

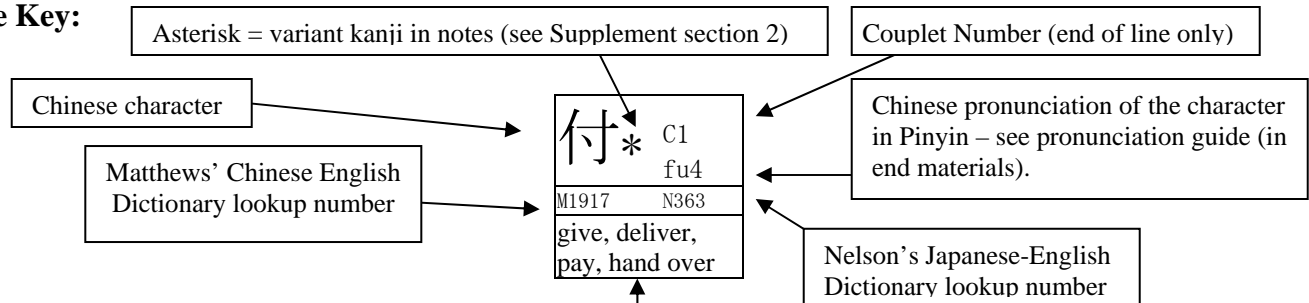


JEWEL MIRROR SAMADHI TRANSLATION STUDY

INTRODUCTION The Jewel Mirror Samadhi is an important Zen poem chanted as a sutra in Soto Zen monasteries. It is usually attributed to Dongshan Liangjie 洞山良价 – “Cave Mountain Good Servant” (Tozan Ryokai, 807-869). He is the 38th ancestor in the Soto lineage, in the 10th generation after Bodhidharma. He is also known as Wu-pen Ta-shih (Gohon Daishi 悟本大師) – his posthumous title. He was a contemporary of Linji Yixuan (Rinzai Gigen, d.866). His sayings and teachings were compiled in the Tung-shan Ch'an-shih Liang-chieh Yü-lu (Tōzan Ryōkai Zenji Goroku 洞山良价禪師語錄). He also originated the teaching of the five positions (or ranks) (五位) which are still studied as a set of koans in Rinzai Zen (but they do not chant the Jewel Mirror Samadhi in Rinzai monasteries). He succeeded to Yunyan Tansheng (Ungan Donjo, 780-841). Before training with Yunyan, he practiced under Nanquan Puyuan and Guishan Lingyu. When he was about 50, he became abbot of a monastery on Mt. Xinfeng. Later he taught on Dongshan (in Kiangsi). Dongshan's most notable disciples were Caoshan (曹山) Benji (840-901) and Yunju Daoying (Ungo Doyo, d. 902). The Cao-Dong house of Chan (the Soto Zen school in Japan) derives its name from the Cao (曹) of Caoshan and the Dong (洞) of Dongshan (thus Soto Zen = 曹洞禪) (although some have argued that the Cao comes from the Cao of Caoxi which refers to the 6th ancestor Dajian Huineng (Daikan Eno, 638-713) - Caoxi creek ran behind his temple. Also note (From the Book of Serenity, commentary to case 52): “To emulate Caoqi, wherever he lived, the master (Caoshan) named the place Cao. The school of Dongshan became most flourishing with Caoshan; therefore it was called Cao-Dong.”). Caoshan was esteemed for his teachings, especially concerning the five positions, but all current Cao-Dong/Soto lineages trace back to Yunju. Yunju is said to have received the true essence of Dongshan's Dharma, but not his teaching on the Five Ranks.

The Song of the Jewel Mirror Samadhi consists of 94 lines of 4 characters each (376 characters total) (arranged into 47 couplets here). It is a song in which the end of each couplet rhymes with all the others - its rhyme scheme would be represented as: AAAAAA etc. (the last syllable of each couplet has an “u” sound). (For comparison, the Sandokai consists of 44 lines of 5 characters each and the poems in the Book of Serenity are usually 4 or 8 lines with 7 characters per line). The parallel manner in which a number of the lines are constructed is helpful in discerning the meaning as the exact relationship between the terms and characters is often unstated. This appears in: C3, C4, C6, C9, C13, C15, C19, C20, C22, C26, C37, C38/C39, C42, C44, C45 (and C31?). With significant overlap of ideas and images, the Song of the Jewel Mirror Samadhi seems in part to be based on the Sandokai (see C1,3,4,5,9,18,24,28,29,38-39,41,47 and the complete text in Chinese with English translation in the end materials).

Table Key:



Possible meanings, from various sources, including: Matthews, Soothill (Sp.# = page number in Soothill (A Dictionary of Chinese Buddhist Terms)), Cquicktrans (character lookup software), Hokkyo Zammai Study Guide and in consultation with Eric Greene. Some of the meanings listed will be irrelevant because of context (which have sometimes been bracketed). An arrow → is used in some cases following a literal reading of a character and pointing to meanings that grew out of the root meaning. Other places where the character appears in the Jewel Mirror Samadhi are indicated by: “(also in C...)”

寶 Bao3	鏡 Jing4	三 San1	昧 Mei4	歌 Ge1
M4956 N1347	M1137 N4912	M5415 N8	M4411 N2113	M3364 N2422
Treasure, precious, rare, jewel, valuable (also in C12, 38)	Mirror, lens, glass, glasses (also in C12)	Three Samadhi (see below)	Obscure, dark, darken	Song, lyrics, sing, chant (also in C42)
<p>JT: Japanese translation: 寶鏡三昧歌 (sometimes: 宝鏡三昧)</p> <p>JR: Romaji of Japanese translation: Hokyo Zanmaika</p> <p>CT: Cleary, Timeless Spring: Song of the Jewel Mirror Samadhi (In an unpublished form, it was entitled: “Song of the Jewel Mirror Awareness”)</p> <p>CF: Cleary, Five Houses of Zen: Song of Focusing the Precious Mirror</p> <p>CL: Luk, Chan and Zen Teaching Vol II: Seal of the Precious Mirror Samadhi</p> <p>FW: Fronsdal and Weitsman, unpublished translation: Song of the Bright Mirror Samadhi</p> <p>HJ: Graham Healey & Shindo Gensho (Richard Jones): Treasure-Mirror Samadhi</p> <p>JC: JC Cleary: Diamond Mirror samadhi</p> <p>NF: Norman Fischer: Notes toward a possible translation draft of the Jewel Mirror Samadhi (1995?)</p> <p>RB: Blythe, Zen and Zen Classics, Vol II: The Treasure-Mirror of Heavenly Bliss</p> <p>RM: Reiho Masunaga: Hokyoza-mai (probably the first published English translation)</p> <p>SA: Kennett, Zen is Eternal Life: The Most Excellent Mirror-Samadhi</p> <p>SY: Sheng-yen, The Infinite Mirror: Song of the Precious Mirror Samadhi</p> <p>TH: Kaz Tanahashi and Joan Halifax: Song of the Jewel Mirror Awareness.</p> <p>TN: Toshu Neatrou; Sheng-yen; Kaz Tanahashi online at www.sacred-texts.com/bud/zen/hz/ha.htm: The Song of the Jeweled Mirror Samadhi</p> <p>TP: Soto Zen Text Project Translation, Soto Zen Sutra Book: Precious Mirror Samadhi</p> <p>TS: Tanahashi and Schneider: Song of the Bright Mirror Samadhi</p> <p>WP: Powell: Jewel Mirror Samadhi</p> <p>ZC: New ZC Version (as of 2004): Song of the Jewel Mirror Samadhi</p> <p>Translations for certain verses only:</p> <p>AV: Alfonso Verdu, from <i>Dialectical Aspects in Buddhist Thought</i> - C18-20.</p> <p>CC: Chang Chung-Yuan, “Samadhi as Reflection from the Precious Mirror” – C3-4, 42-43</p> <p>CW: Clouds in Water Liturgy: Song of the Jewel Mirror Samadhi - C4,C6,C9,C21,C24,C27,C28,C47.</p> <p>JW: John Wu – C24, 30, 46.</p> <p>TO: From www.theosophy.org, by “Hermes,” 1988 – C3, C4, C42 and C43.</p> <p>WL: Whalen Lai: Sinitic Mandalas: The Wu-wei-t’u Of Tsao-shan: Samadhi Song of the Treasure or Jewelled Mirror - C18-C20.</p> <p>ZC2002: The version chanted at SFZC 2002-2003, it is only quoted where it diverges from the TP: Soto Zen Text Project Translation above – C18, C21, C39, C47</p> <p>ZS: Victor Sōgen Hori, Zen Sand: The Book of Phrases for Koan Practice. With the citation number - C3, C9, C16, C46.</p> <p>(Sources for the translation comparison section are listed after the abbreviations on this page only)</p> <p>Notes and commentary only:</p> <p>(Quotes and summaries from other sources also appear in the notes and commentary field.)</p> <p>GI: From www.gileht.com. (Gileht’s extensive website has a Madyamaka focus and he probably overreads Madhyamaka teachings into the Jewel Mirror Samadhi in his comments. He also sees a kind of sub-theme of esoteric Buddhism. Some of his comments have been included here (C7, 10, 11, 12, 18, 19, 20, 21, 27, 42, 45, 46, 47).)</p> <p>MW: (Mel Weitsman) From a class on the Precious Mirror Samadhi at Berkeley Zen Center by Sojun Mel Weitsman in the Fall of ‘99 (tapes & handouts available at the BZC library)(notes included here do not represent word-by-word transcriptions).</p> <p>NH: Nan Huai-Chin. <u>Working Toward Enlightenment</u>, (JC Cleary trans) Samuel Weiser, Inc 1993 (C2,C3,C4,C5,C6,C7,C8,C9,C10,C13,C18,C19,C22,C23,C47)</p> <p>RA: Tenshin Reb Anderson – comments collected from various talks 1994-2003.(title, C2, C5, C6, C18, C19, C21, C34, C47)</p> <p>RS: Robert Sharf, <u>Coming to Terms with Chinese Buddhism, A Reading of the Treasure Store Treatise</u>, University of Hawaii Press, 2002 (title, C3, C5, C12, C13, C18, C24, <i>I Ching</i> quotes)</p> <p>SR: Suzuki-rōshi, Shunryu – comments from transcribed talks. (title, C13 and five positions (section n))</p> <p>VH: Victor Sōgen Hori, <u>Zen Sand: The Book of Phrases for Koan Practice</u>, University of Hawaii Press: 2003. (combines and translates the Zen capping phrase collections Zenrin Kushu (Shibayama) and Shinsan Zengoshu (Etsudo)) Some points from Hori’s introduction, notes and glossary are included here.</p>				<p>Notes: (the abbreviations used here are as indicated in the translation comparison field)</p> <p>On 寶 – 大雄寶殿 – Great Hero Treasure Shrine is the name of the Buddha Hall in Chinese monasteries. (Also note: 宝 is an alternate form of this character.)</p> <p>Samadhi → awareness, concentration, meditation, trance, absorption, putting together, composing the mind, intent contemplation, perfect absorption, union of the meditator with the object of meditation, interpreted by 定(decide, settle, fix) - the mind fixed and undisturbed. “It may pass from abstraction to ecstasy, or rapture, or trance.” Dhyana represents a simpler form of contemplation. “When the mind has been concentrated, the will is undivided.” Sp.66. (See also the section on Samadhi in the supplemental materials at the end)</p> <p>The only other teaching of Dongshan concerning Samadhi is found in section 61 of the Record of Dongshan (WP pg.45): After Ch’in-shan had been doing sitting meditation together with Yen-t’ou and Hsueh-feng, the Master brought them tea. However, Ch’in-shan had closed his eyes. “Where did you go?” asked the Master. “I entered samadhi,” said Ch’in-shan. “Samadhi has no entrance. Where did you enter from?” asked the Master. (Also see the Nagarjuna quote in the notes on the fire simile in C7)</p> <p>WP: The “jewel mirror” is an image that appears frequently in Buddhist literature; it can be found, for example, in the <i>Ta-chih-tu lun</i>(a commentary on the Prajna Paramita attributed to Nagarjuna), ch. 6 and the <i>Vimalakirti Nirveda Sutra</i>.</p> <p>ZS 8.435: The six realms and four births are the playground of samadhi.</p>

Maezumi-roshi: Four generations after Shih-t'ou, Master Tung-shan Liang-chieh, the founder of Chinese Soto Zen, took up this intimacy and wrote San-mei-k'o or Jeweled-Mirror Samadhi. The jewel is one's true entity; the mirror, the objective spheres reflecting the parts of one's own life. The samadhi is the unity, the Buddha's wisdom that Guatama himself proclaimed at the moment of his enlightenment: "How miraculously wondrous! All beings have the Tathagata's wisdom and virtue." The intimacy is simply realizing that your true nature and the phenomenal world are meeting right here, now, as your life. (from the preface to Two Arrows Meeting Mid-Air: The Zen Koan)

MW: Samadhi is "being one with." A jewel has many facets – Buddhism is like a gem with many sides. The mirror is like the source. It reflects reality. It is reality. The mirror is wholeness, without partiality. The mirror has no mind. It makes no discriminations. It simply reflects, seeing things as it is. The mirror is precious and we should be one with it.

Charles Muller: The *Baojing sanmei*, by Dongshan Liangjie 洞山良价. A popular Chan text, which explains the five ranks 五位, stating that the eternal and the transitory are interfused. [The *Baojing sanmei* is] A samādhi transmitted from the Buddha; refers to the original state of mind which neither arises nor perishes and is not subject to any change. This mind clearly reflects all existences without any mistake just as a clear mirror does.

The early Chan text Shodoka (證道歌) by Yongjia (a successor to the 6th ancestor, 665-713) is also a "song" (歌): "The Song of Enlightenment." It also uses mirror and jewel imagery: "Having given up wiping dust from the mirror, its brilliance is completely seen." "You can see your reflection in a mirror; but can you grasp the moon reflected in the water?" "This priceless jewel can be used without hesitation in caring for beings and ripening potentials." "The luminous mirror of Knowing reflects all shown it, its vast brilliance pervades numberless worlds." "Mind arises with experiences as its objects. Subject and object are dust on a mirror." "Free of dust, the mirror shines. The Actual Nature is known when mind and things do not arise." "Understanding what this precious jewel of mind is I now transmit it to any who will receive it." (See also the notes to C7, C11 and C42)

CT: Samadhi, concentration, meditation, trance, absorption, here we render as awareness because of convenience, to avoid any suggestion of paranormality. The great Baizhang, with whom Dongshan's teacher Yunyan studied for twenty years, did not use the term samadhi for the mirror awareness, which he called the source, the king, the elixir of immortality; as long as it is not disturbed by anything in any circumstances, passing through all color and sound without lingering, it is the guide; yet he said one should not remain in the state of the mirror all the time. Though one must some time return to the source, it is still necessary, as Loupu said, to 'see the king in the busy marketplace.' In Dongshan's song, he speaks of this awareness sometimes as a medicinal trance, or simply basic awareness empty letting the flow through.

The Mirror Awareness in the Record of Baizhang Huaihai (Hyakujo Ekai, 720-814): Baizhang was a disciple of Mazu along with Nanquan (Nanquan was one of the first Chan masters Dongshan practiced under, and Dongshan's teacher, Yunyan, studied with Baizhang for 20 years). The phrase "mirror awareness" (鑑覺) appears in The Extensive Record of Baizhang about 20 times. Rather than using the character: 鏡 for mirror as in the title of the Jewel Mirror Samadhi, the following character appears: 鑑, which also means mirror. And rather than samadhi, 三昧, there is the character: 覺 bodhi, awareness, enlightenment, illumination, apprehend, to awake, perceive, realize – "awakening to the real in contrast to the seeming." (Sp.480) Baizhang's teachings relating the "mirror awareness" have some close parallels to teachings in the Jewel Mirror Samadhi. Passages are quoted in the notes to: C5, C6, C10, C11, C13, C25, C27, C30 (from the "Sayings and Doings of Pai-chang" translation by Thomas Cleary).

SY: The mirror is our true self. It is precious because no matter how long it has been hidden, forgotten, and covered with dust, it never loses its power of illumination and reflection. The precious mirror is not an ordinary mirror, so the analogy must be stretched. An ordinary mirror has a finite shape and size. It has sides, a front and a back. The precious mirror, however, has no boundaries. It cannot be defined in terms of shape and size...*Samadhi* refers to the power of the precious mirror, which manifests only when one attains the most profound level of *samadhi*. At this stage, all attachments fall away. The power that manifests is two-fold: it benefits oneself by removing vexations, and it benefits others by helping them to find their own precious mirror. This is the power, the *samadhi* – of the precious mirror...Several Buddhist works have been written in the form of songs or poems...A teaching written in verse is easily communicated to others. Verse helps the reader absorb the material quickly and thoroughly."

Hakuin (commenting on the 2nd of the 5 positions): "All the myriad phenomena before his eyes – the old and the young, the honorable and the base, halls and pavilions, verandahs and corridors, plants and trees, mountains and rivers – he regards as his own original, true and pure aspect. It is just like looking into a bright mirror and seeing his own face in it. If he continues for a long time to observe everything everywhere with this radiant insight, all appearances of themselves become the jeweled mirror of his own house, and he becomes the jeweled mirror of their houses as well. Eihei has said: 'The experiencing of the manifold dharmas through using oneself is delusion; the experiencing of oneself through the coming of the manifold dharmas is satori.' This is just what I have been saying. This is the state of 'mind and body discarded, discarded mind and body.' It is like two mirrors mutually reflecting one another without even the shadow of an image between. Mind and the objects of mind are one and the same; things and oneself are not two. 'A white horse enters the reed flowers'; 'snow is piled up in a silver bowl.'...This is what is known as the Jeweled-mirror Samadhi. This is what the Nirvana Sutra is speaking about when it says: 'The Tathagata sees the Buddha-nature with his own eyes.' When you have entered this samadhi, 'though you push the great white ox, he does not go away'; the Universal Nature Wisdom manifests itself before your very eyes..."

SR: Naturalness—natural mind or—means maybe more flexible mind, you know, without sticking to something rigidly. When we—when we are—when we have—when our mind is perfect freedom from everything, and when our mind is open to everything like a mirror, you know, the mirror do not have any particular image on its face always. So it is naturally—naturally it will have various images according to the object. That is naturalness.

Morton Schlutter (from The Koan, edited by Heine and Wright, pp. 182): "One text that is sometimes cited as evidence for a Silent Illumination approach in the earliest Ts'ao-tung tradition is the famous *Pao-ching san-mei*. This beautiful poem does seem like a celebration of the inherently enlightened nature of all sentient beings and, in holding up the Buddha's contemplation under the tree as a model, it can be understood to advocate indirectly a meditation in which this enlightened nature becomes apparent. The poem is

commonly attributed to Tung-shan Liang-chieh, although in his recorded sayings it is said that Tung-shan received it, secretly, from his master Yun-yen T'an-sheng (780-840). However, the text of the *Pao-ching san-mei* is not found in any source prior to Chueh-fan Hui-hung's (1071-1128) *Ch'an-lin snag-pao chuan* (published in 1123), nor is it even mentioned in any earlier source. Hui-hung states that the *Pao-ching san-mei* was kept hidden by the early worthies and that it could not be found in earlier Ch'an collections. However, Hui-hung says, in 1108 an unnamed old monk gave a copy of the *Pao-ching san-mei* to a certain official and eventually the text came into the hands of Hui-hung. Hui-hung then decided to disseminate it. Given this explanation, we might surmise that the *Pao-ching san-mei* was a product of the new Ts'ao-tung school that had come into being at the end of the eleventh century and not a text that goes back to Tung-shan Liang-chieh or earlier." (For more on Hui-hung, see the Verdu excerpts in the five positions supplement.)

D.T. Suzuki: "While scholars of the Avatamsaka School (*Hua-yen-tsung* (*Kegonshû* 華嚴宗)) were making use of the intuitions of Zen in their own way, the Zen masters were drawn towards the philosophy of Identity and Interpenetration advocated by the Avatamsaka, and attempted to incorporate it into their own discourses. For instance, Shih-t'ou (*Shih-t'ou Hsi-ch'ien* (*Sekito Kisen* 700-790 石頭希遷)) in his 'Ode on Identity' (*Ts'an-t'ung-ch'i* (*Sandōkai* 參同契)) depicts the mutuality of Light and Dark as restricting each other and at the same time being fused in each other; Tung-shan in his metrical composition called 'Sacred Mirror Samadhi' discourses on the mutuality of *P'ien* (One-sided (*p'ien*, *hen* 偏)), 'one-sided', and *Chêng* (Correct (*cheng*, *shō* 正)), 'correct', much to the same effect as Shih-t'ou in his Ode, for both Shih-t'ou and Tung-shan belong to the school of Hsing-szu known as the Ts'ao-tung branch of Zen Buddhism. This idea of Mutuality and Identity is no doubt derived from Avatamsaka philosophy, so ably formulated by Fa-tsang. As both Shih-t'ou and Tung-shan are Zen masters, their way of presenting it is not at all like that of the metaphysician." (*Essays in Zen Buddhism – Third Series* 19) (See also below the section on the historical context of the five positions)

Jewel imagery: ZS 4.369: A great jewel in the rough needs no polishing.

ZS 7.465: It spews forth so brilliant a jewel, its light chills me to the core.

ZS 8.278: The original jewel is flawless but engraving a design destroys its quality.

ZS 8.399: Unaware it was a jewel, he thought it just rubble.

ZS 12.28: Reveal the Dharma treasury within your breast, And deliver forth your own house treasures.

ZS 12.131: ...The bright jewel in the cave of the blue dragon.

ZS 14.194: Smash to pieces the jewel under the jaw of the black dragon...

ZS 20.2: It is like the stone – unaware of the flawless perfection of the jewel it possesses within itself.

(see also the parable in Chapter 8 of the Lotus Sutra of the jewel sewn into the robe.)

Mirror imagery: ZS 4.421: In the mirror of heaven, there is no private self.

ZS 5.370: He hides himself in the bright mirror.

ZS 7.283: The brilliance of the great mirror wisdom is as black as lacquer.

ZS 7.466: By the light of the window, illuminating one's mind in the ancient mirror.

ZS 8.296: Indra's net, reflections of reflections, selves and others, without end.

ZS 9.26: Two mirrors reflect each other; in between, there is no image.

RB: The Hokyoizammai, Paoching Sammei, "The Treasure-Mirror of Heavenly Bliss," is a verse composition which has been ascribed to various authors. At the present time, Tozan (Tungshan), 807-869, is considered to be the most likely, but comparing this incoherent and pettifogging "poem" with the account given of Tozan in his goroku, a far less gifted Zen master would be more suitable. However, the other names suggested are Yakusan and Ugan, whom also one would not like to saddle with it.

