus Sutra* made by the Indian monks Jñānagupta (Shenajueduo 闍那崛多 Janakutta, 523–600) and Dharmagupta (Damojiduo 達磨笈多 Datsumagyūta, d. 619), and inserted in the Kumārajīva text.

A synopsis in English of Kumārajīva's Chinese version of the *Guanyin Sutra* will be found in Chapter 25 of *The Lotus of the Wonderful Law*, by W.E. SOOTHILL, pp. 247–251. An early translation of the same text will be found in *A Catena of Buddhist Scriptures*, by Rev. S. BEAL, pp. 389–396. A complete English translation is contained in *Manual of Zen Buddhism*, by D.T. SUZUKI, pp. 30–38, entitled “The Kwannon Sutra.”

The *Guanyin Sutra* is second only to the *Heart Sutra* in popularity among most Buddhist sects in China and Japan. In the Japanese Zen Sects it is chanted at almost every ceremony attended by lay men and women, and there are few Zen lay devotees who cannot recite it by heart.

AVATĀMSAKA-SŪTRA

This is the abbreviated Sanskrit title given to a Mahayana scripture of the “broad” or “comprehensive” (Skr. *mahāvai-pulya*; *dafangguang* 大方廣 *daihōkō*) class, the complete Sanskrit text of which is no longer extant, but Chinese translations of which were the basic texts of the great Huayan 華嚴 (Kegon) School of Chinese Buddhism. The full Sanskrit title of the sutra as rendered from the Chinese by B. NANJIO (*A Catalogue of the Chinese Tripiṭaka*, p. 34a) reads *Mahāvaiṣṭhīya buddhāvataṃsaka-sūtra*, which may be translated into English as The Great Comprehensive Sutra on the Adornments of Buddha. However, since the Sanskrit word *avataṃsaka* means “garland” or “wreath” and the Chinese characters 華嚴 are considered to translate *avataṃsaka*, the work is often called in English the *Wreath Sutra*. The original Sanskrit text appears to have consisted in large part of a number of independent sutras of varying dates—some undoubtedly very early—but more or less related in subject matter. It was probably compiled in South India during the 4th century CE.

Though, as has been said above, no complete Sanskrit text of the sutra

is extant, manuscript versions of the Sanskrit text of one of the more important sutras contained within the *Avataṃsaka-sūtra* do exist. This is the *Daśabhūmika-sūtra*, The Sutra on the Ten Stages [of the Bodhisattva]. Two printed Sanskrit versions based upon these manuscripts have been published: *Daśabhūmika-sūtra et Bodhisattvabhūmi*, edited by J. RAHDER, and *Daśabhūmiśvaro nāma Mahāyānasūtram*, edited by R. KONDŌ. Though the *Daśabhūmika* has not been translated into a western language, a description of the ten stages as given in it will be found in *The History of Buddhist Thought*, by Edward J. THOMAS, pp. 205–210. See also *The Bodhisattva Doctrine in Buddhist Sanskrit Literature*, by Har DAYAL.

Several of the independent sutras which came to make up the *Avataṃsaka-sūtra* were brought to China and individually translated into Chinese considerably earlier than was the complete text of the sutra. Among these, the *Daśabhūmika-sūtra* seems to have been one of the earliest to arrive and one of the most often translated. It is recorded that the first Chinese translation of this text, one in 8 *juan* was made as early as 70 CE by a monk whose name is unknown and whose work unfortunately is lost. Five excerpts from the *Avataṃsaka*, one of them the *Daśabhūmika*, were translated into Chinese by Dharmarakṣa (Zhu Fahu 竺法護 Jiku Hōgo, *n. d.*), a monk from the Dunhuang 敦煌 (Tonkō) district who worked in Chang'an 長安 (Chōan) between 265 and 313. And toward the end of his life the great Central Asian scholar Kumārajīva (Jiumoluoshi 鳩摩羅什 Kumarajū, 350–ca. 409), with the help of the Kashmirian monk Buddhayaśas (Fotuoyeshe 佛陀耶舍 Butsodayasha, *n. d.*), also translated the *Daśabhūmika* and another sutra of the *Avataṃsaka* group as well. Though translation of independent sections of the *Avataṃsaka-sūtra* continued to be made from time to time even after the complete text had been rendered into Chinese, we shall confine ourselves below to a description of the two translations of the complete sutra, and of the closely related *Gaṇḍavyūha-sūtra*.

The Sanskrit work known under the title *Gaṇḍavyūha-sūtra*, though related to the *Avataṃsaka-sūtra*, is not, as is sometimes mistakenly supposed, identical with it, and should not be confused with it. The relationship of the two sutras will be taken up below. A number of manuscript versions of the Sanskrit text of the *Gaṇḍavyūha-sūtra* exist. The *Gaṇḍavyūha-sūtra*, critically edited by D.T. SUZUKI and Hōkei IDUMI, is a Sanskrit text in *devanāgarī* script based upon a study and collation of six of these extant manuscripts. Neither the *Avataṃsaka* nor the *Gaṇḍavyūha* has been translated into a western language.