The Hokyoizammai consists of 376 characters, 94 lines of 4 characters each. It is commonly read daily in temples of the Soto branch of the Zen Sect. I doubt whether most of the monks understand what they are reciting. Even an English translation can hardly make the short-lined original appear interesting. Tozan says that the world is made out of the two elements of sameness and difference; that words are dangerous; that the relative and absolute are one thing; that no-thought, that is, freedom from discrimination and dichotomy, is the salvation of the soul; that all things must obey one another. When Zen adepts turn to literature they often show some fundamental shortcomings. They should stick to their shouts and blows.

[After his translation he adds:] This kind of thing can hardly be found in English religious literature. It reminds us of the Tibetan Book of the Dead, or the religious writings of ancient Assyria, or of the gnostics; of Swedenborg, Boehme, and the prophetic works of Blake. There is no Zen in it. [Also see his comments on Sandokai and his comments on the five positions in his introduction.]

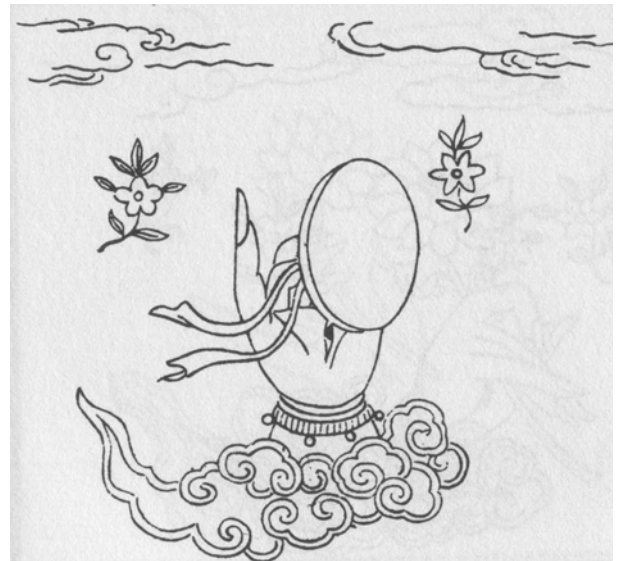
RA: The jewel mirror samadhi...is the awareness, the state of concentration which was transmitted by Yunyan to Dongshan...a very important part of our lineage is the transmission of this jewel mirror samadhi...it was written by the teacher Tozan Ryokai, and part of the story about him is that his teacher, Yunyan, transmitted that samadhi to him. Then he wrote this song about this samadhi that his teacher transmitted to him. (for Dongshan's statement to Caoshan see the notes to C2)

Yifa (from a footnote on pg 275 of *The Origins of Buddhist Monastic Codes in China*): The origin of using a mirror for meditation can be found in the following quotation from *Silen lu shanfan buque xingshi chao* which is in turn a citation (but with slight alterations) from *Da zhidu lun*: "[A bodhistva will] provide the meditator with [his own] method of meditation: a Chan stick, a Chan ball, a Chan tablet, a skeleton, Chan sutras, a good teacher, 'good illumination' [*haozhao* 好照, a mirror], clothes, etc." *Sifen lu xingshi chao zichi ji* comments on the term *haozhao*, noting that some claim the illuminating mirror is suspended in the meditation halls to aid in exercising the mind, some believe the mirror is meant to reflect a clear image, while still others hold that the mirror is intended to increase the amount of radiant light in the hall. Going back still further, we find that placing a mirror in the temple or meditation hall is mentioned in the sutra *Lengyang jing*. When Ananda asked for the Buddha's advice on proper decoration for the practice hall, the Buddha replied that the ground must be purified and leveled and a sixteen-foot-wide octagonal altar built. A lotus flower made of gold, silver, copper, and wood is placed in the center of the altar, and bowls containing water are then set inside the lotus. Eight round mirrors are arranged around the bowls and beyond these sixteen more lotus flowers are arranged. Sixteen incense

burners are placed between the lotus flowers. Various cakes and excellent drinks such as milk, sugar water, and honey water are offered at the altar. Banners are hung, images of Buddhas and bodhisattvas are suspended from the walls, and images of the guardian deities are placed on both sides of the gate. Moreover, eight mirrors are suspended in the air, facing the other eight mirrors at the center of the altar, so as to reflect the light and the images.

The term “Jewel Mirror Samadhi” 寶鏡三昧 seems to have been coined by Dongshan. A computer search of the Taisho revealed no matches in earlier texts. “Mirror Samadhi” 鏡三昧 does appear in a few texts, including the Mahaparinirvana Sutra where the term appears as part of the name of the Illumination Mirror Samadhi 照鏡三昧 (zhaojing sanmei) in a list of 25 samadhis (a section from this sutra is also the basis for C14-17 below). The term “Jewel Mirror” appears in a number of sutras and commentaries. The following entry is an example.

To the right is an illustration of one of the 42 hands and eyes of Avalokiteshvara described in the Daihishin Dharani Sutra (the illustration is from “The Dharani Sutra” translation published by the City of 10,000 Buddhas (full sutra title: 千手千眼觀世音菩薩大悲心陀羅尼 – The Thousand Hands and Thousand Eyes of the Bodhisattva Hearer of the Sounds of the World Great Compassionate Heart Dharani (T1064)). It is #20, called “The jeweled mirror hand and eye” The sutra says “For great wisdom, use the Jeweled Mirror hand.” (若爲成就廣大智惠者。當於寶鏡手)



RS: The “treasure store” (pao-tsang 寶藏) of the title exemplifies the hyper-glossia—the complex interplay of often countervailing voices—that dominate the Treasure Store Treatise. The term “pao” (treasure) was used in antiquity to denote treasure objects held in the possession of a clan or royal household, particularly the royal house of Chou. The earliest such treasures were thought to have been bestowed by mythical animals and consisted of markings on stones, dragon scales, tortoise shells, and pieces of jade. These treasures, which included bronze tripods, a wide miscellany of heavenly talismans, tablets with sacred ciphers, mysterious diagrams, and other ritual objects, were the material receptacles for the spiritual numen (ling).

According to the Tso-chuan, “the treasures are for the protection of the people” (Legge 1961:5.671), a definition that plays on the Chinese homophones pao meaning “treasure” and pao meaning “to protect.” The discovery of such a treasure was trumpeted as a token of heaven’s favor; it was tangible evidence of the emperor’s virtue and his possession of the mandate of heaven. Seidel notes that the treasures “were not necessarily unique or precious. They were not used in any kind of commercial exchange, and only exceptionally as gifts, but they were kept hidden and their possession had the mystical value of symbolizing a clan’s good fortune. In the case of the royal family, they constituted the sacra or regalia of the dynasty...During the Warring States period, ambitious princes became more and more interested in such signs of divine protection, and there developed a science of prognostication and of interpretation of these miraculous objects.” Kaltenmark and Seidel have traced the historical origins of the Taoist “revelation texts” to the Han apocrypha (ch’an-wei), which were themselves imperial treasures, or pao. Such texts were treasures not only because they contained a message of spiritual potency but because they were themselves objects of mystical power—sacred talismans to be cherished and venerated.

The fascination with heavenly pao continued well into the T’ang period, particularly during the reigns of emperors partial to Taoism. Hsuan-tsung’s reign was punctuated by the appearance of a number of such treasures, beginning in the year 713, when a “jade treasure” (yu-pao) was discovered after a heavy rain opened up a fissure in the palace grounds. In 741 an epiphany of Lao-tzu led to the discovery of a jade tablet with red characters, prompting Hsian-tsung to change the name of his reign to T’ien-pao (Heavenly Treasure). His son, Su-tsung (r. 756—762), was similarly blessed: in 762 the district governor of Ch’u-chou discovered thirteen “state treasures” (kuo-pao mi) comprising a jade fowl, a jade disk, jade rings, a stone axe, and various beads, gems, and seals, whereupon the emperor adopted the new reign title Pao-ying (Treasure Response).

Morohashi cites a number of derived meanings for pao, including shen (divine), and tao (Way), and notes the use of the term as a prefix in Taoist and Buddhist compounds (MH 1.1114). The term “pao” was thus a natural choice to render the Sanskrit ratna, which generally means “gem” or “jewel” but can also mean (as an appositional modifier or in nominal compounds) “jeweled” or “precious.” Accordingly, pao appears in numerous Buddhist compounds, including san-pao (Sk. triratna, “three jewels,” i.e., buddha, dharma, and sangha) and pao-yin (precious seal, a term appearing in the Treasure Store Treatise).

...the specific sense of pao-tsang that dominates later Ch’an writings can be traced in part to the Treasure Store Treatise itself. The pao-tsang of the Treasure Store Treatise, according to Sung Ch’an writings, is a metaphor for the “true self”—the buddha-nature secreted within the human body. The phrase from the Treasure Store Treatise most often quoted in later Ch’an literature plays on precisely this metaphor: “Within heaven and earth, inside all the cosmos, there is obtained a singular treasure concealed in the form-mountain” But despite the Buddhist permutations and abstractions, the term “pao,” occurring in the midst of the multivocalic poetics of the Treasure Store Treatise, retains conspicuous traces of its Taoist and Shamanic heritage. (pp.143-5)

RS (On four character phrasing in the Treasure Store Treatise): The overall effect is reminiscent of a number of early Ch’an works, notably the verse compositions associated with the Ox Head lineage...By the T’ang, the four-character poetic form was falling out of favor, having been supplanted by verse in lines of five or seven characters. The dominant use of four-character phrasing in these early Ch’an texts gives them an antiquated tone, lending them the authority of age. It also renders the task of translation particularly difficult, as the shorter phrases allow for fewer grammatical or syntactic markers...The concise and laconic compositional style, the frequent

use of parallel four-character lines without connectives, and the many textual allusions result in a complex and multilayered text that is, at times, well-nigh impenetrable.

RS (On other literary aspects of the Treasure Store Treatise that may also apply as well to the Jewel Mirror Samadhi): one must remember that not every statement in a Chinese essay or lun is meant to be an assertion, whether ethical, soteriological, or philosophical. Language functions in many ways, not all of which are pleasing to logicians. Richard Robinson has characterized the rhetorical mode dominant in Chinese San-lun compositions as "persuasive," in contradistinction to the "demonstrative" mode that Robinson considers more typical of Indian Madhyamika works: "The rhetorical structure of Madhyamika works is varied and elaborate. Certain figures are common to most texts of the school—for instance, simile and oxymoron. Certain other features are not found in demonstrative texts but occur frequently in persuasive texts, for example, metaphor, climax, and double entendre. The latter in particular was highly developed by Chinese Buddhists in the late fourth and early fifth centuries. The principle is part of the doctrine of upaya (skillful means); the sutras say that the Buddha spoke with one voice (sound), and each hearer understood whatever it was appropriate for him to understand. The principle was also esteemed by Six Dynasties litterateurs, who relished systematic multivalence not only in poetry but in prose. The skillful Buddhist essayist could at once gain entree to literary circles and cast unwelcome ideas in a welcome form by contriving his essay so that it would seem Taoist to the Taoist, Buddhist to those who understood, and aesthetically pleasing to everyone."

The Treasure Store Treatise is an apt example of a persuasive text in Robinson's sense of the term: it is written in the compendious and highly textured literary style, dense with allusion, that was esteemed by educated Chinese. The overall effect is to affirm the aesthetic, moral, and philosophical values of the literati, while subsuming those same values within the Buddhist fold.

The Treasure Store Treatise emerged, as I have shown, from the ideological world associated with early Ch'an. The Buddhist appropriation of the aesthetic and moral values of the literati played an important role in the evolution of Ch'an doctrine and literature and was in large part responsible for its later dominance. The process is dialectical: on the one hand, the "Ch'annish" manipulation and extension of the upaya doctrine allowed educated Chinese Buddhist monks to appropriate freely the best of the non-Buddhist classical tradition. On the other hand, the wholesale appropriation of Chinese values, Chinese rhetorical modes, and Chinese literary conventions would affect every aspect of Ch'an thought and practice. (pp.137-139)

RS: Finally, a quote from the Treasure Store Treatise reminiscent of passages in the Jewel Mirror Samadhi (while being composed at a much earlier date than the Jewel Mirror Samadhi): Who hears of it and is not delighted? Who hears of it and is not astonished? How could this priceless treasure be hidden away within the depths of sentient existence? How tragic! How tragic! It is rendered worthless. How utterly distressing! How could darkness arise from what is bright? The treasure is brilliant and resplendent, shining throughout the ten directions, solitary, quiescent, and unmoving. Its responsive functions are magnificent: it responds to sound, responds to form, and responds to yin and yang. Extraordinary and without cause, it is empty, lucid, and eternal. Straining the eyes, it cannot be seen; inclining the ear, it cannot be heard. It is rooted in darkness, and its transformations give us form. Its activity is that of the sage, and its functions are numinous. Thus it is known as the seminal essence of the Great Way. This seminal essence is very real: it is the causal ground of the myriad things, firm and eternally abiding. As a moral constant it is equal to the Way itself. Therefore, the scripture says: "To the extent that one's mind is pure, the buddha-land is pure." Endowed with a dense array of functions, it is called the sage. (p. 188)

RM: (Introduction) Tung-shan Liang-chieh (807-1869) wrote the Hokyoizammai (Pao-ching san-mei) in verse style. Made up of four-character lines, it contains a total of 94 lines and 376 characters. Its rhythm and tonal qualities make it easy to chant. It somewhat resembles the Sandokai in content and has, since the middle ages, been coupled with it in morning and evening readings in Soto temples. In this work Tung-shan made use of the divination techniques that flourished in his days and worked out the theory of the Five Ranks (go-i). Through these devices the Hokyoizammai systematized Zen theory and a phase of Zen practice. The Hokyoizammai grew out of an earlier verse by Tung-shan. The original inspiration struck him when he saw his reflection in the water while crossing a river: "Seek nothing of others—how great a distance then do I stand part from him, And now, going all alone, I meet him everywhere; my true self, and yet not I. Seeing this, you live in truth." Hokyoizammai, then, points to a state of mind in zazen when, like a jeweled mirror, it reflects all things as they are. It is the Buddha Mind that has passed untarnished from master to disciple since the days of the Buddha. It is the true law the actual state of all things and the inborn life of man. It tells us to embrace all things in their suchness with the impartiality of a polished mirror—and adapt ourselves to them. It tells us also, to avoid destroying ourselves or harming others, to transcend the dualism of love and hate, and to express ourselves as we really are in altruistic social action.. In this, work Tang-shan Liang-chieh gave expression to a major feature of Soto Zen – creative thoroughness in daily life.

HJ: Pen Chi [Caoshan] was the patriarchal Dharma heir of master Liang Chiai Sama [Dongshan], and this poem represents Liang Chiai's final instructions for the safe keeping of the Sects's Dharma. As is usual with Chinese Buddhist texts there are manifold layers of meaning. In particular the sutra can be read as a guide to true Enlightenment, for all followers of the Way, as well as the more personal patriarchal instructions for the conditions of inheritance. The sutra generally reads in couplets, which are then combined into large groupings. In order to overcome obscurity and ambiguity, referenced (italic) line notes have been added [see HJ entries in Notes field of C]...It is hoped that by doing this, the flow of the sutra can be kept unhindered and free from intellectualism. Square brackets in the translation, are used to denote an added interpretation (e.g. ... [of a target from] ...). These have been added by the interpreter to enhance understanding where it is believed to be necessary, and do not come directly from the Chinese Kanji. They can also be left out sometimes, if the reader wishes the translation to be more like the original Chinese poetical form.

Takashi James Kodera (from Dogen's Formative Years in China): "Late at night one day in the winter of the third year of Pao-ch'ing (1227), Dogen went to Ju-ching's quarters and expressed his intention of returning to Japan. Thereupon, Dogen received, according to the Kenzei-ki, various items that included the Dharma Robe of Fu-yung Tao-k'ai, texts of the *Pao-ch'ing san-mei* and *Wu-wei hsien-chueh* [Five Ranks text] and Ju-ching's portrait. They were given to Dogen to be used for his mission in Japan." (pg 75)

"The authorship of this book (Jewel Mirror Samadhi) has not been determined conclusively. It has been traditionally attributed to Tung-shan Liang-chieh although Yao-shan Wei-yen and Yun-yen T'an-sheng have also been suggested as possible authors. They are

the Thirty-eighth, Thirty-sixth and Thirty-seventh Patriarchs according to the lineage of the Bodhisattva Precepts...Furthermoe, although this one-volume work is usally known as *Pa-ching san-mei*, Menzan maintains that it is correctly know as *Pao-ching san-mei-ko*; in fact, he refers to it as *Tung-shan Tsu-shih Pao-ching san-mei-ko lun* in his work Sandokai Hokyo zanmai suicho. Because of the similarity of content, although not of length and form, to *Ts'an-t'ung-ch'i*, this work could have served as a basis for *Pa-ching san-mei-(ko)*...The Ts'ao-tung School...has traditionally emphasizied the thorough mastery of this work [apparently referring to Sandokai but may actually be referring to Hokyo Zanmai] as an essential part of the monastic training.” (pp 160-161)

如 ru2	是 shi4	之 zhi1	法 fa3	佛 fo2	祖 zu3	密 mi4	付* C1 fu4
M3137 N1189	M5794 N2120	M935 N280	M1762 N2535	M1982 N385	M6815 N3243	M4464 N1316	M1917 N363
if, supposing, as good as, equal to, as if, like, as, tatha: so, thus, in such manner, used in the sense of ultimate reality, the nature of all things, such, bhutatathata, sunya(空): empty,– Sp.210 (also in C7, 12, 14, 20, 37, 46)	this, indeed, yes, right, to be, that which (also in C11, 13, 29)	of, 's (marks preceding as modifier), it, her, him, them, goto	dharma, law, rules, truth, religion, thing, regulations, method, model, principle, way, manner, system, reason, process, doctrine, religion, technique, art, rites, anything Buddhist, duty, all things, code, “that which has entity and bears its own attributes,” 2nd jewel, something like “spiritual” – Sp.267 (also in C32)	buddha, completely conscious, awakened, from budh: to be aware of, wake, observe, conceive, Sp.225 (also in C36)	ancestor, forefather, grandfather, founder, originator, pioneer, origin, beginning, prototype	dense, thick, intimate, close, close together, quiet, still, secret, occult, esoteric as in 密宗: name for the Shingon school – Sp.347. (Also in C46)	entrust, give, deliver, pay, hand over, transfer (note: this is not the same character as in “mind-to-mind transmission”: 以心傳心 (ishin <u>den</u> shin) and “transmission of the light” 傳光 (<u>den</u> ko))
evam, thus, so, so it is, so let it be. Most sutras open with this phrase, “Thus have I heard...” Sp.211. 如是我聞 JT: 如是的法、佛祖密に付す、 JR: Nyoze no hō būso mitsu ni fusu CT: The teaching of thusness has been intimately communicated by Buddhas and Ancestors. CF: The teaching of Being-As-Is Has been intimated by the enlightened; CL: Such is the esoteric Dharma Inherited from Buddhas and Patriarchs. FW: The Dharma of “just this” has been intimately Entrusted from Buddhas and Ancestors. HJ: The Law [Dharma] of such-ness [Tathagata], Buddha ancestors intimately handed [it] down. JC: The Dharma of Thusness Was intimately entrusted by the buddhas and patriarchs NF: The teaching of “this” has been intimately entrusted to you by buddhas and ancestors. RB: The thusness of truth Has been conveyed from buddhas and patriarchs intimately. RM: The Buddhas and patriarchs have directly handed down this basic truth: SA: The Buddhas and the Patriarchs have all Directly handed down this basic Truth: SY: It is this very Dharma The Buddha and Patriarchs secretly transmitted. TH: The Dharma of thusness Is intimately conveyed by Buddha Ancestors. TN: The teaching of suchness, is given directly, Through all buddha ancestors, TP: The dharma of thusness is intimately transmitted by buddhas and ancestors. TS: This dharma as it has been directly entrusted by buddha ancestors. WP: The Dharma of Suchness, directly transmitted by Buddhas and Ancestors, ZC: The teaching of thusness has been Intimately communicated by buddhas and ancestors.				Notes: 付* - CV variant character: 附 (M1924/N4983) – near to, adhere to, dependent on, to append, to enclose, accessory, to be possessed by. On thus (如):Buddha’s admonition to Bahiya Daruciriya (in the Udana): Then, Bahiya, thus must you train yourself: “In the seen there will just be the seen; in the heard, just the heard; in the reflected, just the reflected; in the cognized, just the cognized.” That is how, Bahiya, you must train yourself. Now, Bahiya, when in the seen there will be to you just the seen; . . . just the heard; . . . just the reflected; . . . just the cognized, then, Bahiya, you will not identify yourself with it. When you do not identify yourself with it, you will not locate yourself therein. When you do not locate yourself therein, it follows that you will have no “here” or “beyond” or “midway-between” and this would be the end of suffering. <i>Tathata</i> (Sanskrit) - "suchness"; central notion of the Mahayana referring to the absolute, the true nature of all things. <i>Tathata</i> is generally explained as being immutable, immovable, and beyond all concepts and distinctions. "Suchness" is the opposite of "that which is apparent" - phenomena. It is formless, unmade, and devoid of self-nature. <i>Tathata</i> as the thus-being of things and their nonduality is perceived through the realization of the identity of subject and object in the awakening (<i>Bodhi</i>) of supreme enlightenment. <i>Tathata</i> is similar in meaning to: <i>tathagata-garbha</i> , buddha-nature, <i>dharmakaya</i> , <i>dharmata</i> . (Shambala Dictionary of Buddhism and Zen) Case 1 Book of Serenity: One day the World Honored One ascended the seat. Manjusri struck the gavel and said, "Clearly observe the Dharma of the King of Dharma (諦觀法王法); the Dharma of the King of Dharma is thus. (法王法如是)" The World Honored One then got down from the seat. Intimate (密) transmission connects to the opening lines (1.-2.) of Sandokai (參同契): 竺土大仙心 The mind of the great sage of India, 東西密相付 is intimately transmitted from west to east.			

Huineng questioned Nanyue, “What is it that thus comes?” (是什麼物恁麼來 (using different characters for “thus”: 恁麼)) Nanyue responded, “To say its this misses the mark” (說似一物即不中) (this may relate to the teaching of “Just this”/“Just this person” – see the story in notes to C12 below)(Buddha is the Tathagata (如來 Nyorai)– the thus come one, the one who comes thus.) Nanquan said, “As soon as you call it ‘thus’ it has already changed.” (喚作如如是變也)(see notes to C39)

(Suchness or thusness can be seen as a kind of latent theme in the Jewel Mirror Samadhi – see the notes to C11 in relation to the Mahayana lists of unconstructed dharma, Dongshan’s enlightenment poem quoted in C13, in relation to the baby simile in C14 (CT note), the characters for bhuta-tathata in C24, and the notes to C34 in relation to the inverted views. Suchness also relates obliquely as quoted in the notes to C2, C3, C18, C27 and C39. Additionally, the character for “thus,” - 如 – also means “like” or “analogously.” The character is used in this way in C7, C12, C14, C20, C37 and C46 (and also an AV variant character in C18). Is there any significance to this? How are these two meanings related? Do the analogies have a kind of hidden evocation of thusness because this character is used? The practice of thusness is to attune with how things are, to be like how things are.)

The dharma of thusness in the Jewel Mirror Samadhi can be summarized as non-duality and in this basically follows the Sandokai. Thusness as nonduality can be expressed as the emptiness of duality (which some texts distinguish from the emptiness of inherent existence).

The first historic transmission in the second story of the Transmission of Light: The Buddha raised a flower and blinked his eyes. Kasyapa broke out in a smile. The Buddha said, "I have the treasury of the eye of truth, the ineffable mind of nirvana. These I entrust to Kasyapa."

Dōgen (Shobogenzo Kokyo): “What all the buddhas and all the patriarchs have received and retained, and transmitted one-to-one, is the eternal mirror. They have the same view and the same face, the same image and the same cast, they share the same state and realize the same experience.”

HJ: This line is written as ‘the Law of Such-ness’ and not ‘such is the Law’, which is in keeping with the Buddhist interpretation of Tathagata. Intimately here implies person to person without interruption in an unbroken line of succession.

SY: The Dharma that is transmitted is precisely this precious mirror samadhi – true nature. It is secret in that it is known only by enlightened Buddhists, patriarchs and masters. Only the master and the disciple to whom it is being transmitted are aware of it.

汝 ru3	今 jin1	得 de2	之 zhi1	宜 yi2	善* shan4	保 bao3	護 C2 hu4
M3142 N2487	M1053 N352	M6161 N1622	M935 N280	M2993 N1290	M5657 N606	M4946 N455	M2190 N4447
You, your (also in C13)	now, today, at present (also in C28)	attain, obtain, get, gain, acquire (also in C17)	it, ‘s (marks preceding as modifier), her, him, them, go to	suitable, right, fitting, proper, ought, should	good, virtuous, charitable, kind, well, apt, expert, familiar, to perfect	protect, defend, safeguard, maintain, nourish, care for	protect, guard, defend, shelter, assist
						protect, shelter, guardian	
JT: 汝いまこれを得たり、よろしくよく保護すべし JR: Nānji ima kore o etari yoroshiku yoku hōgo subeshi CT: Now you have it so keep it well. CF: Now that you have gotten it, You should keep it well. CL: Now that you have received it, You should guard it carefully. FW: Now that you have it, Care for it well. HJ: You have now received it, Protect [and] guard [it] carefully, well. JC: Now you have gotten it: You must preserve it well NF: Now you’ve got it – keep it well. RB: You are now in possession of it: Guard it well! RM: You now have it, so preserve it well. SA: -Preserve well for you now have; this is all. SY: Now that you have it Protect it well. TH: Now you have it, Keep it well. TN: Now that it's yours, keep it well. TP: Now you have it; preserve it well. TS: Now that you have realized it you must guard it mindfully. WP: Today is yours; preserve it carefully. ZC: Now you have it, so keep it well.				Notes: 善* - JV variant character: 能 (M4648/N853) – able to, may, can, power, talent, ability. Transmission of the Light (41): Once Zen master Yunju said, "If you want to realize such (如-see C1) a thing, you must be such a person; since you are such a person, why worry about such a thing?" Hearing this, Daopi was awakened. Dongshan also taught: (WP pg 48): “When you become a person, there is such a practice.” Genjo Koan: “When you first seek dharma, you imagine you are far away from its environs. But dharma is already correctly transmitted; you are immediately your original self.” The “you” may be referring to Caoshan – in section 116 of the Record of Dongshan, there is this preface to the Jewel Mirror Samadhi: “Because Ts’ao-shan was taking his leave, the Master transmitted this teaching to him. ‘When I was at Master Yun-yen’s, he secretly entrusted me with the Jewel Mirror Samadhi, thoroughly conveying its essence. Now I am giving it to you. It goes as follows: <text of the Jewel Mirror Samadhi>.’” (WP)			
In Case 80 of the Book of Serenity, commentary on the verse, there is a different version of this statement (which may also relate to C2, C8 and C46): “Dongshan, in his last instructions to Caoshan, said, "At my late teacher Yunyan's place I was personally sealed with the 'precious mirror meditation,' in which all matters are comprehended most clearly and essentially. Now I impart it to you; keep it well, and don't let it be cut off. Later, if you meet a true vessel of Dharma, only then should you pass it on. It should be kept hidden, not revealed in words – I think that if it’s relegated to current conventions, it will be hard to contact people later.” (See also Case 49 of the							

Book of Serenity in the supplemental materials at the end.)

MW: This is Tozan's gift to Sozan. It is his transmission gatha to Sozan. But actually, Tozan has not given anything to Sozan, rather, he's confirming it: "Now you have it." "Now you have it" is seeing your buddha-nature and then to "preserve it well" is to see buddha-nature in everyone.

RA: at the beginning of his poem he transmits the samadhi to you, and now you have it. You have the samadhi now...then he says, now that you have it, take care of it well...how are you going to take care of this thing? How are you going to take care of such a precious way of being?...it's something you receive and give, it's not something you take and hold. And the practice is not any longer something that you are doing. It's something that lifts you up and carries you forward on the path...and I thought, "How do I take care of my grandson?"—who's also a precious thing that was given to us. And I think it's pretty much the same. You receive, and you give it away. So you've received the samadhi, and now you can give it away. Don't worry about whether you're going to get it back again, because we're going to chant the thing again later, and again you're going to say, "Now you have it, so keep it well," so it's going to be given to you again and again, moment by moment. There is samadhi now. So please take care of it the way you take care of any precious thing that's alive. Pay attention to it, stay close to it. Don't try to control it. Never lose sight of it. And if you do lose sight of it, confess, "I lost sight of it," and start paying attention again.

SY seems to correlate "Now you have it" with sudden enlightenment and "preserve it well" with gradual cultivation (see C28): "What the disciple has gained is the understanding or the vision of the precious mirror. The master has affirmed a level of understanding. However, if this understanding is not protected through diligent practice, it will be lost again. This is generally called, 'sudden enlightenment, gradual cultivation.'"

Taitaku Pat Phelan: In 1227, Dogen returned to Japan to teach what he called the "true Buddhism" he had learned from Ru Jing. As was the tradition, Ru Jing recognized Dogen's realization and his entrustment of the teaching to Dogen by giving Dogen his own teacher's okesa or ordination robe, copies of Soto texts including the Song of the Jewel Mirror Samadhi, and a portrait of himself.

NH: This is what Tung-shan said to Ts'ao-shan, the disciple with whom he was most satisfied. This is a very important statement made on the occasion of transmitting the Dharma.

Heart Sutra: "No attainment (無得)," but also, in other Chinese translations, the Heart Sutra then states "No non-attainment (無無得)."

On practice as basically caring for the dharma of thusness (rather than trying to get it, expecting it to take care of us, seeking understanding, etc.) - Book of Serenity Case 94: When Dongshan was unwell, a monk asked, "You are ill, teacher, but is there anyone who does not get ill?" Dongshan said, "There is." The monk said, "Does the one who is not ill look after you?" Dongshan said, "I have the opportunity to look after him." The monk said, "How is it when you look after him?" Dongshan said, "Then I don't see that he has any illness."

C1 establishes the basic subject of the Jewel Mirror Samadhi as the dharma of thusness (the referent of all the "it"s in the poem – there are over 25 "it"s in some translations all of which seem to refer back to the dharma of thusness in C1)).

C2 expresses the basic attitude of practice which also gets unfolded through the various practice instructions in the text (C4, C6, C7, C22, C23, C27, C34, C44, C46, C47). Having it and caring for it can be seen as another way of expressing: "practice based on realization" – in contrast to practice based on delusion (practice based on thinking one is separate from it). Caring for it also resonates with C44 – "serving" and "obeying."

銀 yin2	盃* wan3	盛 sheng4	雪 xue3	明 ming2	月 yue4	藏 cang2	鷺 C3 lu4
M7432 N4855	M7022 N? – nan	M5752 N3116	M2903 N5044	M4534 N2110	M7696 N2169	M6718 N4078	M4187 N5369
silver, cash, money, wealth, riches, treasure (1 of the traditional 8 jewels)	bowl, basin, cup, dish	abundant, flourishing, contain, to hold	snow → ice, wipe away shame, avenge, whiten, wipe out a grievance	bright, light, brilliant, clear → intelligent, to understand, to illustrate, to cleanse (also in C9)	moon, month	hide, conceal, hoard, store up, treasure (used for alaya & garbha (womb))	heron, egret, crane (connotation of long life)

JT: 銀盃に雪をもり明月に鷺を藏す、

JR: gīnnān ni yuki o mori mēigetsu ni ro o kakusu

CT: Filling a silver bowl with snow, hiding a heron in the moonlight.

CF: A silver bowl full of snow And a heron hidden in moonlight

CL: Like snow in a silver bowl, An egret in the moonlight,

FW: Snow contained in a silver bowl, A heron concealed in the moonlight;

HJ: Fill [a] silver bowl [with] snow, Conceal [an] egret [in] bright moonlight.

JC: The silver bowl is filled with snow, The bright moon conceals the egret:

NF: Like a silver bowl filled with snow, like a heron hidden in the moonlight:

RB: Snow heaped in a silver dish, A white heron hidden in the bright Moonlight,

RM: The snow falls on the silver plate, and the snowy heron hides in the bright moon.

SA: The white snow falls upon the silver plate, The snowy heron in the bright moon hides;

SY: Like a silver bowl full of snow Or an egret hidden against the bright moon

TH: Filling a silver bowl with snow, Hiding a heron in the moonlight.

TN: A serving of snow in a silver bowl, Or herons concealed in the glare of the moon

TP: A silver bowl filled with snow, a heron hidden in the moon.

TS: Snow heaped in a silver bowl, a heron fading into the bright moon.

WP: It is like a silver bowl heaped with snow and the bright moon concealing herons–

ZC: Filling a silver bowl with snow, hiding a heron in the moonlight

CC: As snow is contained in a silver bowl, and as a white heron hides in the bright moonlight,

TO: Snow heaped up in a silver bowl, A white heron hidden in the full moon's light;

ZS 8.107: Put snow in a silver bowl, hide a heron in the light of the moon.

Notes: 盃* - BV actually has: 怨 (M7714/N1663) – to find fault with, to murmur against, to harbor resentment, hatred. (盃 is from AV)

盃* - JV variant character: 碗 (M7022/N3196) – a bowl, a basin, a dish, a cup.

SY: These lines describe how the enlightened person sees the world. Ordinarily, we think that the mind of an enlightened person is unmoving. However, it cannot be said that there is no thought in his mind... The silver bowl and bright moon are unmoving... They signify wisdom. The snow, which is placed in the bowl, is something moving, in the sense that it is transitory. By containing the snow (the object), the bowl (the subject) manifests a function – namely, to contain something. In a similar sense, the moon illuminates the egret. The snow and egret symbolize phenomena... The snow and bowl are the same color, but they are not the same things. The same is true for the egret and the moon. Enlightened beings see everything as one, but they can make distinctions."

"Snow in a silver bowl" may be like (Sandokai line 35): 事存函蓋合 – Phenomena exist, box and lid fit.

MW: Suzuki-roshi said "You should be like a white bird in the snow." He also said, "Zazen is like sitting in your mother's lap." That is, coming home, being one with things.

NH: When the silver bowl is filled with snow, both are white. The egret in the bright moonlight is also white. When we look at them, they are both white, but they are not the same. People who study Zen must have another eye on their forehead to see this clearly!

RS (On cang 藏): In Chinese translations of Indic materials, *tsang* appears in the compounds *ju-lai tsang* (Sk. *tathāgatagarbha*, matrix of buddhahood) and *san-tsang* (Sk. *tripitaka*, three baskets, i.e., the scriptural canon), both of which are repositories or embodiments of truth. This sense of *tsang* as the fount of *bodhi* is further developed in medieval Chinese Buddhist writings.(p.144)

藏 is also the zo of shobogenzo, 正法眼藏.

ZS 4.610: Hide a white heron in the silver moonlight.

ZS 5.68: Heap up snow in a silver bowl. (Blue Cliff Record 13 – see below)

ZS 7.304: The fool piles up snow to make a silver mountain.

ZS 7.495: When a heron stands in the snow, its colors are not the same.(and ZS 8.430: The two are not the same – a heron standing in the snow.)

ZS 10.300: Outwardly he says, "All are one," Privately he says, "They're not the same."

ZS 14.172: In this silver bowl are heaped a thousand worlds, In this jar of ice are reflected ten empty voids.

ZS 14.552: White herons alighting in a field – thousands of snowflakes!

All – the snow, bowl, heron and moon – can be seen as white, see also C33, C37 and C39.

Enkyo O'Hara: The Jewel Mirror of Awareness says that the dharma of thusness is like filling a silver bowl with snow. When you first look at a silver bowl filled with snow, it all looks the same. The silver reflects the white, glistening snow at that edge of snow and silver. Where is that edge when you first look at it? But then, on closer inspection, you say: "Oh, they're not the same." The snow and the

silver may look the same, but they are, in fact, different. And that is the case here. The other night, when we were doing a mondo, there was a lot of anxiety voiced about how it is that we can act at all if we are immersed in oneness where right and wrong, good and bad, don't exist. And yet when we look carefully, there is snow and there is a silver bowl. There is our interdependence and there is our individuality.

HJ: Similes for Form (snow, egret) and Absoluteness (silver bowl, bright moonlight).

Blue Cliff Record, Case 13: A monk asked Baling, "What is the school of Kanadeva?" Baling said, "Piling up snow in a silver bowl. (銀碗裏盛雪)" (Baling lived about 100 years after Dongshan.) In the commentary, Yuanwu states: "As for the matter of One Color, to get here you must have penetrated all the way through on your own." (This seems to imply that the uniform color of the snow, silver bowl, heron and moon represents the one taste of all things - their emptiness, their suchness - which however does not obliterate their differentiation.) (This story may also be a play on the following story which is in the Transmission of Light: Kanadeva visited the great master Nagarjuna. Knowing he was a man of wisdom, Nagarjuna sent an attendant out to place a bowl full of water in front of Kanadeva just as the latter was about to reach the gate. Nagarjuna then watched to see what Kanadeva would do. Kanadeva placed a needle on the surface of the water and brought it with him to meet Nagarjuna. Happily they had a meeting of minds.)

Gyomay Kubose: "Snow heaped inside a silver bowl, a white heron in the bright moonlight – they look alike; they are hard to distinguish from each other, but they are different. Each has its own life. Zen could be described, also, as essence, manifestation, and function. But if one sees only this aspect, one does not see Zen. Yet, each is Zen. The universal is particular, and the particular is universal. Eternity is moment: the eternal moment. Love is universal but expressed in concrete acts. Zen is the totality of life. But each act of living is the absolute total life itself.

This may relate to the Hua-yen illustration of the golden lion, "in which the relationship of the gold to the lion's form was analogous to the relationship between principle and phenomena. The gold always exists in some form, whether or not it is in such a familiar form as a lion. Similarly, the lion form is nonexistent apart from the gold. Thus they mutually interpenetrate." (WP)

Accordingly, our way is like Avalokiteshvara Buddha—Bodhisattva. When he wants to save ladies, he takes—he will take the form of a lady. For boys, he will take form of a boy. For fishermen, he will be a fisherman. More sophisticated Chinese expression is "to be like white bird in the snow." White bird in the snow. When people are like snow, we should be like snow. When people become black, we should be black. And being always with them, without any idea of discrimination, and we can help others in its true sense, without giving anything—any special teaching or material. This is actually bodhisattva way.

類* li4	之* zhi1	弗* fu2	齊 qi2	混 hun3	則 ze2	知 zhi1	處 C4 chu4
M4244 N5138	M935 N280	M1981 N173	M560 N5423	M2371 N2604	M6746 N4487	M932 N3169	M1407 N4108
class, group, category, kind, similar, same, putting into one category	it, 's (marks preceding as modifier), her, him, them, goto	not, negative	even, uniform, of equal length, equal, similar, same, regular, all alike, to arrange	A turbid torrent →muddy, mix, blend, mingle, bumble along, disorderly, confused	then, and so, in accordance with, consequently (rule, law, regulation, grades, pattern, standard)	know, perceive, comprehend, be aware of	place, locale, department, realm (place both physically and abstractly) condition, circumstances

JT: 類して齊しからず、混ずるときんば處をしろ、

JR: rui shite hitoshi karazu kōnzuru tokīmba tokoro o shiru

CT: When you array them they're not the same. When you mix them you know where they are.

CF: Are similar but not the same; Put them together, and they're distinct.

CL: All species which are not uniform Can be distinguished when assembled
FW: They are similar but not the same. Mixed together their uniqueness is known.

HJ: [They are] alike, yet not [the] same, [When] they are together, only then [you] know [the] place.

JC: When we compare them, they are not equal. Mix them together and you will know where they are

NF: Very similar but not the same, and when together distinguishable.

RB: These are alike, but not the same, confused, but distinguishable.

RM: They resemble each other but are not the same. By combining the two we can distinguish them.

SA: Resembles each the other yet these two Are not the same; combining them we can Distinguish one from other.

SY: They are similar but not identical. When mingled their difference can be recognized.

TH: They are similar though not the same. Side by side you can see the differences.

TN: Apart, they seem similar, together, they're different.

TP: Taken as similar, they are not the same; Not distinguished, their places are known.

TS: Similar but unequal. Place them side by side and you will see which is which.

WP: When classified they differ, but lumped together their whereabouts is known.

ZC: -Taken as similar they're not the same; when you mix them, you know where they are.

CC: when you classify them they are different from each other, but when you unify them they are the same in the Source.

CW: Taken as similar, they are not the same; Not distinguished, you know where they are.

TO: The two are alike, yet not the same: Interfused, though having each its place.

Notes: 類* - CV variant character: 體 (M4149/N5243) – A skull.

之* - JV variant character: 而 (M1756/N3689) – and, and yet, also, but, nevertheless, like, as, you, your.

弗* - AV & JV variant character: 不 (M5379/N17) – not, a negative.

“Not distinguished” (in the TP translation) may be a bit of a stretch – this passage does not seem to be referring to non-discrimination, but rather to recognizing differences.

On things not being the same – Sandokai, lines 33-34:
比如前後歩 - Each of the myriad things has its merit,
萬物自有功 - expressed according to function and place.

MW: These lines (C3-4) concern the phenomenal and the real and their relationship – this sets the tone for the whole piece. Although two, they are one. Although one, they are two.

CL: This esoteric Dharma is absolute and does not admit anything which can be called either the real or the seeming. However, a master should use these two terms (i.e. the real and the seeming) to teach his deluded disciples so that they know the difference between these two conditions and successfully pass through the five positions of prince and minister for their attainment of the absolute. Snow, silver, egret and moonlight are used as examples to show this difference; although they are all white, they are not of the same white when gathered together for comparison.

NH: Take the things that are not the same and mix them together so they are the same: only then will you know a bit of the method for entering the gate.

HJ: ‘know [the] place’. Know the connection, relationship or difference

CT: Silver and snow, herons and moonlight – all are white, yet not the same color. This symbolizes sameness and difference, and their interfusion. Sameness, symbolized by the common whiteness is equality, equanimity, absence of ultimate reality; in relativity can be seen the merging of sameness and difference – without difference there can be no relational in being dependent and conditional all are the same. Also this symbolizes absolute purity; when the mind is pure, all worlds are pure – this too is ‘snow in a silver bowl’.

CC: “The images ‘snow’ and ‘white heron’ are symbols of particularity, the objective events. The symbols ‘silver bowl’ and ‘bright moonlight’ refer to the Void, or universality. It is in this world of universality that the particularities join together and enter the Source... When the objective event is not distorted by a subjective stain, it unites with the world of the Void.”

Sandokai: “Each and all, the subjective and objective spheres are related, and at the same time, independent. Related, yet working differently, though each keeps its own place.” (Boundless Way translation, lines 9-12)

They are nondual – they are different but inseparable, neither the same nor different. This is also expressed in the mirror couplets – C12-C13: “Like facing a precious mirror; form and reflection behold each other. You are not it, but in truth it is you.”

意 yi4	不 bu4	在 zai4	言 yan2	來 lai2	機 ji1	亦 yi4	赴 C5 fu4
M2960 N5113	M5379 N17	M6657 N1055	M7334 N4309	M3768 N202	M411 N2379	M3021 N286	M1955 N4540
meaning, (will, idea, intention, thought, wish, think, purpose opinion, sentiment, manas: mind, faculty of thought – Sp.400)(“The point of the patriarch’s coming from the west” is 祖師西來意.)	no, not, un-, negative prefix (also in C9, 11, 13, 15, 17, 23, 24, 27, 45)	be at, in, on, consist in, rest, to be present, to be alive, in point of, in the case of, in reference to	words, speech, speak, say, talk, express	come, coming, return, returning, arrive (also in C15 and in the titles of the five positions – see below)	Changes, motions, origin of, moving power of (as of the universe) ㄣ	also, too, and, then, likewise, moreover, further, however	go to, attend,be present (to announce a death in the family)
					energy, function, capacity, loom, machine, mechanism, catch, trigger, opportune, to seize an opportunity, moment, chance, active moment, pivotal, crucial moment, secret, occult, cunning workings capable of responding to a particular spiritual impulse, in Zen indicates a master’s style of teaching disciples, the spring, motive principle, occasion, opportunity, basis, root – Sp.448		
<p>JT: 意言にあらざれば來機またをもむく。</p> <p>JR: kokoro koto ni ara zareba rāiki mata omomuku</p> <p>CT: The meaning is not in the words yet it responds to the inquiring impulse.</p> <p>CF: The meaning is not in words, Yet responds to emerging potential.</p> <p>CL: Though Its aim lies beyond (all) words, It is responsive to enquiring seekers.</p> <p>FW: Its meaning does not abide in the words, Yet it meets the inquiring student.</p> <p>HJ: Because Mind is not in words, Come [to the] point of change [and you] move [in its] direction.</p> <p>JC: The meaning is not in the words, But it goes to meet incoming potentials</p> <p>NF: Depth isn’t in words, it comes forward with life.</p> <p>RB: The meaning of things is inexpressible In words, but they are hints to the searching Spirit.</p> <p>RM: The supreme mind cannot be expressed by words, but it responds to the needs of the trainee.</p> <p>RM: If you are enslaved by words, you fall into a hole. If you go against the basic truth, you come to a dead-end.</p> <p>SA: Supreme mind, In words, can never be expressed and yet To all the trainees' needs it does respond;</p> <p>SY: The meaning does not lie in words, Yet those who are ripe must be taught.</p> <p>TH: The meaning is not in the words, Yet one pivotal instant can reveal it.</p> <p>TN: Meaning cannot rest in words, It adapts itself to that which arises.</p> <p>TP: The meaning does not reside in the words, but a pivotal moment brings it forth.</p> <p>TS: The meaning is not in words. Inquiring students seek further.</p> <p>WP: The Mind, not resting in words, accommodates what arises;</p> <p>ZC: The meaning is not in the words, yet it responds to the inquiring impulse.</p> <p>(Warm Smiles: The meaning is not in the words, Yet it responds to the arrival of energy.)</p>					<p>Notes: WP: Language is not used to generate concepts but as an anitdote to conceptualization.</p> <p>The second line could also be translated: “At a pivotal moment, it comes forth,” or “Attend at a pivotal moment”</p> <p>NH: Written and spoken words are not sufficient to express this thing. When you are lucky enough to bump into it, then you will awaken.</p> <p>VH: In Zen texts, ki 機 and zenki are extremely difficult to translate. The character originally meant a weaver’s loom...It connotes a mechanism...In other branches of Buddhism, ki denotes the potential of the practitioner or disciple and by extension the practitioner or disciple himself...In Zen, however, ki often refers to some movement of mind in contrast to stillness or solidity. For this reason, Japanese Zen texts sometimes put the furigana for hataraki, “working,” “activity,” “action” beside the character. In the koan curriculum...the first classes of koan are hosshin “Dharma-body” and kikan, translated “dynamic activity.”...Sometimes ki indicates the method in contrast to the goal. Here ki refers to the teacher’s skillful means rather than to the practitioner’s potential...Although ki usually indicates Zen activity or Zen energy – and therefore something that one would want to cultivate – in some verses the movement of mind labeled ki is considered negative...(depending on context, translated as loom, impulse, blade, dynamism, energy, act, power, potential, spirit, trap, motion (of mind), doing, instinct, action, desire, workings.)</p>		
<p>Compare with Sandokai (line 37): 承言須會宗 - Hearing the words, understand the meaning. Also from Sandokai (line 36): 理應箭鋒拄 - Principle responds, arrow points meet.</p> <p>Baizhang: “To speak of the mirror awareness is still not really right; by way of the impure, discern the pure.” (pg 33)</p> <p>MW: We have to get beyond the words – “reading the other side of the page.” We do need to use words even though reality is beyond words, but do not stick to the words.</p> <p>CL: This Dharma is beyond all words but when receiving enquiring seekers, words are, however, used to reveal its aim.</p> <p>There are a number of statements in the Song of the Jewel Mirror Samadhi concerning expression and the inexpressible, words and no-words: “The meaning does not reside in the words but a pivotal moment brings it forth.” (C5). “Just to depict it in literary form is to</p>							

relegate it to defilement,” (C8), “Although it is not constructed it is not without speech,” (C11), “Baba wawa is anything said or not? In the end it says nothing because the words are not yet right,” (C16-17), “Now there are sudden and gradual in which teachings and approaches arise...reality constantly flows,” (C28-30), “The ancient sages grieved for them and offered them the dharma” (C32). Also, the issue is raised implicitly: “Wondrously embraced within the real, drumming and singing come up together,” (C21), “When the wooden man begins to sing, the stone woman gets up to dance,” (C42) and the Song of the Jewel Mirror Samadhi is itself an example of employing words and language. This issue also comes up in five positions, especially in the “Clear Determination of the Five Positions” (in section e in the five positions supplemental materials). There are many stories in the koan collections which concern words and no-words, expression and inexpressibility, speech and silence, and going beyond both. In a sense, all the koans are about this matter implicitly; here are some that deal with this matter explicitly: Blue Cliff Record 14, 28, 65, 70, 71, 72, 88, 95, Book of Serenity 6, 7, 9, 46, 48, 78, 87, 90, Gateless Gate 5, 24, 36, 43, Transmission of Light 30, 39, 40, 45, 47, 49.

Bodhidharma’s verse: A separate transmission outside doctrine, Not founded on words or letter, Pointing directly at human mind, Seeing nature, become Buddha. (VH trans)

RS: (from Scharf’s excellent chapter entitled “Chinese Buddhism and the Cosmology of Sympathetic Resonance.” Sympathetic resonance is Scharf’s translation of *kanno* 感應) The power of beings to induce a response in the Buddha is identified with the power of the impetus (*chi* 機), the source of which lies in the karmic accumulation of good deeds. Just as the water must be clear and still to reflect the light of the moon, the mind must be clear and still to elicit the response of the Buddha. This same image was employed by Chi-tsang in his analysis of “stimulus-response with respect to principle.” In later East Asian exegesis the image of the moon on the water becomes the standard illustration of the workings of *kan-ying* (*kanno*). (p. 125)

Hongzhi (Leighton and Wu trans): “The primal mind transcends conditioning, the primal dharma does not speak, but all buddhas and all ancestors are not detained here. In the second gate of meaning [that of the relative and of speech], they engage in dialogue and energy is aroused, which is instantly extracted and dispensed both to the first class practitioner and to the dull person.” (“energy is aroused” here connects “inquiring impulse” or “the arrival of energy”)

“Response” and “impetus” 機 relate to *kanno* 感應 (which in turn is part of a larger term important in Zen: *kanno doku* 感應道交 - “Spiritual communion” or “Resonating with the Way” (in Dōgen see Shobogenzo Hotsu Bodaishin, Kie Sambo and Shinjin Gakudo)). The second character of *kanno*, 應, appears below in C27: “A hairsbreadth deviation will fail to accord (應) with the proper attunement.” Mirror imagery is common in writings concerning *kanno* (see the RS quotes in the notes to C12 and C13). The image of “drumming and singing coming up together” in C21 may also be related to *kanno*. *Kanno* is also related to explanations of karmic recompense (and in this sense it may relate to C38 and C39). Scharf’s chapter discusses the broad scope of this term and its historical persistence and evolution in Chinese culture and the formation of Chinese Buddhism. It is both a property of the universe and a practice of the sage. It has been used to explain ritual efficacy and divination (connecting to the *I Ching* referenced in C18). *Kanno* thus potentially draws together a number of different images and references in the Jewel Mirror Samadhi. (See also the RS citation in C24 and the *Shih-shuo* *hsin-yu* story in the *I Ching* section below.)

RA: The meritorious reward of having returned home to the Three Treasures will inevitably appear when there is this kind of non-dual spiritual communion between a living being and Buddha, when there is a living, breathing relationship between appeal and response...Referring to this communion the Song of the Jewel Mirror Awareness says, “The meaning is not in the words, yet it responds to the arrival of effort.” The meaning of saying “I take refuge in Buddha” is not in these words, but it responds to our devotion in saying these words. The meaning is complete awakening and comes forth to receive the gift of our living effort, in thinking and saying, “I take refuge in Buddha.” If our devotion is total, if we give our whole life to being awake then there will be a complete response...This is the jewel mirror awareness. It clearly reflects our devotion. It completely reflects our partial efforts. It fully reflects our total effort. In this realm we get back exactly what we give. When we hold back from awakening, it may seem that awakening holds back from us. This perfect reflection of our holding back is also spiritual communion. This is the jewel mirror awareness. (these comments are continued in the notes to C21)

RA: In Zen and the Art of Archery, Ki indicates a drawn-bow-situation. We do not let it go – we hold it until the string is released. Just know that you are holding the concept until it is released. Any device to let go is still holding on.

ZS 8.11: 意中削句 句中削機: Carve words out of meaning, carve action out of words.

Transmission of Light Number 9 When Buddhānandī met the Buddhist master Vasumitra, he said to him, “I have come to discuss meaning with you.” / Vasumitra said, “Good man, discussion is not meaning, meaning is not discussion. If you try to discuss meaning, ultimately it is not a meaningful discussion.” / Buddhānandī knew that Vasumitra’s doctrine was supreme, and he realized the principle of the uncreated.

Suzuki-roshi (3 meanings of *ki*): *Ki* means “potentiality.” *Ki*. We have potentiality to be Buddha—to be a buddha, you know, in its true sense. So it is like a bow and arrow, you know. Arrow, you know, has potentiality to—potentiality to fly, you know. Because bow and arrow has potentiality, if you use it, you know, the arrow will go. But if someone doesn’t use, you know, bow and arrow it wouldn’t go. So bow and arrow has potentiality. So does we human being, you know. We are ready to be a buddha, but if you don’t practice zazen, or if Buddha doesn’t help you, you cannot be a buddha even though you have potentiality... If you miss this time, you know, if you do not [make a] good effort in one week or in one year, you, you know, you will not have chance to attain enlightenment. If you say always “tomorrow, tomorrow, tomorrow” [laughs], you know, even though you have possibility [laughing], you cannot attain enlightenment. So when we think when, you know, time, we should be very strict with people... This is the first one [interpretation of *ki*]. And second one is interrelation. *Ki* means “interrelation.”... So *ki* means sometime “interrelationship between buddha and someone who helps, and someone who is helped.” So in the relationship between good person and you, there is—that relationship will be to encourage, to give joy of practice is *ki*—actual meaning of *ki*. And for the person who has—who is suffering, you should suffer with him, you know... if you see someone who is in suffer[ing], you will suffer too. That is because of your love, you know [tapping chest], your innate love, your instinct of love, you share the suffering. That is love in its true sense. So *ki* may mean not only “possibility” or “potentiality,” but also “relationship.” This is second interpretation of *ki*. And third one is “good means,” or “adequateness,” you know.

Like, you know, pots and cover [laughs], you know. You cannot put big cover, you know, like in Japan we have bathtub, you know. You may know what is Japanese bathtub. It is wooden barrel, you know, big barrel, which has its cover. After finishing bath we cover the bath with the big wooden cover. But that cover cannot be used for the pan [laughs]. It is too big. So bath must have, you know, cover for itself. So *ki* means, you know, "adequateness." So here it says also, if you see person who is suffering because of ignorance, because of what he is—because he doesn't know what he is doing, you must, you know, give tear—you must suffer with him. That is, you know, to—to have good relationship. When you see someone who enjoy his true nature, you should give *ji—ji*. *Ji* means, you know, compassion—not compassion—to—to encourage him.

動 <small>dong4</small>	成 <small>cheng2</small>	窠 <small>ke1</small>	臼 <small>jiu4</small>	差 <small>chai1</small>	落 <small>luo4</small>	顧 <small>gu4</small>	佇 <small>C6 zhu4</small>
M6611 N730	M379 N1799	M3393 N3330	M1202 N3849	M105 N3662	M4122 N4003	M3478 N5141	M1365 N391
move, happen, movement, action, start, shake, excite, rouse, to take action	become, completed, finished, fixed, perfect, attain, accomplish, perform, whole, succeed (also in C19, 36)	nest, hole, burrow, indentation, den, a rule or line for engraving, to carve, engraved face of a seal	mortar, bone, joint, socket, bowl	differ, nearly, almost, miss, err, to mistake, error, discrepancy, unlike (also in C27)	fall, drop, net income, surplus, lose, scatter, to die (same drop as in “dropping off body and mind,” same fall as in “falling into cause and effect”)	look back, look at, look after, to reflect, care for, regard, to turn the head around to look	wait, look towards, turn one’s back on, stand still, hope for, want
		trap, nest, hole, den, has the sense of old habits, ruts					

JT: 動ずれば窠臼をなし、たがへば顧佇に落つ。

JR: dōzureba kakyū o nashi tagaeba kocho ni otsu

CT: If you're excited it becomes a pitfall. If you miss it you fall into retrospective hesitation.

CF: There's a tendency to create cliches, Slipping into retrospection, at a standstill.

CL: To stray from it produces pitfalls, To deviate leads to false thinking

FW: Hasty action creates a pitfall; To miss is to linger in consideration;

HJ: When agitated [you] make [a] pit-fall, When [you] diverge [you] fall into vacillation.

JC: Make any move, and it becomes a cliché Miss it and you fall into looking back

NF: Moving is a trap: and your mistake plunges you into static self conscious reflection.

RB: When you dichotomise you fall into a Hole; when you oppose things you are full Of uncertainty.

RM: If you are enslaved by words, you fall into a hole. If you go against the basic truth, you come to a dead-end.

SA: Enslaved by words you fall into a hole. If you should go against the basic Truth You come to a dead-end;

SY: As soon as you act it is a dead issue, So consider their varying attainments.

TH: Move and you are trapped; Miss and you fall into confusion and doubt.

TN: Tremble and you're lost in a trap, Miss and there's always regrets.

TP: Move and you are trapped, miss and you fall into doubt and vacillation.

TS: Moving forward creates pitfall. Avoidance leads to a standstill.

WP: Tremble and it becomes a pitfall; missing, one falls into fretful hesitations.

ZC: Move and you are trapped; miss and you fall into doubt and vacillation.

CW: Excited you are trapped; miss and you fall into doubt and vacillation.

Notes: CL: To stray from this Dharma will produce pitfalls and deviation from its aim will lead to harmful thinking which will cause both birth and death to succeed one another endlessly.

SY: “This stanza (C5-6) explains the actions of an enlightened master. A master does not teach in any specific form, with any specific words or methods... There is no fixed method or instruction. Once the master acts – offers instruction, gives a method, presents a *kung-an* – the act is dead... a master must ‘consider the varying attainments’ of each disciple.”

Baizhang: “Do not remain in your immediate mirror awareness, but do not seek enlightenment elsewhere. If you still seek elsewhere in some special way, you subordinate yourself to the heretics who believe in causality.” (pg 63-4) and “If you say the immediate mirror awareness is correct, or that there is something else beyond the mirror awareness, this is all delusion. If you keep dwelling in the immediate mirror awareness, this too is the same as delusion; it is called the mistake of naturalism.” (pg 33)

ZS 13.2: Don’t remain where the Buddha is, And run quickly past where the Buddha isn’t.

RA: Emotions are the intensified feeling. “Emotion” also means agitation of the situation. So when you “enter,” there sometimes is an intensification of emotions which is why they say “if you’re excited it becomes a pitfall.” You also sometimes hesitate, which is another kind of emotion. Your imagination becomes highly activated, so whatever issues you bring into the space can get magnified.

NH: As soon as you move or act, and try to express it—for instance, if you say “Mind itself is Buddha”—despite your intentions it becomes a cliché. Deviate by the slightest margin and you end up off by a thousand miles. Thus, the realm of ordinary people is, of course, not it, and going along with this realm is not it, either.

Gateless Gate Case 19: Joshu asked Nansen: ‘What is the Tao?’ / Nansen said: ‘Ordinary mind is the Tao.’ / Joshu asked: ‘Should I try to direct myself toward it?’ / Nansen said: ‘If you try to go towards it, you stumble past it.’ / Joshu asked: ‘How can I know the Tao if I don’t direct myself?’ / Nansen said: ‘The Tao is not subject to knowing or not knowing. Knowing is delusion; not knowing is blankness. If you truly reach the genuine Tao, you will find it as vast and boundless as outer space. How can this be discussed at the level of affirmation and negation?’ / At these words Joshu was enlightened.

背 bei4	觸 chu4	俱* ju4	非 feil	如 ru2	大 da4	火 huo3	聚 C7 ju4
M4989 N3754	M1416 N4308	M1557 N477	M1819 N5080	M3137 N1171	M5943 N1171	M2395 N2743	M1581 N3711
back, back side, behind, betray, to turn one's back on	touch, butt, ram, gore, offend, arouse, action of touchables, insult, stimulate	both, all, together, altogether, the whole, every, accompany	wrong, not, negative, non-, oppose, bad, not to be, without, it is not the case that...(also in C11, 43, 45)	if, supposing, as if, like, as, tatha: so, thus, ultimate reality, nature of all things, such, sunya(空) empty, -Sp.210 (also in C1, 12, 14, 20, 37, 46)	big, great, vast, high, large, general, tall, extensive, noble, very, much, full-grown (also in C26)	fire, flame, burn → anger, rage, lust (figuratively)	assemble, meet together, collect, mass

JT: 背觸ともに非なり、大火聚のごとし、

JR: hāisoku tomo ni hi nari dāikaju no gotoshi

CT: Turning away and touching are both wrong for it is like a mass of fire.

CF: Rejection and attachment are both wrong; It is like a ball of fire.

CL: Rejection and acceptance are both wrong For it is like a mass of fire

FW: Confronted with a great fire, Turning away and touching are both wrong.

HJ: [Turning your] back [and] touching [are] both wrong, Like [with] a great fire-mass.

JC: Turning away or making contact are both wrong. [This Dharma] is like a great mass of fire

NF: Turning away and touching are both wrong – it's like a mass of fire.

RB: Getting near it, or being far from it,- Both are wrong. It is like a great ball of fire

RM: It is like a giant fire ball; you must not come too close or put yourself too far away.

SA: this is as if A giant fire-ball; never come too close Nor put yourself too far away.

SY: Rejecting words or clinging to them are both mistakes, Like a blazing fire, useful but dangerous.

TH: Turning away and touching are both wrong, For it is like a massive fire.

TN: Neither reject nor cling to words, Both are wrong; like a ball of fire, Useful but dangerous.

TP: Turning away and touching are both wrong, for it is like a massive fire.

TS: Faced with a great wall of fire, turning your back on it and touching it are both wrong.

WP: Neither ignore nor confront what is like a great ball of flame.

ZC: Turning away and touching are both wrong, for it is like a massive fire.

Notes: 俱* - JV variant character: 共 (M3709/N581)

– all, the whole, collectively, to share, to work together.

“Turning away and touching are both wrong”: from the Record of Dongshan (WP pg 52, anecdote 84): The Master went up to the hall and said, “There is a person who, in the midst of a thousand or even ten thousand people, neither turns his back on nor faces a single person. Now you tell me, what face does this person have?”

Fire connects to the Li trigram (☲) referred to below in C18.

WP: This simile is found throughout the Ta-chih-tu lun, e.g. “Perfect wisdom is like a great ball of flame; it can't be grasped from any side.” Ch. 19.

From the commentary to Case 6, Book of Serenity:

“The Great Master Nagarjuna said, ‘Wisdom is like a mass of fire – it cannot be entered from any side. (般若如火聚四面不可入)’ Yet he also said, ‘Wisdom is like a clear cool pool, it can be entered from any side.’”

(Wansong: “The four propositions as four repudiations are like ‘a mass of fire which cannot be entered from any side.’ The four propositions as four gates are like ‘a pure cool pool which can be entered from any side.’”)

Shitou (Song of Grass Roof Hermitage): “The vast inconceivable source cannot be faced or turned away from.”

MW: To approach fire, you need to be fire.

GI: i.e. The Middle Way: not accepting, not rejecting; no absolute, only adapted skillful means.

Also from the Record of Dongshan: (WP pg 35 anecdote 30): “In what way do you mend?” asked the Master. “One stitch is like the next,” said Shen-shan. “We’ve been traveling together for twenty years, and you can still say such a thing! How can there be such craftiness?” said the Master. “How then does the venerable monk mend?” asked Shen-shan. “Just as though the entire earth were spewing flame,” replied the Master.

CL: The wisdom of this Dharma is like a mass of fire which can neither be rejected nor grasped. If it is grasped, it will 'burn' you and if you reject it, or turn your back to it, you will never perceive it and will be in the darkness of ignorance.

Enkyo O'Hara: What the Jewel Mirror says about missing the living, breathing, merging of sameness and difference is: "If you miss it, you fall into retrospective hesitation. Turning away and touching are both wrong, for it is like a mass of fire." Here the Jewel describes two ways we lose our ability to act with compassion. If you miss it ... if you miss the liveliness of it—of your life, your responsibility, and your interdependence—you fall into passivity. "Turning away" (ignoring the wisdom of oneness and getting carried away with your subjective view) and "touching" (getting lost in the samadhi of oneness) are both wrong—"for it is like a mass of fire." It burns everything. Nothing is left.

HJ: [This] could be interpreted as suggesting that the absolute is to be likened to the form of a great mass of fire...However, since the author is fond of using similes after a statement, it is much more likely that he meant 'like a great fire - one would be a fool to ignore it and also to try to touch it'. It is difficult to believe that he would be reducing the Absolute even to the form of a great fire-mass.

RB: If you get near it (Buddha, the Law, Things, Reality) you will be burnt to death; if you go away from it you are frozen to death.

Shodoka: Rejecting the truth and grasping at entities is also a mistake, it's like jumping into a fire to avoid drowning. To reject delusion and grasp at the truth suits perfectly the mind of like and dislike.

ZS 6.50: In the fireplace, there is no guest and host.

ZS 7.431: The lamp-lighter novice comes seeking fire (full story in Blue Cliff Record case 7 commentary and Dōgen's Chiji Shingi.)

ZS 7.79: The lotus blossoms bloom profusely in the fire (see also Dongshan's verse on the 4th of the 5 positions below).

ZS 7.313: When your whole body is aflame, look into the fire.

ZS 8.349: Entering fire he is not burned. (Rinzai-roku)

ZS 10.60: In the midst of fire, dip from the clear spring.

ZS 14.15: Quiet meditation does not always need hills and streams. Once mind is extinguished, even fire itself is refreshing.

NH: This line, "it's like a great mass of fire," comes from The Great Prajna Sutra. The general meaning in the sutra is that a person of great wisdom is like a great mass of fire. A giant fire is burning there: into it you throw your whole mind, the good and the bad. The more heretics and demons throw into it, the larger the fire becomes: the more fuel there is, the more lofty the wisdom. Therefore, great transcendent wisdom is like a great mass of fire.

SY: "What is the proper attitude? You should incorporate vows into your practice. Each time, before practicing, vow to work hard, vow to attain enlightenment. Yes, you should seek enlightenment, but when you sit, and use your method, all thoughts of seeking must vanish. There is nothing to seek...Just practice. Vows strengthen determination...The blazing fire in the poem represents the precious mirror. It is a beacon of wisdom, a source of powers. Like fire, it can be beneficial, but it can also be dangerous. Cling to it and it will burn. Reject it and you will freeze. At one extreme are people who cannot accept the Dharma, and who will eventually reject the practice. At the other extreme are people who are obsessed with attaining enlightenment. They may fall into demonic states...an enlightened person becomes the fire, so he cannot be disturbed by it. He does not know that he is fire, but when someone needs the flame, he is there to bestow it.

Hongzhi (Leighton, Wu trans): "If embodying pure maturity, then you can naturally journey at ease among the ten thousand changes without touching them and without turning away from them. Box and cover [join], arrowpoint [meet], harmoniously hitting the mark."

Taigen Leighton: Dharma of suchness is alive and burning in our hearts and in the world...How bring suchness into all of our conflicts and confusion, within ourselves and in our relationships? The heart is - don't turn away - don't run away from yourself... You also cannot grab ahold of it...Its alive. suchness, reality, our life is alive. But we can take care of it. How do we take care of this? How do we face the realities of our world and society?

但 dan4	形 xing2	文 wen2	彩 cai3	即 ji2	屬 shu3	染 ran3	汚 C8 wu1
M6038 N394	M2759 N1589	M7129 N2064	M6667 N1590	M495 N3886	M5896 N1405	M3071 N2240	M7175 N2494
only, but, however, yet, still, merely, singly	form, shape, appearance, forming it (in), figure, the body	literature, culture, letters, writing, words, phrases, elegant, polite studies, refined	hue, color, variegated colors, shades, paint, a prize, ornamented, brilliant, gay	promptly, quickly, now, then, accordingly, immediately, itself is (as in	class, kind, category, type, belong, be among, be affiliated, involve, connect,	dye, be contagious, taint, infect, catch a disease, to apply color in painting	stagnant water → filthy, vile, dirty, impure, stain, pollute, mean, to defile
		rhetorical flourishes, common expression for brilliant poetry, literary in taste, elegant, ornamental		"Mind itself is Buddha"(the ze of soku shin ze butsu))	to be subject to, connected with, depending upon	klesa – defilement, contaminate, lust, stain with dirt, deluded, klesas of attachment - Sp.304 (2 characters of similar meaning are often put together to bring out and strengthen one overlapping meaning they both share), to get a bad name, soiled, dirtied	

JT: ただ文彩にあらはせば、すなわち染汚に屬す。

JR: tada mōnsāi ni arawaseba sunawachi zēnna ni zokusu

CT: Just to depict it in literary form is to relegate it to defilement.

CF: Even to put it in literary form Subjects it to defilement.

CL: Elegantly to express it Will only make it (seem) impure,

FW: Only to express it in ornate language Is to approach it with defilement.

HJ: When you put [it] merely [in the] form [of] literary elegance, That is the same as consigning [it] to stain and dirt.

JC: If you only engage in literary brilliance, This belongs in the realm of defilement.

NF: Just to show it in colorful words is to defile it.

RB: Expressed in literary terms, It is smeared and smirched.

RM: If you express it by fancy words, it becomes stained.

SA: If you Express by fancy words it is all stained.

SY: If it is only expressed in language The precious mirror will be stained.

TH: To depict it with complex words Is to defile it.

TN: Merely expressed In fine language, the mirror will tarnish.

TP: Just to portray it in literary form is to stain it with defilement.

TS: Expressing it in colorful words only stains it.

WP: Giving it literary form, immediately defiles it.

ZC: Just to depict it in literary form is to stain it with defilement.

Notes: SY: Any conception of enlightenment, even that of a precious mirror, is wrong. To have a conception is to stain the mirror, or to paint over it. No matter how beautiful a picture you paint, the mirror no longer reflects.

NH: This means that once you descend into words and language, this already has nothing to do with the fundamental true nature.

CL: These two lines can be fully explained by what Pai Chang said : 'It is essentially not a thing. It should not be known or interpreted and should neither be accepted nor rejected. Just cut off the two ends of all dualisms; cut off the "is" and "is not" and cut off the "neither is" and "neither is not". It is neither complete nor incomplete (in itself). It is neither the saintly nor the worldly. It is neither brightness nor darkness. It is neither the knower nor the not-knower. It is neither bondage nor liberation. It cannot be called by any name. To call it Buddha is to soil it and to call it Dharma is to sully it.'

夜 ye4	半 ban4	正 zheng4	明 ming2	天 tian1	曉 xiao3	不 bu4	露 C9 lu4
M7315 N298	M4875 N132	M351 N27	M4534 N2110	M6361 N16	M2594 N2139	M5379 N17	M4186 N5069
night, dark, in night, by night, darkness	half, middle, to halve	upright, true, right, correct, indeed, proper, authorized, regular, just, exact, straight, formal, just at the time of, during, to adjust, regulate, chief, original, the right side of a thing, center of a target, whole, entire, principle – Sp.192 (also in C13, 17, 18, 21)	bright, light, morning glow brilliant, clear → intelligent, to understand, to illustrate, to cleanse (also in C3)	sky, heaven, god, celestial, the firmament, the weather, a day, nature, providence, divine, natural (vs artificial), divinely endowed, perfect, principle (also in C24)	dawn, daybreak → clear, explicit, to begin to understand, to make known, perspicuous, know	no, not, un-, negative prefix (also in C5, 11, 13, 15, 17, 23, 24, 27, 45)	dew, bare, open, exposed, apparent, disclose

JT: 夜半正明、天曉不露、
JR: yahān shōmēi tēngyō furo
CT: It is bright just at midnight. It doesn't appear at dawn.
CF: In the middle of night is just when it's bright; At dawn it does not appear.
CL: It shines in the dead of night But does not appear at dawn.
FW: At midnight it is truly bright; At dawn it is not apparent.
HJ: [The] middle [of the] night [is] truly bright. Day dawns [but there is] no dew.
JC: Just at midnight it is bright When the sky brightens it does not show.
NF: In the middle of the night it's bright; in the dawn's light there's nothing to see.
RB: At midnight it is bright, In the dawn it is dark.
RM: The night encloses brightness, and at dawn, no light shines.
SA: The night encloses brightness and, at dawn, No light shines;
SY: At midnight it is truly bright; By daybreak it no longer shows.
TH: In the darkest night, It is perfectly clear. In the brilliance of dawn, It remains hidden.
TN: At midnight truly it's most bright By daylight it cannot still be seen.
TP: In darkest night it is perfectly clear; in the light of dawn it is hidden.
TS: Midnight is bright, dawn brings no dew.
WP: Clearly illuminated just at the middle of the night, it does not appear in the morning light;
ZC: It is bright just at midnight, it doesn't appear at dawn.
CW: In darkest night it is perfectly light; in the light of dawn it shows no trace.
ZS 8.412: Midnight is truly bright, at dawn nothing appears.

Notes: CT: This means the same as the Can Tong Qi's saying 'right in light there is darkness...right in darkness there is light.' (see below)
當明中有暗 In the light there is darkness
勿以暗相遇 but don't take it as darkness
當暗中有明 In the dark there is light,
勿以明相睹 but don't see it as light.
(also from Sandokai (lines 5-6): 靈源明皎潔 - The spiritual source shines clear in the light; 枝派暗流注 - the branching streams flow on in the dark.)
SY: "The mirror does not darken in Samsara (delusion), and it does not brighten in enlightenment...You do not practice in order to make self-nature manifest. You practice to eliminate vexations. When vexations disappear, self-nature manifests naturally."
In the I Ching, light is yang — and dark is yin --, thus the Li trigram is an image of darkness within light: ☲
CL: These two lines explain the real comprising the seeming and the seeming comprising the real, the basis, or key to, this esoteric Dharma. 'It shines in the dead of night' because the real comprises the seeming; 'but does not appear at dawn' because the seeming comprises the real.

MW: Dark is oneness, no boundaries, purity, and light is phenomena, various existences, individual pieces, the relative world. They are like opposites, but they do not negate each other. They are two aspects of the mirror. Light is revealed in darkness, but don't try to see it in some idea of light.

Cleary's fairly liberal translation of this comment from Fenyang on the first position, the apparent within the real, resonates with this couplet: "the moon is bright at midnight, the sun must greet the dawn." (玉兔既明。初夜後金雞須唱五更前)(see the 5 positions tables below, section c)

Blue Cliff Record Case 86: Yun Men imparted some words saying, "Everyone has a light (人人盡有光明在); when you look at it, you don't see it and it's dark and dim. (看時不見暗昏昏) What is everybody's light?" He himself answered on their behalf, "The kitchen pantry and the main gate." He also said, "A good thing isn't as good as nothing." Excerpts from Yuanwu's commentary on the verse: "Spontaneously shining, ranged in the solitary light." Originally, right where you stand, there's this beam of light; it's just that your use of it is dark. That's why Great Master Yunmen set out this light for you right in front of your faces. But say, what is everyone's light? "The kitchen

pantry and the main gate.” This is where Yunmen arrays the solitary light... Afterwards “He opens a route for you.” Yunmen still feared that people would become attached to “The kitchen pantry, the main gate.” Conceding for the moment the kitchen pantry, when the morning flowers fall and the tree has no shadow, when the sun has gone down and the moon goes dark and all of heaven and earth is black vastness – do you still see? “When

looking, who doesn’t see?” Tell me, who is it that doesn’t see? Here, where “right within light there’s darkness” and “right within darkness there’s light,” both are “like a step forward and a step backward.” You must see for yourself.

Case 63 of the Book of Serenity (which is also case 41 of the Blue Cliff Record): Zhaozhou asked Touzi, “When someone who has undergone the great death then returns to life, how is it?” / Touzi said, “He can’t go by night – he should arrive in daylight.”

Suzuki-roshi: the two terms *mei* and *an*, “brightness” and “darkness.” Brightness means relative, dualistic world of term and words, you know—the thinking world or visible world in which we live. And darkness means, you know, absolute world where there is no exchange value or materialistic value or spiritual value even—the world our words does not reach—the world our thinking mind cannot reach. Beyond words, beyond thinking there is world. This is the world of absolute—the opposite to the world of relative or dualistic world. And it is necessary for us who live in realm of—realm of duality to have good understanding of the absolute... So actually when we, you know, start to work, there is bright side and dark side. Both dark side and bright side is there. When you are actually practicing Buddhist way, there is bright—bright side and dark side, and relationship between darkness and brightness is this relationship, like a relationship between skin and our body. You cannot actually say this is skin and this is body... you should not see the other—see others with the eyes of brightness only, because the other side of brightness is darkness... So we should not cling to the idea of darkness or brightness. We should not cling to the idea of equality or idea of diversity or differentiation... there is some poem: The mother of blue mountain and the son of—or children of white cloud. All day long they live together, and yet they do not know who is mother and who is children...

ZS 7.178: At the third watch in a brilliant sun – endless blackness.

ZS 7.283: The brilliance of the great mirror wisdom is as black as lacquer.

ZS 10.150: At sunset, the rooster announces the dawn; At midnight, the sun is shining brightly.

NH: This is correct meditation work. In the dark of night, this thing is even brighter. When the sky gets bright at dawn, it cannot be seen anymore. What is the reason for this? In his time, my teacher Mr. Yuan studied this meditation case, and when he had understood this, he had almost mastered the Buddhist Path. I will reveal a secret. When the six sense faculties do not move at all, and you don’t know anything, inherent true nature becomes manifest. As we are sitting here now, with our eyes looking and our ears listening to this secret, how bright our six senses are! We are blocked by ignorance. “Just at midnight it is bright When the sky brightens it does not show.” When there are no dreams and no thoughts, where is the host? You should study this for yourselves and see.

HJ: [This] often interpreted to mean the light is seen at night but not at dawn, or in the day time. The literal translation of... is ‘day/sky dawns no dew’ and as the author is fond of placing similes after statements, we take this to be a simile for [the first half of the couplet], in that the light dawns, during night-time realization, without the material sun-dawn, which is accompanied by dew.

Hongzhi taught: “In light there is darkness; where it operates, no traces remain. With the hundred grass tips in the busy marketplace, graciously share yourself.”

為	物	作	則	用	拔	諸	苦
wei4	wu4	zuo4	ze2	yong4	ba2	zhu1	C10 ku3
M7059 N138	M7209 N2857	M6780 N407	M6746 N4487	M7567 N2993	M4848 N1859	M1362 N4393	M3493 N3928
for, to, for the sake of, because, on account of, wherefore, by, (do, handle, make, govern, act, be, to practice, to act out, to cause) (also in C11, 19, 32, 33)	all living beings, thing, substance, creature, matter, things in general, affairs of this world, others, goods (also in C17)	make, work, compose, write, act, perform, to do, to rise	rule, law, regulation, grades, principle, standard, guiding measure, a list, pattern, (then, and so, immediately, in that case)	use, employ, apply, operate, work, service function, to consume, put into practice, practical (to, so as to, with, by, therefore) (also in C46)	uproot, pull out, to pluck up, to root up (* JV variant character: 拔)	several, various, every, all, the many	bitter → dukkha hardship, bad circumstances, painstaking, earnest, sorrow, suffering, pain, bitterness, distress, misery, difficulty, unhappiness - Sp.313
JT: 物のために、則となる。用ひて諸苦をぬく JR: mono no tame ni nori to naru mochiite shoku o nuku CT: It acts as a guide for beings. Its use removes all pains. CF: Acting as a guide for people, Its function removes miseries. CL: Being a pattern for the living Its function saves them from (all) miseries; FW: As it creates a standard for all beings, Its use uproots all suffering. HJ: For things/beings it becomes a rule [code], [Its] function to eradicate [the] various sufferings JC: [This Dharma] makes guidelines for beings, Using them uproots all suffering. NF: It’s the principle underlying all activity; It’s the function that uproots all suffering. RB: For the sake of all beings it becomes The law; its function is to remove all the Of Trouble in the world. RM: This truth holds for all beings. Through this we can free ourselves from suffering. SA: this Truth holds for beings all; Through this we free ourselves from suffering. SY: It serves as the law which governs all things; Use it to uproot all suffering. TH: It acts as a guide for beings. Its use removes all suffering. TN: It is the principle that regulates all, Relieving every suffering. TP: It is a standard for all things; its use removes all suffering. TS: Things are truth itself to be used for removing delusion. WP: It is a standard for all beings, used to extricate them from all suffering. ZC: It acts as a guide for beings, its use removes all pains.					Notes: In the Heart Sutra, 苦 appears three times: Avalokiteshvara, when practicing deeply the prajna paramita, clearly saw the five aggregates were empty and thus relieved all suffering (度一切苦厄), in emptiness...no suffering (無苦), the incomparable mantra which removes all suffering (能除一切苦). SY: “Sentient beings need goals and attachments, so it is necessary to speak of a precious mirror...The teachings speak of goals, of attachment, of an enlightened state, but when we practice, we must adopt an attitude of not seeking, not naming. In this way we progress. A target must be set, but it is a false target. People need it for incentive and direction, but it is only a device. If you practice correctly, the target disappears when you reach it. If the target is still there, then you have not reached it. The target is non-attachment. When there is no attachment, there is no suffering.”		
MW: It is for beings, not things. The mirror is a guide. You can follow it. It is like a beacon. Baizhang: “But all verbal teachings only point to the inherent nature of the present mirror awareness—as long as this is not affected by any existent or nonexistent objects at all, it is your guide;” (pg 46) and “the present mirror awareness, as long as it is not changed by having feelings, may be likened to green bamboo which never fails to conform with the situation;” (pg 52) NH: Tung-shan is telling Ts'ao-shan: when you go forth from here, you must save the world's sentient beings, you must save all the people who are in the midst of suffering and difficulties. GI: i.e. The only way to escape all suffering is to act in perfect accord with reality, with the way things really are: not existent, not non-existent, or dependently arisen and empty. And that is done with the Middle Way: combining virtuous methods and wisdom until they perfectly unite. But there is no cosmic “principle that regulates all” – the translator is showing his Taoist roots. On uprooting suffering, see Buddha’s admonition to Bahiya quoted in the notes to C1.							

雖 sui1	非 fei1	有 you3	為 wei4	不 bu4	是 shi4	無 wu2	語 C11 yu3
M5519 N5034	M1819 N5080	M7533 N3727	M7059 N138	M5379 N17	M5794 N2120	M7180 N2773	M7651 N4374
although, even if, supposing, though, still	wrong, not, negative, non-, oppose, bad, not to be, without, it is not the case that...(also in C7, 43, 45)	have, own, possess, exist, to be, there is, there are (also in C16, 28, 38, 39)	for, to, for the sake of, because, on account of, wherefore, by, do, handle, make, govern, act, be, to practice, to act out, to cause (also in C10, 19, 32, 33)	no, not, un-, negative prefix (also in C5, 9, 13, 15, 17, 23, 24, 27, 45)	indeed, yes, right, to be, this, that, which (also in C1, 13, 29)	negative, no, not, lack, have no, without, apart from, none (also in C16, 26)	language, words, saying, express, speech, to talk with, conversation, discourse, phrases (also in C17)
	similar to無為 asamskṛta, non-active, spontaneous, uncaused, unmade, unconstructed, transcendental, noumenal. The Sarvastivādins list 3: space and 2 kinds of cessation – Sp.380, 214, 295			it is not the case that			

JT: 有為にあらずといへども、これ語なきにあらず。

JR: ui ni arazu to iēdomo kore go naki ni arazu

CT: Although it is not fabricated it is not without speech.

CF: Although it is not contrived, It is not without speech.

CL: Though not of the wordly plane, It is not altogether dumb.

FW: Although it is not produced, It is not without speech.

HJ: Although [it] is not [of the] world [of] phenomena [Samsara], [It is] not [a matter] of wordlessness.

JC: Though this is not contrived activity, It is not wordless either.

NF: Although it's not something conditioned still, it's not without words.

RB: Though it is not of this world of Birth and death, neither is it without words.

RM: Though not artificially made, this truth can find expression in the words of a Zen master.

SA: Although not made by artifice, this Truth Can find expression in the words of those Who teach true Zen.

SY: Though it is not a way of action Still, it is not without words.

TH: Although it is not created, It is not beyond words.

TN: Though it doesn't act it is not without words.

TP: Although it is not constructed, it is not beyond words.

TS: This is not created and yet not inexpressible.

WP: Although it takes no action, it is not without words.

ZC: Although it is not fabricated, it is not without speech.

Notes: On words and no-words – see the notes to C5.

The mirror is unconstructed, unmade. This is an abhidharma category – in the early teachings, only nirvana was considered to be unconditioned (this is preserved in Theravada teachings), later, the Sarvastivādins had three: space and two kinds of extinction (pratisamkhyā-nirodha and apratisamkhyā-nirodha – extinction achieved with and without discrimination). Yogacara adds extinction through a state of immovability in heavenly meditation, the ending of thinking and sensing by an arhat, and suchness. The Large Sutra on the Perfection of Wisdom has a list of ten: “Unconditioned dharmas are: That of which there is no production, passing away, or alteration. Extinction of greed, hate and delusion, Suchness, No-falseness, unaltered Suchness, the true nature of Dharma, the Dharma-element, the established order of Dharma, the fixed sequence of Dharma, the unthinkable element, the Reality limit.” (Chapter 11, pp. 122-3, Conze translation)

“All this, however, does not appear within perception, because it is unconstructedness is stillness.” – Jijuyu Zanmai.

It talks – there is expression – but expression does not get at it. It speaks although it is beyond speaking.

Shodoka: Its silence speaks, its speech is silent.

Baizhang: “There are no secret sayings; those who come to realize thusness do not have a secret treasure. In the present mirror awareness, speech is distinctly clear; but if you seek formal characteristics, ultimately they cannot be found.” (pg 53)

MW: Language is dualistic by nature but language can be used. Dualistic language can be used in a nondualistic way.

RB: All things, even words, speak of It.

CL: It sets an example to all living beings who should follow it and forsake all clingings in their quest of liberation from all miseries. Although it is already beyond the worldly plane, it is not altogether dumb, for when called upon to liberate living beings it uses the language of the uncreate to reveal the absolute to them.

HJ: Although [C5 and C8] are intimating that words cannot be used to contain Absoluteness, here, [C11], suggests that they can be used, by a skilled master, to point/elucidate the way to its realization.

GI: i.e. Empty and not empty; not existent, but still not completely non-existent; empty but still dependently arisen and functional

SY: Even though the precious mirror is not a dharma with construction, it is wrong to say that it is separate from it. Therefore, it is wrong to say that it is unnecessary to explain the precious mirror. Previously, the song said that speaking about enlightenment stains the precious mirror. Here, the song suggests more. In reality, the precious mirror is not stained by language. However, it is also not separate from language.

如 ru2	臨 lin2	寶 bao3	鏡 jing4	形 xing2	影 ying3	相 xiang1	睹* du3 C12
M3137 N1189	M4027 N3840	M4956 N1347	M1137 N4912	M2759 N1589	M7484 N1594	M2562 N2241	M6498 N4290
if, supposing, as good as, equal to, as if, like, as, tatha: so, thus, in such manner, used in the sense of ultimate reality, the nature of all things, such, bhutatathata, sunya(空): empty,– Sp.210 (also in C1, 7, 14, 20, 37, 46)	facing, attend, confront, descend, draw near, approach, to copy, to imitate, on the point of	treasure, jewel, rare valuable, precious (also in title, C38)	mirror, lens, glass, glasses (also in title)	form, shape, appearance, figure, body, to take shape	shadow, image, photo, reflection, shadowy form	mutual, reciprocal, each other, direction, towards, look at, see, assist, minister, laksana: distinctive mark, sign, indication, characteristic, designation Sp.309 (also in C14, 41, 47)	look at, gaze at, observe 睹* - BV actually has: 覩 (M6498)

JT: 寶鏡にのぞんで、形影あい睹がごとし。

JR: hōkyō ni nozōnde gyōyō ā miru ga gotoshi

CT: It is like facing a jewel mirror. Form and image behold each other.

CF: It is like looking into a precious mirror, Form and reflection beholding each other:

CL: It is like looking in a precious mirror In which you see your own reflection;

FW: When coming upon a bright mirror, One's form and reflection gaze at each other.

HJ: [It is] like looking in [a] precious mirror, [in which] form [and] reflection look [at] each other.

JC: It is like facing a jewel mirror: Shapes and reflections behold each other.

NF: It is like facing a jewel mirror – object and image behold each other,

RB: As when we look in a precious mirror, The form sees its reflection.

RM: It is like looking into a jeweled mirror and seeing shadow and substance.

SA: It is as if one looks Into a jewelled mirror seeing both Shadow and substance;

SY: As before a precious mirror, The form and reflection gaze on each other –

TH: It is like facing a jewel mirror; Form and image behold each other.

TN: In the most precious mirror Form meets reflection:

TP: Like facing a precious mirror; form and reflection behold each other.

TS: As form and image face each other in a bright mirror,

WP: Like gazing into the jewel mirror, form and reflection view each other;

ZC: It is like facing a jewel mirror; form and image behold each other –

Notes: Jewel or Precious – 2 possibilities: jewel vs iron mirror or precious as in a greatly valued mirror.

GI: i.e. At the edge of existence and non-existence there is no duality, mirror and dust.

HJ: [This is] describing your Original-Self/Buddha-Nature as seen through Samadhi. Although in ultimate reality there is no separate 'you' (form) or 'other-side' (reflection) they are used here for descriptive purposes.

SY: "One might think that if there is no water, then there can be no reflection, but this is not really the case. The reflection is always present; it is just that without the water it simply cannot be seen. If you have a body, you have a reflection. If you have no reflection, you have no body." "The proper attitude is this: 'I need to practice to attain the precious mirror, although the precious mirror is not something I attain through practice.'"

The image of a mirror reflecting to illustrate realization also resonates with Dōgen's Jijuyu Zanmai: "When even for a moment you express the Buddha's seal in the three actions by sitting upright in samadhi, the whole phenomenal world becomes the Buddha's seal..." Like mirrors reflecting, awakening resonates from zazen to all buddhas to all beings and back to the practitioner.

The story of Dongshan's awakening – from the Record of Dognshan (WP: Pg 27): Just before leaving, Tung-shan asked, "If, after many years, someone should ask if I am able to portray the Master's likeness, how should I respond?"

After remaining quiet for a while, Yun-yen said (雲巖良久云), "Just this person." (or "Just this is it" in Cleary's translation) (祇這是 – literally: only this is). Tung-shan was lost in thought (師沈吟). Yun-yen said, (雲巖云) "Chieh Acarya, having assumed the burden of this Great Matter, you must be very cautious." (价闍黎 承當箇事 大須審細) (in C26 big: 大 and fine: 細 appear in the same couplet as contrasting terms). Tung-shan remained dubious about what Yun-yen had said (師猶涉疑). Later, as he was crossing a river, he saw his reflected image (後因過水睹影) and experienced a great awakening to the meaning of the previous exchange (大悟前旨) (This moment is depicted in the portrait of Dongshan on the cover page of this study.)

(WP notes on this story: "Just this person" is a variant of "just this man of Han." The latter form is used in [an] earlier version of the same incident. According to medieval Chinese legal custom this is the phrase by which a criminal formally confessed his guilt in court. Comparison with other occurrences of the phrase in Ch'an works suggests that it expresses a thoroughgoing assumption of responsibility for one's being. "Having assumed the burden" was another expression used when a criminal acknowledged his crime and personally accepted responsibility for it.)(Different characters are used for the "just" of Shikantaza – "just sitting": 只管打坐)

(Yi Wu: "'Just this' is a special term in Ch'an Buddhism which means the Buddha-nature, the true self, and also the absolute

substance. After Yun-yen's death, although his physical body changed, 'this' is changeless. If you wish to understand 'this', you must see through all things and renounce attachment to all forms.")

ON MIRROR IMAGERY:

WP: (pg 13) "The simile (of the mirrorlike mind) was used in at least two different senses. It often implied the inherently pure mind that existed beneath what for most beings is the disturbed surface of consciousness. Most Chinese Buddhist thinkers held that that pure mind existed in all beings and could no more be defiled than a mirror could be defiled by the images reflected on its surface. This particular attitude was probably shared by most early eighth-century Ch'an Buddhists. Note that this is not the gradualistic sense of the mirror-mind, which implied the need for constant wiping – a sense attributed by the *Platform Sutra*, perhaps unjustly, to Shen-hsiu. The other use of the simile was as the mind that constantly functions, spontaneously and accurately, in the midst of the phenomenal world. Like a mirror it immediately reflects exactly what is placed before it. This was the sense, more dynamic than the first, that came to predominate in eighth- and ninth-century Ch'an. Not that the earlier attitude was denied – there was merely a shift in emphasis.

"If this latter sense was indeed the one held by most Ch'an Buddhists, then they might reasonably expect to find reality most clearly manifested in the words and deeds of their enlightened masters. This, in fact, seems to be what Ma-tsu is implying in his statement, "This very mind is the Buddha Mind." Since the enlightened mind, like a mirror, is constantly reflecting and responding spontaneously to reality, all its functions are potentially instructive. The patriarchs of Ch'an need only carry out their routine activities or speak in everyday terms to manifest their pure minds, and thus ultimate reality itself. In this view, to analyze that reality would be not only useless, but also counterproductive. The discourse records appear to be the fruit of these attitudes.

From the Astasahasrikaprajnaparamita (Perfection of Wisdom in 8,000 Lines): "It is as with the reflection of an object in a mirror or in water, to whom it does not occur that "the object which produces the reflection is near to me, but those who come along in that mirror or bowl of water are far from me." For that reflection of an object makes no discriminations. Just as a Tathagata, because he has forsaken all constructions and discriminations, finds nothing dear or not dear, just so a Bodhisattva who courses in perfect wisdom. For there is no discrimination on the part of perfect wisdom. Just as the Tathagata is one who has forsaken all constructions and discriminations, even so perfect wisdom has forsaken all constructions and discriminations."

Prajnaparamita – The Ten Similes – 9. [Like Images in a Mirror]: "If a dharma from cause and condition arises, / This dharma in nature is actually empty. / [For] if it's the case that this dharma's not empty, / It does not exist based on cause and conditions. // It's just like the images found in a mirror, / Not [made by] the mirror, not [made by] the visage, / Nor [made by] the person who holds up the mirror. / It's not self- [created] nor barren of cause. // It is not existent, nor is it not existent, / Nor is it both existent and devoid of existence. / Not even these words here are granted acceptance. / When according with this, then it's the Middle Way."

RS: (A quote from the Treasure Store Treatise which connects mirror imagery with sympathetic resonance (*kanno* 感應)(for more on this term see the notes to C5) "The images in a mirror have a thousand facets, and the substance of water [reflects] a myriad colors. These sundere reflections are the objective world, wherein the workings of [sympathetic] resonance (應) are without limit." (p.162)

RS: Seng-chao (374-414) from "Prajna is Without Knowing": Therefore, the knowledge [of the sage] is a mirror [reflecting] the utterly mysterious, and yet there is no knowing therein. His spirit functions through responding to occasions, yet there is no deliberation therein. The sage illumines the markless absolute truth with the prajna of nonknowing. Prajna is the inexhaustible mirror. In coming into contact it never errs. There is accord, yet no affirmation. Calm and quiescent, it is without knowing, yet there is nothing it does not know. (p. 115)

Hongzhi taught: "Discern the mirror's utter depths, vacant and intense, perfectly illuminated."

Mazu taught: "The mind can be spoken of [in terms of its two aspects]: birth and death, and suchness. The mind as suchness is like a clear mirror which can reflect images. The mirror symbolizes the mind; the images symbolize the dharmas. If the mind grasps at dharmas, then it gets involved in external causes and conditions, which is the meaning of birth and death. If the mind does not grasp at dharmas, that is suchness."

Shitou taught: "You should know that your own mind's aware essence is neither finite nor eternal, by nature neither defiled nor pure. It is still and complete; it is the same in ordinary people and saints, responding effectively without patterns, apart from mind, intellect, and discriminating consciousness. The three realms — desire, matter, and immaterial — and six states of being — animals, hell beings, hungry ghosts, titans, human beings, gods — are only manifestations of your own mind; the moon in the water, images in a mirror — how can there be any birth or death? If you can realize this, you will be complete in every way.

Mirror imagery is used frequently and in many different senses in the koan literature. Here are a few examples:

Blue Cliff Record Case 5, commentary on the verse: "'In the mirror of Chan, absolutely no dust.' Quite a few people say that a stilled mind is the mirror itself. This luckily has nothing to do with it; if you're only concerned with judging and comparing principles, what end will there be to it? Xuedou has spoken clearly; it's just that people do not see."

Book of Serenity case 36 verse: "mirror faces forms without subjectivity;"...Commentary: "In ancient times in the palace in Qin was a mirror made of jade, which reflected all the officials so that their guts were all revealed. Also when foxes acted as humans, in the mirror only their original form showed. This is having no private secrets."

Dongshan's verse on the 2nd Rank (Powell translation): "An old crone, having just awakened, comes upon an ancient mirror; that which is clearly reflected in front of her face is none other than her own likeness. Don't lose sight of your face again and go chasing your shadow."

Suzuki-roshi: Naturalness—natural mind or—means maybe more flexible mind, you know, without sticking to something rigidly. When we—when we are—when we have—when our mind is perfect freedom from everything, and when our mind is open to everything like a mirror, you know, the mirror do not have any particular image on its face always. So it is naturally—naturally it will have various images according to the object. That is naturalness.

汝 ru3	不* bu4	是* shi4	渠 qu2	渠 qu2	正 zhneg4	是 shi4	汝 C13 ru3
M3142 N2487	M5379 N17	M5794 N2120	M1603 N2271	M1603 N2271	M351 N27	M5794 N2120	M3142 N2487
You, your (also in C2)	no not, un-, negative prefix (also in C5, 9, 11, 15, 17, 23, 24, 27, 45)	indeed, yes, right, to be, this, that, demonstrative pronoun (also in C1, 11, 29)	Personal pronoun, he, it (ditch, canal, channel, gutter, drain, great ample)	Personal pronoun, he, it (ditch, canal, channel, gutter, drain, great, ample)	upright, true, right, correct, indeed, proper, authorized, regular, just, exact, straight, formal, just at the time of, during, to adjust, regulate, chief, original, the right side of a thing, center of a target, whole, entire, principle – Sp.192 (also in C9, 17, 18, 21)	indeed, yes, right, to be, this, that, demonstrative pronoun (also in C1, 11, 29)	You, your (also in C2)
JT: 汝これ渠にあらず、渠まさにこれ汝、 JR: nānji kore kare ni arazu kare masani kore nānji CT: You are not it. It actually is you. CF: You are not it; It is you. CL: You are not what it is (But) it is what you are? FW: You are not it, It clearly is you. HJ: You are not the other-side [the reflection], But the other-side [the reflection] is truly you. JC: You are not it, But it is you. NF: You are not it but it is certainly you. RB: You are not he, But he is you, RM: You are not him; he is actually you. SA: you are not him; he Is all of you. SY: You are not it, But it is just you. TH: You are not it; Yet it is you. TN: You are not It, but It is all you. TP: You are not it, but in truth it is you. TS: you are not it but it is you. WP: You are not him, but he is clearly you. ZC: You are not it, in truth it is you.			Notes: 不*是* - JV variant characters: 是非 -是 (as above, now 2 nd rather than 3 rd character) 非 (M1819/N5080): wrong, bad, a negative, not, not to be, without. These lines are very similar to the 4 th and 5 th lines of Dongshan’s enlightenment poem (which he composed after seeing his image reflected in the stream as described in the notes to C12): 切忌從他覓 Earnestly avoid seeking without, 迢迢與我疏 Lest it recede far from you. 我今獨自往 Today I am walking alone, 處處得逢渠 Yet everywhere I meet him. 渠今正是我 He is now no other than myself, 我今不是渠 But I am not now him. 應須與麼會 It must be understood in this way 方始契如如 In order to merge with Suchness. (Dongshan saw his reflection in the stream, but instead of saying that he meets himself everywhere, he says, “everywhere I meet him.” He then clarifies “him”: “He is now no other than myself, But I am not now him.” Like the snow in the silver bowl (C3), the light and the dark (in C9), the seeming and the real (C18 and the five positions), drumming and singing (in C21), the wooden man singing and the stone woman dancing (C42), the minister and the lord (C44) we see here a relationship between the relative and the ultimate that is intimate and dialectical.) From the Surangama Samadhi Sutra (The Concentration of Heroic Progress): “A bodhisattva who wishes to obtain this <i>samadhi</i> should cultivate the dharmas of the worldly (<i>prthagjanadharma</i>). If he sees those <i>prthagjanadharmas</i> are neither united (<i>yukta</i>) with nor separate (<i>viyukta</i>) from the <i>buddhadharmas</i> , then he is cultivating the Surangamasamadhi.” (Lamotte translation) In the Heart Sutra: Form is emptiness (色即是空), and: In emptiness, no form (空中無色)				
Yi Wu (commenting on Dongshan’s enlightenment poem): “‘He is just I’ means that if I am enlightened, Buddha is just I because the original face is my face and the Buddha nature is my nature. But why is this line followed by ‘I am not he’? Because to think that ‘I am Buddha’ is an attachment. Becoming a Buddha does not result from a single thought. The so-called ‘sudden enlightenment’ is to awaken to ‘He is just I’ or Buddha nature is my real self. But if you want to become a Buddha, you still need to cultivate yourself after this sudden enlightenment.” (resonates with C2) JW: “Clearly there is a subtle distinction between the ‘I’ and the ‘He.’ He is I, but I am not He. This is like saying that God is more myself than myself, although I am not God...In this gatha, you still see the same old independent and matter-of-fact Tung-shan with his vision lifted to a new height. He is alone and yet in company. He has attained Oneness, yet it is a Oneness not unrelieved by a refreshing diversity. His ethereal vision does not prevent him from walking on the solid ground. And his contemplation of the Eternal Self-So has led him back to the here and now.” RA: “I am not the universe, but I am the universe realized as me. You are not the universe, but you are the universe realized as you.” HJ: [The first half of C13] translates as ‘you are are-not the-other-side’. The Japanese version tries to avoid the difficulty of ‘are/are-not’ by reading the second character with one of its other meanings ‘this’ i.e. ‘You this are-not the-other-side’, which hardly makes any more sense, because if ‘you’ is defined ‘this’ is not required. The original Chinese version says ‘you negative-are the-other-side’ meaning ‘you are-not the reflection’. What appears to have happened is that the phrases ‘bu-shi’ and ‘fei’, which both mean ‘are-not’, have found							

their way into the line together and then the character 'bu' has been mistakenly edited out instead of 'fei'. Fortunately, the Japanese rendering gives the correct interpretation. It may be that the author has chosen to use 'the other-side' for reflection also as an allusion to the 'other-shore' as used in the Prajna-paramitta scriptures, however, this is pure conjecture.

RB: The form is not its reflection, but the reflection is (that of) the form.

Baizhang: "To say the present mirror awareness is one's own Buddha is words of measurement, words of calculation—it is like the crying of a jackal." (pg 34)

Dogen (Shobogenzo Shoji): "Since there is buddha in birth and death, there is no birth and death. Since there is no buddha in birth and death, we are not deluded by birth and death."

In teaching the simultaneity of difference and unity, this line resonates with the title of Sandokai: 參同契 – merging of difference and unity.

RS: Chi-tsang (549-623, San-lun writer): If the water of the mind of living beings is clear, the reflection of bodhi will appear within. Thus if the water of the mind is sullied, you will not see Buddha, but if the water of the mind is pure, the Buddha will be seen. This Buddha does not come from without nor emerge from within. It is only through the condition of purity of mind that one may see the Buddha. It can be compared to a clear mirror: the image [in the mirror] does not come from without, nor does it emerge from within. Moreover, the image is neither identical with the mirror, nor is it different from it. For if you say they are identical, then given a mirror there must always be an image, irrespective of whether or not the mirror is clean. Yet if you say they are different, then how would you go about separating them?... Therefore, when the mirror is clean, the image appears. The purity of the mirror is like the stimulus, and the appearance of the image is like the response. This is the essential purport of stimulus-response.(p. 123)

CL: He who attains enlightenment is like a man looking in a mirror where he sees his own reflection, without being hindered by names and terms. If he regards his image as himself there will be an image beside himself and he will not be the image; thus he is wrong. If he regards himself as an image, the image does not exist of itself and he will be wrong also, for the image cannot be himself. For this reason, as soon as names and terms are used to express the absolute, the latter will be soiled and will not be in accord with this Dharma.

SR: the image you see in the water when you want to figure out who is you is not you, but actually just what you see in the water is you yourself... You are not him, and he is you, you know [laughs]. It is paradoxical, you know. It is to catch your mind, they use some paradoxical, you know, statement like this. You are not him, but he is you. It means that when you try to figure out who is you, even though you see yourself in the mirror, he is not you. But if you just see your, you know, figure in the mirror, without any idea of, you know, trying to figure out what is you... it is not you when you figure out who is you [laughs] is, you know [laughs], because of your self-centered mind, you know, limited mind, you cannot see... when you say, "I am," you know, when you say, seeing yourself in the mirror when you say, "This is me," you know [laughs]. But that is not you, because that is not you in its true sense because you think, "This is," you know, "This I me. This is me." Dualistic... When you say, "I am the image in the mirror," when you say so, "I"—strong idea of "I" is here. "Who is I? Who am I?" You know, you are always seeking who you are. "Maybe," you know, "someday I will understand who I am," and, "Oh, now I met with me. I am this one," you know, "this image in the mirror."... But this is, you know, "you" in dualistic sense: me and him—the image. But rather when you say, "This is me," you know, image comes first and "you" follows, you know. "This is me," you know. There is not much strong idea of "you." You are rather, you know, involved in something you see. At that time, you know, you are one to some extent, or, you know, sometime completely, sometime incompletely, but anyway not much idea of "you" is not included. So when you say, "This is me," you know, it is more like calmness of your mind in which you can see things.

SR -Another passage: There, you know, small "I" is not there. Some object is not there. What exist there is not something on the mirror, you know, or, you know, is not something—it is something on the mirror but not mirror or not you, you know. You are in the mirror, actually. You see? In the mirror. You are watching yourself in the mirror, but that "you" is not you, you see, and not mirror. What is it [laughs]? That is true reality... "You" in the mirror—in the river. You see yourself—Tōzan [Ryōkai] saw himself in the mirror—in the water. That is something real: not himself, you know, not water, but real self.

SR -Another passage: It is difficult to say, you know, when he attained enlightenment [laughs]. So he [laughs] attained enlightenment so many times [laughs, laughter]. So we cannot say, you know, when. But when he was, you know, crossing river, he saw himself in the river and he said, "Don't," you know, "try to figure out what is you. If you try to figure out what is you, what you will understand will be far away from you. You will not have even image of yourself." Don't try to do so... But you, actual you, are rather in the river. You may say that is just shadow or that is just, you know, reflection of yourself, not me. You may say so. But if you carefully, you know, if you see it with warm-hearted, you know, feeling, that is you, you know. [Laughs.] You know, you think you are very warm-hearted [laughs], but when you, you know, try to understand how warm I am [laughs], even by temperature, you know [laughs], thermometer, you cannot measure your feeling actual. But when you take—see yourself in mirror or water with warm feeling, that is actually you. And whatever you do, you are there rather than here.

NH: Tung-shan left his teacher Yun-yen. As he was crossing a stream, he looked at his own reflection in the water. This time he experienced great awakening, and immediately he composed an enlightenment verse. "Do not seek from others." What does "others" mean? When we seek ch'i channels, when we seek thoughts, these are all "others." The more we seek, the farther away we are. It won't work. "Now I will go on alone." When the spiritual light is shining alone, far removed from the sense faculties and sense objects, then you can find him everywhere. "Everywhere I encounter him." This him is the true self. "Right now he is me." When we see our bodies right now, these are "others," they are not our true selves. But now with enlightenment, the true self comes alive: "Right now he is me." Where is the true self? "Now I am not him." The true self is not that one: he can change, he is not the same at age 10 as at age 20. Now my hair is white, and I am no longer the same as when I was young. This thing that can change is not the true self. "One must understand this way. Only then does one merge with Thusness." This is where you must search. Only when you have found it will you understand the truth of the inherent nature of thusness. In Chuang-tzu's essay on "Equalizing Things," there is a tale called "The penumbra asks the shadow." When we are walking in the sun, how many shadows are there? Outside the shadow itself is another circle called the penumbra. It asks the shadow: "Why do you act so disorderly, sometimes sitting, sometimes lying down?" The shadow tells the penumbra: "Don't

you know I have a boss? When he sits down I sit down with him, and when he lies down all I can do is lie down with him and sleep." He also said, "My boss himself is not the master. Behind his back is another big boss." This illustrates what Tung-shan said in his verse: "Now he is me Now I am not him." The Zen school just took methods of Buddhist cultivation and summed them up in the literary realm. But its principles were the same as the principles in the Buddhist scriptures...In general, people who cultivate the Path are always seeking from "others." Here the meaning of "others" includes both psychological and physical states. In particular, the jen-mai and tu-mai channels are "others," the lights of experiential realms are "others," and realms of purity are "others." If you continue doing your meditation work oriented toward these "others," if you continue to seek from the mind of falsity, then the more you cultivate it, the farther away from the Path you will get. When we study Zen master Tung-shan's enlightenment verse, we must not forget one thing. At the time, he was enlightened as he was crossing a stream, when the sun was out and the water was reflecting his image, and he looked at his own reflection. He had to get a firm grasp on this realm: at this point in time "Today I go on alone. Everywhere I meet him." In other words, everywhere I go I encounter him. "Now he is me." Right now he is me. This body of ours is him, and he has become us. "Now I am not him." In reality, though this fundamental true nature of ours is not this body and mind, it is certainly not apart from this body and mind. We must take guest and host and join them together. "We must understand this way. Only then do we accord with thusness." He is not saying that he has already seen the Path of enlightenment, but that he is near to the Path, that he will be able to enter the Path.

Deshimaru (on "The reflection, the image, is me, but I am not the reflection.") During zazen the ego-subject can look at the ego-object, and vice versa. We can realize that we are not so wonderful, sometimes we're even worse than other people, because in deep zazen our true desires are revealed and we can see them fully. We always have two egos, but that doesn't mean that we have a dual personality. The objective ego is the good spirit. It is the spirit of God, it's the spirit of Buddha, the one that sees. We can observe ourselves in depth, and wake up and reflect. At that moment we become pure, and we can become more pure. In everyday living we can't be really pure. But after a long time, with the experience gained through the practice of zazen, our life becomes purified even if it is made very impure by the fact that we have too many desires. In everyday living we cannot be completely pure because of our karma. Each person has his or her own karma. For perfect purity, the coffin is best! That is why religion is necessary for people who are alive. If we have known the religious life, the connected life, then objective ego will organize a good subjective ego and the mind will become fresh and free.

Book of Serenity Case 52: Caoshan asked elder De, "'The buddha's true reality body is like space (佛真法身猶若虛空): it manifests form in response to beings, like the moon in the water' (應物現形如水中月) -- how do you explain the principle of response (作麼生說箇應底道理)?" De said, "Like an ass looking in a well (如驢覷井)." Caoshan said, "You said a lot indeed, but you only said eighty percent." De said, "What about you, teacher?" Caoshan said, "Like the well looking at the ass (如井覷驢)." (The added saying by Wansong for "Like an ass looking in a well," is "The falling flowers consciously go along with the flowing stream," and the added saying for "Like the well looking at the ass," is "The flowing stream mindlessly carries the fallen flowers along.")

如 ru2	世 shi4	嬰 ying1	兒* er2	五 wu3	相 xiang1	完 wan2	具 C14 ju4
M3137 N1189	M5790 N95	M7457 N1260	M1759 N3850	M7187 N15	M2562 N2241	M7008 N1288	M1556 N3128
if, supposing, as good as, equal to, as if, like, as, tatha: so, thus, in such manner, used in the sense of ultimate reality, the nature of all things, such, bhutatathata, sunya(空): empty, – Sp.210(also in C1, 7, 12, 20, 37, 46)	generation, world, society, era, an age	baby, infant, bother (surround, entangle, attend to)	son, child, oneself, final part 兒* - JV variant character: 兒	Five (also in C19)	mutual, reciprocal, each other, direction, towards, look at, see, assist, minister, laksana: distinctive mark, sign, indication, characteristic, designation Sp.309 (also in C12, 41, 47)	complete, finish, settle, to pay, whole, unbroken, to repair	all, whole, possess, inherent, tool, write, prepare, implement, draw up
		infant, baby				Complete, whole	

JT: 世の嬰兒(?ni)の五相完具するがごとし

JR: yo no yōni no gosō gāngu suru ga gotoshi

CT: It is like a babe in the world in five aspects complete.

CF: It is like a baby, With all its faculties,

CL: Like a babe (born) in the world, Complete with all five characteristics,

FW: [It is] like a newborn babe, With five senses complete –

HJ: Like a new-born baby in the world, fully endowed with the five aspects [Skandhahs].

JC: It is like an infant in the world, Complete with all the characteristics of a buddha.

NF: “This” is like a baby with five aspects –

RB: It is like a baby complete with the Five sense organs.

RM: It is like an infant of this world who has five sense organs.

SA: A baby of this world Is such as this, possessing all his five Sense organs,

SY: Just as an infant Is equipped with five sense organs,

TH: Like a newborn child, It is endowed with five aspects.

TN: Just as a baby, five senses complete,

TP: Like a newborn child, it is fully endowed with five aspects:

TS: It is like a baby perfectly possessing five freedoms:

WP: Just as in the common infant, the five characteristics are complete;

ZC: Like a babe in the world, in five aspects complete;

Notes: Nyogen Senzaki recommended the practice of asking one or two month old infants: “What is Buddha?”

CL: According to the Mahaparinirvana Sutra, the Tathagata's five lines of conduct are similar to a baby's five characteristics, because, like a baby, the Tathagata neither goes nor comes, neither arises, stays nor speaks. These five lines of conduct are cited here to illustrate the five positions of prince and minister set up by the master for the expounding of this Dharma.

CT: In the Mahaparinirvanasutra true thusness is likened to a baby in that it does not come or go, rise or stand and cannot speak. Also this can mean complete with five senses, without conceptualization – this is the mirror trance. Ippen, the Japanese pure land saint, once said that the practice of invoking the name of the buddha to be reborn in the pure land affected the sixth consciousness; ending all discrimination of pure and impure, pleasant and painful, one realizes the great bliss beyond extremes and sees the world as the field of the vow of the buddha of infinite light and life.

MW: The five aspects here may refer to the five sense consciousnesses (as babies have not yet developed discriminating consciousness). It may also refer to the five dharma bodies: samadhi, precepts, wisdom, liberation and wisdom derived from liberation.

ZS 10.450: The body you received at birth from your parents Immediately testifies to the status of your great enlightenment.

Blue Cliff Record, Case 80: A monk asked Chao Chou, "Does a newborn baby also have the sixth consciousness? (初生孩子還具六識也無)" Chao Chou said, "(Like) tossing a ball on swift-flowing water." The monk also asked T'ou Tzu, "What is the meaning of "Tossing a ball on swift-flowing water"?"

T'ou Tzu said, "Moment to moment, nonstop flow.(念念不停流 – see C30))" The commentary includes: “Originally we are unable to discriminate among the sense objects before us, but the subtle inner faculties produce consciousness, and consciousness manifests discrimination of forms-this is the sixth consciousness. The seventh consciousness, manas, can take hold of all images of the world and cause people to be vexed and troubled so that they don't attain freedom. As for the eighth consciousness, called the storehouse consciousness, it contains all good and bad seeds. This monk knew the ideas of the verbal teachings, so he used them to question Zhaozhou: "Does a newborn baby also have the sixth consciousness?" Though a newborn baby is equipped with the six consciousnesses, though its eyes can see and its ears can hear, it doesn't discriminate among the six sense objects. At this time it knows nothing of good and evil, superior and inferior, right and wrong, gain and loss. A student of the Way must become again like an infant; then one cannot be moved by praise or blame, success or fame, trial or ease. Though one sees forms, one is the same as blind; though one hears sounds, one is the same as deaf. He is like a fool, like an



idiot (如癡似兀 (- actually the Chinese is different from C46))– his mind is motionless as Mt Sumeru. This is where Chan practitioners really acquire power.” (more below under C16)

HJ: Some translators interpret ‘aspects’ to mean the five senses (sight, hearing, smell, taste, and feeling), but if this were so in Buddhism there are six senses, because ‘consciousness’ is also included as a sense. It is more likely that the author was referring to the five Skandhahs (form, feelings, perceptions, impulses and consciousness). In either case the intimation is that, the baby, or ‘Original-Self/Buddha-Nature’ that it is a simile for, is already complete at birth.

(“Baby practice” 嬰兒行 as a reference to the Parinirvana Sutra can be found in the Mo-ho chih-kuan by Chih-I (538-597).)

When Tsugen Narasaki Roshi was a young monk, he went to study with Suzuki Roshi’s second teacher, Kishizawa Ian. It was a special week of studying the documents of Dharma transmission which are used in Soto Zen. He said that he understood almost nothing that week but there was one phrase of Kishizawa Roshi’s that he did remember: “We must have a mind like an infant and if we lose it we cannot be Buddha.” (from Being Upright)

不 bu4	去 qu4	不 bu4	來 lai2	不 bu4	起 qi3	不 bu4	住 C15 zhu4
M5379 N17	M1594 N1051	M5379 N17	M3768 N202	M5379 N17	M548 N4541	M5379 N17	M1337 N404
no, not, un-, negative prefix	go away, leave, depart, past, gone	no, not, un-, negative prefix	come, return, coming, returning (also in C5 and in the titles of the five positions – see below)	no, not, un-, negative prefix (also in C5, 9, 11, 13, 17, 23, 24, 27, 45)	rise, stand up, go up, begin, start, arise (also in C42)	no, not, un-, negative prefix	reside, live at, dwell, lodge, abide, stop, cease
		not coming (back to mortality), an explanation of anagamin, eternal - Sp.103		used as in 不起法忍 the patient acceptance of the non-arising of dharma – Sp.109			

JT: 不去不來、不起不住、

JR: fuko furāi fuki fuju

CT: It does not go or come nor rise nor stand.

CF: Neither going nor coming, Neither rising nor standing.

CL: It neither goes nor comes, Arises not nor stays,

FW: It does not come or go, Rise or stand.

HJ: [It does] not go, [it does] not come, [It does] not arise, [it does] not stay.

JC: It neither goes nor comes, It neither arises nor abides.

NF: She doesn’t get up, or stay, or come or go,

RB: It cannot go or come, cannot stand up, cannot sit.

RM: He neither goes nor comes; he neither arises nor stays.

SA: yet goes not and neither comes, Neither arises nor yet stays,

SY: It neither goes nor comes, Neither does it arise or abide.

TH: No coming, no going, no arising no abiding.

TN: Neither going or coming, nor arising or staying,

TP: No going, no coming, no arising, no abiding;

TS: Not coming, not going, not rising, not staying...

WP: No going, no coming, no arising, no abiding,

ZC: It does not go or come, nor rise nor stand.

Notes: WP: In ch 20, *Ying-erh hsing* section of the *Nirvana Sutra*, the ‘five characteristics’ of the common infant are explained as analogous to the behavior of the *Tathagata*, i.e., an infant is characterized by the inability to get up, stay put, come, go, or talk. Similarly, the *Tathagata* does not ‘raise’ the thought of any dharma; does not ‘abide’ in any dharma; does not have a body that would be capable of action (such as ‘coming’); does not ‘go’ anywhere because he is already in *Nirvana*, and, although he has taught the Dharma for living beings, has in fact ‘said’ nothing.

SY: “You may think that in attaining Buddhahood you leave Samsara and enter Nirvana. You may think that Buddhas and Bodhisattvas travel from Nirvana to Samsara to help sentient beings...But these concepts only serve as convenient explanations...Samsara and Nirvana are not things, nor are they places...Buddha is not separate from us.”

Nagarjuna’s introductory verse to the *Mulamadhyamika-karika*:

I salute him, the fully-enlightened, the best of speakers,
who preached the non-ceasing and the non-arising,
the non-annihilation and the non-permanence,
the non-identity and the non-difference,
the non-appearance and the non-disappearance,
the dependent arising,
the appeasement of obsessions and the auspicious.

婆 po2	婆 po2	和 he2	和 he2	有 you3	句 ju4	無 wu2	句 C16 ju4
M5347 N1234	M5347 N1234	M2115 N3268	M2115 N3268	M7533 N3727	M1541 N745	M7180 N2773	M1541 N745
old woman, grandmother, mother, wife, used in transliterating: pa, ba, va, pha, bha, etc. – Sp.345		used in transliterating foreign sounds, harmony, peace, calm, kindly, mild, to mix, well-flavored, to blend, peaceful, unite with, rhyme, respond – Sp.253		have, own, possess, exist, to be, there is, there are (also in C11, 28, 38, 39)	sentence, phrase, expression	negative, no, not, lack, have no, without, apart from, none (also in C11, 26)	sentence, phrase, expression
baba wawa - baby talk							
JT: 婆婆和和、有句無句、 JR: baba wawa uku muku CT: 'Baba wawa': is there anything said or not? CF: Babbling and babbling, Speaking without saying anything, CL: And when words are stammered About the "Is" and "Is not", FW: Ba-ba wa-wa; Because this is not true speech, HJ: [It says] “ba-ba wa-wa”. Are words there? Are words not there? JC: [Babbling like a baby] "baba wawa"— Is there anything said or not? NF: Or speak: “baba wawa” speech that’s not speech. RB: "po, po, ho, ho !" it says, in words that are not words. RM: Ba-ba, wa-wa—he has words yet no words. SA: has words And yet no words. SY: “P’o-p’o H’o-h’o”— A phrase, but without meaning. TH: "Baba wawa" is there anything said or not? TN: Babbles and coos: speech without meaning, TP: "Baba wawa"-- is anything said or not? TS: And goo goo wa wa– words that are not words. WP: Ba-ba wa-wa, speaking without speaking; ZC: "Baba wawa" - is there anything said or not? ZS 8.441: Blah, blah, blah, blah, yes and no.				Notes: WP: cont.: Also, according to this analogy, the infant is described as producing the sounds <i>p’uo ho</i> (seemingly meaningless sounds, translated here as <i>ba</i> and <i>wa</i>), where <i>p’uo</i> is equated with the <i>Tathagata’s</i> teaching of permanence and the unconditioned, and <i>ho</i> with the teaching of impermanence and the conditioned. Thus, ‘speaking without speaking’ describes this latter characteristic of teaching without recourse to intelligible speech. It also seems possible to interpret this to imply that what is generally accepted as intelligible speech and does in fact concern the conditioned and unconditioned – e.g., the sutras – is no more than the incoherent sounds of an infant when compared to ultimate reality. VH: The phrase uku muku 有句無句 refers to two of the four propositions. An affirmative proposition is uku 有句 and a negative proposition is muku 無句. (The four propositions refer to Nagarjuna’s tetralemma: P, not-P, neither P nor not-P and both P and not-P.) The verse to Case 8 of the Book of Serenity includes the lines: “If you are clear and free / There’s no objection to my babble. (不妨我哆哆和和)” The commentary reads: “Babble, ‘dada wawa,’ is baby talk – representing that it is not real speech. Also the <i>Weir of Interpretation of the Lotus of Reality</i> says, ‘Dada is a symbol of learning action; wawa is a symbol of learning speech.’ In the <i>Great Demise Scripture</i> there is ‘sickness practice’ and ‘baby practice.’ Some books say ‘baba wawa.’ (婆婆和和) Chan Master Shandao of Shishi said, ‘Among the sixteen practices in the <i>Great Demise</i> , the baby practice is best.” SY: “all the illustrations and explanations we use to describe the precious mirror really have no meaning and cannot tell us what the precious mirror truly is. Nonetheless, we continue with our explanations, because people need them...Masters and patriarchs are much like babies, making nonsense sounds trying to speak. They know what they have experienced, they know what they want to say, but there is no way they can say it.” From Yuanwu’s commentary to Case 80 from the Blue Cliff Record (quoted above in C14): Shandao said, "Haven't you even seen a newborn baby? Has a baby ever said, 'I know how to read the scriptures'? At that time it does not know the meaning of having the Buddha nature or not having the Buddha nature. As one grows up one learns various sorts of intellectual knowledge; then one comes to claim ability and understanding, not knowing that this is affliction by acquired defilements. Among the sixteen contemplation practices, the baby's practice is best. When it's babbling it symbolizes the student of the Way, detached from the discriminating mind that grasps and rejects. That's why I praise infants. I can make a comparison by taking the case of a baby, but if I say the baby is the Way, people of these times would misunderstand."			

終 zhong1	不 bu4	得 de2	物 wu4	語 yu3	未 wei4	正 zheng4	故 C17 gu4
M1500 N3521	M5379 N17	M6161 N1622	M7209 N2857	M7651 N4374	M7114 N179	M351 N27	M3455 N2044
end, finally, in the end, after all, still, death, the whole of	no, not, un-, negative prefix (also in C5, 9, 11, 13, 15, 23, 24, 27, 45)	attain, obtain, get, gain, acquire, to effect, can, may, able to be done (also in C2)	all living beings, thing, substance, creature, matter, things in general, affairs of this world, others, goods (also in C10)	language, words, saying, express, speech, to talk with, conversation, discourse, phrases (also in C11)	not yet, not, not being	upright, true, right, correct, indeed, proper, authorized, regular, just, exact, straight, formal, just at the time of, during, to adjust, regulate, chief, original, the right side of a thing, center of a target, whole, entire, principle – Sp.192 (also in C9, 13, 18, 21)	because, consequently (ancient, old, to die, formerly, reason, pretext, fact, phenomena)

JT: ついにものを得ず、語いまだ正しからざるがゆゑに、

JR: tsuini mono o ezu go imada tadashi kara zaru ga yueni

CT: Ultimately it does not apprehend anything because its speech is not yet correct.

CF: Never getting concrete Because its speech is not correct.

CL: They will lead to no result Through the inefficiency of speech.

FW: It is meaningless phrases without substance.

HJ: In the end [it does] not gain [any]thing, Because the words [are] not yet correct.

JC: In the end it does not apprehend anything Because its speech is not yet correct.

NF: You can never get at it, because it doesn't make any sense.

RB: We can't understand what it's talking About, for its words are far from accurate.

RM: And finally we grasp nothing, for words are not accurate.

SA: Then, finally, we grasp Nothing for words inaccurate will be.

SY: You can never get the substance of it Because it is not correct language.

TH: In truth, this has no meaning, For the words are not yet clear.

TN: No understanding, unclearly expressed.

TP: In the end it says nothing, for the words are not yet right.

TS: In the end nothing is grasped because speech is not precise.

WP: In the end, things are not gotten at, because the words are still not correct.

ZC: Ultimately it does not apprehend anything because its speech is not yet correct.

Notes: On words and no-words – see the notes to C5. Speech is not correct, for as in C5 - "the meaning is not in the words." But speech is offered, C11 "it is not without words", it responds, but its baby talk (C16) - words manifest thusness but cannot capture, explain or get at thusness.

CL: When words are used to speak of 'is' and 'is not', they will fail to reveal the absolute, for conditioned human language is ineffective and cannot express the inconceivable.

CT: Baba wawa is to represent baby talk; the Mahaparinirvanasutra likens that which is materialized and that which is not – whatever is done becomes undone, and the whole process of doing in the infinite range of cosmoses cannot be described or compared, adequately conceived or thought. It is not doing anything because there is nothing to compare it to, nothing to indicate any direction.

HJ: They are not correct, because they have not yet taken form in this Original-self-nature.

Huike: "I am always clearly aware, but words do not reach it."

Mahaparinirvana Sutra Chapter 27 Baby Practice. Draft translation by Eric Greene.

“Good son, what is baby practice? Good son, a baby does not arise, stand up, come, go, or speak, and the Tathagata is just like this. Not arising means that the Tathagata never arises the signs of dharmas. Not standing means that the Tathagata does not attach to any dharma. Not coming means that the Tathagata's bodily action is free of moving or shaking. Not going means that the Tathagata has already arrived at Great Parinirvana. Not speaking means that though the Tathagata preaches the Dharma for all sentient beings, in truth he does not say anything. Why? That which has something to say is a conditioned dharma. The world-honored Tathagata is not conditioned, and for this reason there is nothing said.

“Further, not speaking is as when a baby says things but the words are not understood (or “not complete”). Thus though there are words, there is no real speaking. In this same way the Tathagata has words that are not understood; these are the secret words of the Buddhas. Though he does say things, sentient beings do not understand, and therefore it is said that he does not speak.

“Further, because a baby does not yet know the right words, it gives more than one name to a single thing. Though the baby does not yet know the right words and so gives more than one name to a given thing, it is not the case that the baby does not know the thing. In this same way, the Tathagata does not speak the same words to each of the different categories of people. [Rather], he employs skillful means and speaks according [to what is appropriate], and yet still, [the different words] lead each person to understanding.

“Further, a baby speaks in long syllables.(大字) Similarly the Tathagata speaks the long syllables ‘wa’ and ‘ba’. ‘Ba’ means conditioned, and ‘wa’ means unconditioned. This is called a baby. ‘Ba’ means impermanence, and ‘wa’ means permanence. When sentient beings hear the Tathagata say ‘permanence’, they take it to be the teaching of permanence and they thus cut off impermanence. This is called baby practice.

“Further, a baby does not distinguish between suffering or happiness, day or night, father or mother. In this same way, for the sake of sentient beings bodhisattvas do not see the signs of suffering or happiness, day or night. Towards all sentient beings they have a mind of

equality, and for this reason there are no signs of father or mother, friend or stranger.

“Further, a baby cannot accomplish either large or small tasks. In this same way, bodhisattvas do not create birth and death, and they do not create karma. This is called ‘not accomplishing a large task’. The large task means the five mortal transgressions, and bodhisattva-mahasattvas never create the heavy crimes of the five mortal transgressions. ‘Small task’ means the mind of the two vehicles. Bodhisattvas never turn away from the bodhi-mind by accomplishing either the voice-hearer or pratyekabuddha vehicles.

“Further, when a baby cries, the father and mother give it some yellow leaves from a willow tree and say: ‘Don’t cry, don’t cry! Here, I give you some gold!’ When the baby sees [the leaves], it thinks that they are true gold, and then stops crying. In truth, however, these willow leaves are not gold. [In this same way] when a baby sees a wooden cow, a wooden horse, a wooden boy or a wooden girl, it thinks of these things as being a boy or a girl, and so it stops crying. Because it thinks of what is not really a boy or a girl as being a boy or a girl, we call it a baby. In this same way, if there are sentient beings who desire to do much wrong, the Tathagata speaks to them of the constant happiness of the heaven of the thirty-three, where the self is pure, beautiful and unrestrained, where one enjoys the happiness of the five desires amid wondrous palaces, where everything that meets the six sense organs is pleasing. When these sentient beings hear that such happiness exists, they desire this happiness, and thus they refrain from wrong action and diligently perform the good actions [that result in birth in] the heaven of the thirty-three. In truth, however, [the heaven of the thirty-three] is birth and death, impermanent, without happiness, without self, and without purity. For the sake of carrying across sentient beings, as skillful means [the Tathagata] speaks of this permanence, happiness, self and purity.

“Further, if there are sentient beings who dislike birth and death, the Tathagata speaks to them of the two vehicles. In truth, however, the two vehicles are not real. By way of the two vehicles [sentient beings] come to understand the problems of birth death, and they see the happiness of nirvana. Because of seeing this, they are then able to understand for themselves what is cut off, what is not cut off, what is true, what is not true, what is to be cultivated, what is not to be cultivated, what is attained, and what is not attained.


“Good son, just as a baby thinks of what is not gold as being gold, so also the Tathagata speaks of what is not pure as being pure. Because the Tathagata has attained the ultimate meaning, this is not false. Just as a baby thinks of what is not a horse or cow as being a horse or cow, if there are sentient beings who think that what is not the path is truly the path, then the Tathagata also says that what is not the path is the path. In truth, in what is not the path there is no path. However, because it makes for the arising of a slight causal condition of the path, [the Tathagata] speaks of what is not the path as being the path. Just as a baby thinks of a wooden boy or girl as being a boy or girl, so also the Tathagata speaks of what he knows is not a sentient being as having the characteristics of a sentient being. In truth, there are no characteristics of sentient beings. However if the Buddha-Tathagata said that there are no sentient beings, all sentient beings would fall into wrong views. For this reason the Tathagata says that there are sentient beings. One who, in sentient beings creates the signs of sentient beings, will not be able to break free of the signs of sentient beings (“signs” is 相, translated in the previous sentence as characteristics). If, in sentient beings one breaks free of the signs of sentient beings, then one attains the Great Parinirvana. By attaining this Great Parinirvana, one stops crying. This is called baby practice. (The discussion of baby practice ends here. The last three paragraphs of this chapter serve as a close for the large section on the five practices that began with noble practice in chapter 19. One will note that the fifth practice mentioned at the beginning of chapter 19, sickness practice, is not discussed. Perhaps this is meant to refer to the subject matter of chapter eighteen, “Manifesting Sickness”).

“Good son, if there are men and women who receive, uphold, study, recite, copy and explain these five practices, know that such people will definitely attain these five practices.”

The bodhisattva Kasyapa then said to the Buddha: “World-Honored One, as I understand the meaning of what the Buddha has said, I too will definitely attain these five practices.”

The Buddha said: “Good son, it is not only you that will attain these five practices. Nine hundred and thirty thousand people in this assembly [gathered] here today will, the same as you, also attain these five practices.”

(Eric noted to following about the Sutra in relation to the Jewel Mirror Samadhi: In the line "the words are not yet right" (of Dongshan's poem), the first three characters also occur in the line that I translate as "the baby does not yet know the right words"(in the sutra). In the previous line, "in the end it says nothing", it seems that "says nothing" is translating "wei de wu", "not yet / attained / the thing." In the line from the Nirvana sutra "it is not the case that the baby does not know the thing", "know the thing" is "de shi wu" "attain / consciousness / the thing" This seems to me like it may be what Dongshan is talking about, the extra character "shi" would not have fit the metre of the poem.)

重* zhong4	離 li2	六 liu4	爻 yao2	偏 pian1	正 zheng4	回 hui2	互 C18 hu4
M1509 N224	M3902 N5040	M4189 N283	M2583 N? -ko	M5246 N511	M351 N27	M2309 N1028	M2152 N14
heavy, weighty, important, severe, double, overlap, two, to repeat, a layer, again, thickness	leave, depart, go away, retire, to meet with, to pass through, being apart separate, abandon (impurities) - Sp.475, as the li trigram:  it means brightness	number six The six lines of hexagrams	diagrams for divination, lines, to intertwine, to change crosswise	inclined to one side, slanting, leaning, biased, partial, prejudiced, eccentric, particular, 偏圓: relative and complete – Sp.342	upright, true, right, correct, indeed, proper, authorized, regular, just, exact, straight, formal, just at the time of, during, to adjust, regulate, chief, original, the right side of a thing, center of a target, whole, entire, principle – Sp.192 (also in C9, 13, 17, 21)	return, turn around, a time, revolve (used in: “turn the light inwards” and “turning over the merit” and refers to conversion – Sp.205)	mutually, reciprocally, each other, interrelating, together

JT: 重離六爻、偏正回互、

JR: jūri rikkō hēnshō ego

CT: It is like the six lines of the double split hexagram. The relative and absolute integrate.

CF: In the six lines of the Fire hexagram, Relative and absolute integrate;

CL: The six lines of the Chung Li Hexagram Representing the intermutable real and seeming,

FW: In the six lines of the doubled li [hexagram] The partial and complete yield to each other.

HJ: [The] double-fire [Li hexagram] six [lines] intertwine, Tilted [broken/yin] and straight [yang] mutually rotate.

JC: [It is like] the six lines of the double li hexagram. The biased and the correct interchange

NF: It's like the 6 lines of the double split hexagram; absolute and relative are bound up together.

RB: The six lines of the chungli hexagram, Showing interdependence,

RM: Six sticks of stacked ri – they move in mutual relations in extremes and middle

SA: When stacked, six sticks of ri for ever move In mutual relations in extremes And centre;

SY: Doubling the Li trigram makes six lines. The outer and inner lines mutually interact.

TH: Like the six lines of the double split hexagram, The relative and absolute integrate.

TN: Six lines make the double li trigram, [Yang-Yin-Yang-Yang-Yin-Yang] Where principle and appearances interact.

TP: In the hexagram "double fire," when main and subsidiary lines are transposed,

TS: In the double-split hexagrams the particular and the general integrate.

WP: In the six lines of the doubled li hexagram, Phenomena and the Real interact;

ZC: It is like the six lines of the illumination hexagram: relative and ultimate interact

(AV: The hexagram chung-li expresses the interdependence of p'ien (hen) and cheng (sho).)

(ZC2002: In the illumination hexagram, apparent and real interact.)

(Taigen Dan Leighton translates this line: In the illumination hexagram, inclined and upright interact.)

(WL: Six lines in [the hexagram] chung-li (double [trigram] li) P'ien-cheng (the proper and the biased) hui-hu (interchange))

Notes: 重* - AV variant character: 如 (M3137/N1189) - if, as if, like, as, tatha: thus, in such manner, (ultimate reality), sunya (空): empty.



The Double Li Hexagram: The li, or fire, trigram is doubled to form the hexagram. The li trigram is associated with the mind and clarity. The lower trigram is inner while the upper trigram is outer – thus, illuminating inner (self) and outer (the world) is a possible meaning – having clarified the self, one can bring clarity to the world. (See the supplemental section on the I Ching for an overview of the trigrams and their basic associations. The Li trigram is associated with fire, and by extension, illumination.)



The Li hexagram is the final hexagram in the upper course in the traditional order of the hexagrams in the I Ching (number 30), where it has the title, “Clinging” (as fire “clings” to wood) (“clinging” here may be an expression of dependency rather than attachment, and thus of dependent arising rather than deluded being).

For material relating to C18-20, see the section on the five positions in the supplemental materials of this study.

According to these lines of the Jewel Mirror Samadhi, the Li hexagram is not necessarily to be identified with the fifth position. Instead, it can be understood as the source of the 5 positions – it is transformed to create the five positions. (In the section below on the Five Positions, the fifth position is often identified with the Li hexagram.)

Li, 離, also appears in the last line of the Enmei Jukku Kannon Gyo: 念念不離心: nen nen fu ri shin Thought after thought are not separate from Mind.

MW: These verses (C18-20) come right in the middle of the song. The study of the five positions is the heart of the Jewel Mirror Samadhi. The rest of the song is commentary on the five positions... The reference to the I Ching is Buddhism becoming Chinese – using the I Ching to illustrate Buddhism.

HJ: ‘Real’ Li (30, ) and ‘seeming,’ Chung Fu (61, ) hexagrams.

AV (See the excerpts below in the Five Positions study section where Verdu's detailed treatment of C18-20 are inseparable from his approach to dialectical issues in the Five Positions (especially the excerpts from pp. 130-139).)

There are two systems for understanding the relationships among the 8 trigrams, the abstract order of Fu Hi emphasizing the balance of the basic forces of receptivity and creativity, and the temporal order of King Wen, emphasizing human relationships and evolution peripherally rather than axial confrontation as in the Fu Hi system. In the King Wen system, the Li trigram occupies a special place at the top of the vertical axis, drawing attention to the dynamic quality of the King Wen system in contrast with the static balance of the Fu Hi system.. Lama Anagarika Govinda's comments on the Li trigram in the context of the King Wen system: "[Beings] attain their full maturity in the brightness of LI, which is the symbol of fire, of warmth, as well as of noon, when the sun is in the zenith and beings at the height of their vitality. At this time, beings are at the height of their involvement with things, which results in clinging and possessiveness. 'LI is the brightness in which all beings recognize each other,' says the *Shao Gua*. It is the full development of self-consciousness... With LI consciousness reaches maturity. The being is no longer merely a receptive and reproductive instrument, but begins his own activity, fully conscious of his individuality and the world around him. Therefore it is said that here the beings recognize each other for the first time. From now on each individual leads his own conscious life, with his spiritual faculties awake and ready to be employed and developed through experiences in the outer and inner worlds. This is the culminating point, the zenith of physical life and the decisive moment for the spiritual development of the individual..." Some of his comments on the Li hexagram: "The flame has no fixed form, but illuminates other forms. It consists of a constant upward movement. By clinging to what is dark, it produces light. Therefore, the judgement of the Book of Transformations: 'Perseverance furthers. Success! Care of the cow brings good fortune.' If the onrushing movement of the flame is tempered by patience (or the domesticity of the cow which stands for the element Earth) success is ensured." (The Inner Structure of the I Ching)

WL: Why is the double *li* hexagram chosen? This question is important because the choice by Tung-shan could not have been accidental. The trigram *li* has always been regarded with awe, because along with the trigram *kan*, it makes up the two most stable *yin-yang* combinations possible. *Kan* and *li* are the ruling dynamic forces in the universe as it is operating now. They occupy the key top and bottom positions in the circle known as the *Diagram of Later Heaven*, also produced in the Sung period out of inspirations existent already in Han I Ching scholarship. The pure *yang* and the pure *yin* trigrams are actually less important in the on-going operation of change because they are "dead" and "unchangeable" as pure types. They belong to the primordial universe and to the *Diagram of the Former Heaven* – a static diagram. That Ts'ao-tung Ch'an should have chosen *li*, one of the two key trigrams, seems logical. The question remains: Why *li* and not *kan*? Various explanations have been offered, but the best one in my opinion is that *li* is the trigram for mind, *hsin* 心 and enlightenment, *ming* 明. For a Buddhist tradition that emphasized "pointing to the mind of men (such that in) seeing their (buddha-) nature they would be enlightened," the choice of the trigram *li* could not be better. Perhaps, there is another hidden reason which, as far as I know, has not been noted before. *Li* means literally "departure from," "freedom from," etc. and the concept *li-nien* – its root being in the Awakening of Faith in the Mahayana – had been central in the formative years of the Ch'an tradition... Finally, the *li* trigram is an appropriate picture of the mind and may even hold the key to better understanding the Ts'ao-tung Ch'an tradition that had been derided by Lin-chi opponents in the past and now. The Ts'ao-tung concept of mind is not that of a passive mind, but a passive mind in dynamic function. The central line in the trigram *li* is passive (*yin*) and this is the ruling *chung-wei* in the trigram. However, out of this passive core evolves the dynamic total *li* trigram with active (*yang*) lines above and below. The *li* trigram in fact is the trigram for the element fire 火. The message then seems to be: at the heart of the most dynamic functionings of the mind is the passive core. Capture this passive core and utilize its dynamic possibility and the world is in your hand... Indeed, it is the Ch'an of Silent Illumination: the silent passivity belongs to the core of the mind, but the active illumination is the *yang* function of this same mind. Within fire (*yang*) is the *yin* element. (Also, looking at Lai's translation of Caoshan's verses on the five positions in the supplemental materials below, it can be seen that Caoshan employed the character 離 *li* in his verses for the 2nd, 4th and 5th positions.)

RA: From a talk entitled: "The Feminine Heart of Zazen,": The double *li* hexagram is an image of what meditation is like. Buddha's mind is like this hexagram. The central element, the basic building block is the *li* trigram – *yang-yin-yang*. *Yang* is masculine, active, talking, warm, and *yin* is feminine, passive, silent and cool. The center is feminine – the *yin* in the middle. The cool, passive, receptive *yin* is between two warm, active, talking lines. Quiet heart surrounded by activity. The receptive surrounded by the active is the basic pattern... The *li* trigram typifies our *zazen*. The center of our practice is to get in touch with a passive, quiet center – realm beyond thinking. The problem is we think we should be doing something and that if we're passive, evil will take over... Receive the self in silence and watch the activity of the self that is given. (T'ou-tzu I-ch'ing taught: "In the silent and profound world of *yin*, words fall into a deep pit.")

Referring to the I Ching may express no end to positions which could relate to Dongshan's teachings of "going beyond Buddha" and "reality constantly flows" in C30.

WP: This line and the next line develop the idea of the Five Ranks in terms of five hexagrams from the *Book of Changes* (*I Ching*). Partially because of the ambiguity of exactly how the five transformations are to be performed, opinions have varied on what the five configurations are. A considerable body of commentary exists, beginning with Ts'ao-shan and continuing up to the present time.

ZS 4.643: The real and the apparent come together. (different kanji)

ZS 8.426: The six lines are unmoving, but therein a single element secretly turns. 六爻未動 一氣潛回

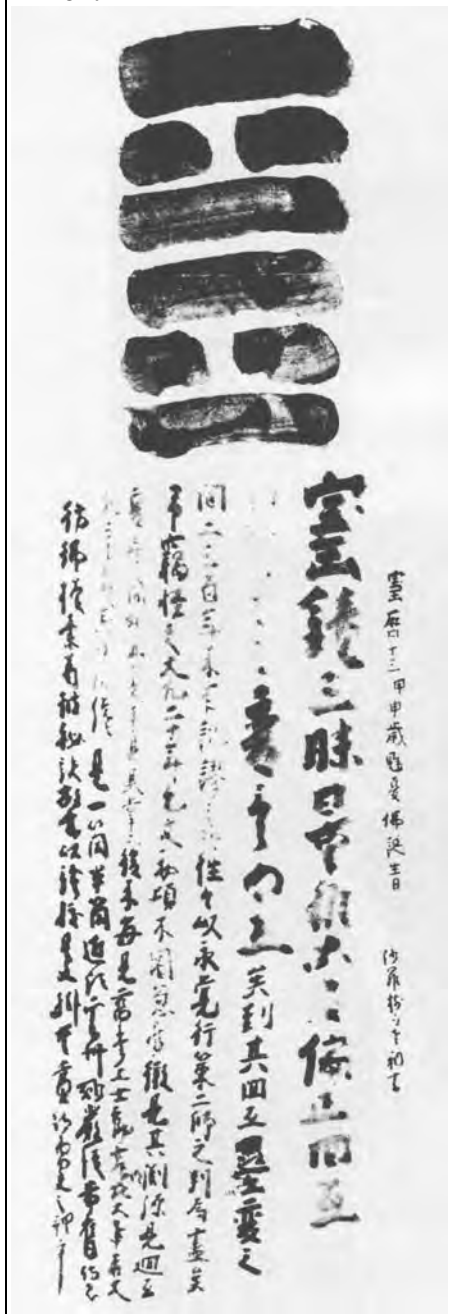
ZS 14.608: Before the kalpa of annihilation, when Buddhas and patriarchs had yet to appear, The real (正) and the apparent (偏) hadn't got entangled in the workings of having and not-having.

VH: In Asahina's explanation, sho "is emptiness, is truth, is black, is darkness, is principle, is *yin*," while hen "is form, is vulgar, is white, is brightness, is fact, is *yang*." Miura and Sasaki have translated sho'i and hen'i as "Real" and "Apparent," but I prefer to render them as "Straight" and "Crooked" in order to avoid the implication that "Real" is more real than "Apparent."

VH: Some jakugo (appended phrase) assignments (in Koan study) require a front phrase, a back phrase, and a combined phrase. These are meant to express hen'i, the Crooked; sho'i, the Straight; and the combination of the two... once one has passed the beginning stages (of koan study), most koan divide into at least two parts (sho-i and hen'i – the Straight and the Crooked).

Hakuin refers to the second half of this couplet in his commentary on the five positions (see the middle of the first page of section j of the five positions' materials). From the footnotes in Zen Dust (pg 310): "The reciprocal interpenetration of the Apparent and the Real" is a technical term taken from the Hokyo Zammai. For an understanding of the Five Ranks doctrine it is important not to conceive of what is termed 'reciprocal interpenetration' as something static, something that has taken place. Rather, it is a process continuously going on."

Error!



Calligraphy by Hakuin. The inscription below is hard to make out. The 2nd column of characters from the right side seems to include: 寶鏡三昧 日本 "Jewel Mirror Samadhi Japan" at the top and the last four characters of that line seem identical to the second half of C18: 偏正回互 – "upright and inclined interact." (see Hakuin's commentary on the 5 positions in section j of the five positions supplemental materials for his relationship to this expression.)

RS: (Chapter 2 of the Treasure Store Treatise is entitled "The Essential Purity of Transcendence and Subtlety." The teaching of the transcendence-subtlety opposition may have its origins in the Treasure Store Treatise and may constitute the most important contribution of the treatise to later Ch'an exegesis. In the Treasure Store Treatise, the term wei 微 means subtlety and was also associated with miao – wondrous. The term li 離 has a range of meanings including freedom, transcendence, separate from, detached from [mentally], liberated from (eg. the compound for "freedom from suffering": 離苦) (the term was used in many of these senses in the early Chan texts of the Northern School). The following passage is quoted in relation to li and the correlate terms provided by Scharf are cross-referenced when they appear in the Jewel Mirror Samadhi.)

"A complete survey of passages mentioning *li* and *wei* in this chapter leads to the following list of opposite attributes:

transcendence 離(C18)	subtlety 微 (related to 妙 in C21 & C24)
nirvana 涅槃	<i>prajna</i> 般若
knowing 知 (C4)	seeing 見
dharma 法(C1, C32)	buddha 佛(C1, C36)
nonexistence 無(C11 kind of)	existence 有(C16 kind of)
nonaction 無為 (C11)	functions 用(C10, C46)
absence of attributes 無相	possession of attributes 有相(C12)
entering 入(C26)	emerging 出
no-body 無身	no-mind 無心(C34)
freedom from deluded thought 無妄想(C34)	possession of rare and and wonderful functions 有奇特之用(C10, C46)

It is evident that the distinction between *li* and *wei* recapitulates the very traditional Mahayana opposition between two aspects of Buddhahood, the 'gone beyond' aspect and the 'compassionately present' aspect...two divergent yet complementary aspects of Buddhahood assume many forms in Mahayana exegesis: they lie behind the contrast between buddha and bodhisattva, emptiness and skillful means, wisdom and compassion, and so on. In China, these moieties are commonly explicated in terms of 'essence' (*ti* 體) and 'function' (*yung* 用), or 'principle' (*li* 理) and 'phenomena.' (*shih* 事)...*li* denotes the inner detachment of the sage, *wei* refers to his outward activity – his spontaneous and selfless response to all living beings...The juxtaposition of transcendence and subtlety is exemplary of the sort of terminological innovation that continued to facilitate the naturalization of Buddhist thought in medieval China." (pp. 201-203)

This section of Sandokai (lines 9-12) is also seen as referring to the I Ching:

門門一切境 All the objects of senses
迴互不迴互 interact and yet do not
迴而更相涉 Interacting brings involvement
不爾依位住 Otherwise, each keeps its place.
(“Place” - 位 – is the same character as position, or rank)

(Alternate translation: "Each and all, the subjective and objective spheres are related, and at the same time, independent. Related, yet working differently, though each keeps its own place." (Boundless Way translation))

Upright and inclined, or apparent and real also relates to: relative and absolute, minister and ruler, son and father, light and darkness, forms and emptiness, phenomena and principle (see C9, C44, the Five Positions and Sandokai)

In the Sandokai, *ri* 理 and *ji* 事 may play out a similar dynamic to *hen* and *sho*:

Lines 7-8: 執事元是迷 契理亦非悟 - Grasping at things is surely delusion,
according with sameness is still not enlightenment.

Lines 35-36: 事存函蓋合 理應箭鋒拄 - Existing phenomenally like box and cover joining; according with principle like arrow points meeting.

The use of *ri* and *ji* in Sandokai is probably following upon the use these terms in the Four Dharmadhatus of Hua-Yen Buddhism in China (see the supplement section on the Five Positions – Background and Context. (Shunryu Suzuki discusses *ri* and *ji* in Branching Streams Flow in the Darkness, pp. 52-59)

Dumoulin(maybe): "One of the Five Classics, *I Jing* (Book of Changes) is a system of divination based on the permutations of yin and yang, examining present tendencies toward change as represented through the use of six-line combinations of broken and unbroken lines, called hexagrams. Dongshan Liangjie refers expressly to this work in his famous poem, *Baojing sanmei ke* (Song of the Jewel Mirror Samadhi), a core-text of Cao-Dong: "It is like the six lines of the double split hexagram; the relative and absolute integrate – piled up, they make the three; the complete transformation makes five." Indeed, Dongshan's teaching of the Five Ranks can also be understood as a diagrammatic explanation of the interaction between yin and yang, transposed into a Buddhist context."

GI: i.e. This harmony between the relative and absolute is like the one express by the Li hexagram (from the I-Ching), and how it changes. But this reference is just a simile given to people who were used to think in Taoist terms.

DT Suzuki: While scholars of the Avatamsaka School were making use of the intuitions of Zen in their own way, the Zen masters were drawn towards the philosophy of Indentity and Interpenetration advocated by the Avatamsaka, and attempted to incorporate it into their own discourses. For instance, Shih-t'ou in his 'Ode on Identity' depicts the mutuality of Light and Dark as restricting each other and at the same time being fused in each other; Tung-shan in his metrical composition called 'Sacred Mirror Samadhi' discourses on the mutuality of *P'ien*, 'one-sided', and *Chêng*, 'correct', much to the same effect as Shih-t'ou in his Ode, for both Shih-t'ou and Tung-shan belong to the school of Hsing-szu known as the Ts'ao-tung branch of Zen Buddhism. This idea of Mutuality and Indentity is no doubt derived from Avatamsaka philosophy, so ably formulated by Fa-tsang. As both Shih-t'ou and Tung-shan are Zen masters, their way of presenting it is not at all like that of the metaphysician.

SY: "The phrase, 'outer and inner' of the second line can also be understood as 'off-center and center.' Like yin and yang, off-center and center represent absolutes. Buddhism sepaks of absolutes, such as True Suchness and Samsara. But really, there is no such thing as an absolute. There is always interaction between extremes. If True Suchness existed alone, there would be no way to experience it...True suchness exists only in relation to Samsara, just as wisdom exists only in relation to vexation...You might think that wisdom should be the center and vexation the off-center, but...the off-center is wisdom, the center is vexation."

NH: The Ts'ao-Tung school in its five positions of lord and minister uses the method of the I Ching to explain cultivation practice and doing meditation work, and in particular makes use of the two hexagrams k'an [water] and li [fire], with the hexagram li representing the lord...After the Five Dynasties period, the Zen of the Ts'ao-Tung school influenced Sung dynasty Taoism and Neo-Confucianism, and especially I Ching studies. What the Taoists call joining k'an and li [the hexagrams which represent water and fire, and by extension, primordial awareness and conditioned awareness], and the like, all come from the Ts'ao-Tung school.

疊 die2	而 er2	為* wei4	三 san1	變 bian4	盡 jin4	成* cheng2	五 C19 wu3
M6325 N3017	M1756 N3689	M7059 N138	M5415 N8	M5245 N2063	M1082 N3120	M379 N1799	M7187 N15
fold, repeat, duplicate, wind up, repititious	and, and then, and yet, but, also, like, as, nevertheless	for, to, for the sake of, because, on account of, wherefore, by, do, handle, make, govern, act, be, to practice, to act out, to cause (also in C10, 11, 32, 33)	three	change, transform, alter, rebel, rebellion	exhaust, use up, deplete, entirely, complete, all, the utmost, wholly	become, attain, accomplish, perform, whole, completed, finished, fixed, perfect, succeed (also in C6, 36)	five (also in C14)

JT: 疊んで三となり、變じつきて五となる。

JR: tatānde sǎn to nari hēnji tsukite go to naru

CT: Piled up they make three. The complete transformation makes five.

CF: Stacked up, they make three; Completion of the transformation makes five.

CL: Are interlaid to establish a triple basis Which transforms into five positions.

FW: When the [adjacent] lines are combined, they make three [pairs]. When all five possibilities are arranged,

HJ: Fold and [they] make three, Change and [they] completely become five.

JC: Piled up, they make three When the transformation is completed, they make five.

NF: Fold them up they become three, change them completely they become five.

RB: When overlaid, the variations are Three, which transform themselves into Five,

RM: Stacked three times, they return after five to the original pattern.

SA: stacked three times, return again To the first pattern after changes five.

SY: Stacked, they become three pairs; At most they can transform into five.

TH: Piled up, they make three; The complete transformation makes five.

TN: Lines stacked in three pairs Yet transform in five ways.

TP: Piled up they become three; the permutations make five.

TS: When the lines are closed they become three, and its final change makes five.

WP: Piled up to become three, each transformed makes five.

ZC: -Piled up, they make three, the complete transformation makes five.

(AV: When folding it, three variations arise. In completing the change, the variations become five.)

(WL: Pile [them] up and there are three (patterns) When the transformations are completed, there are five (patterns))

Notes: 為* and 成* - JV variant has these two chracters switched, CV has 為 in both positions.

WL: “One classical evolution of the five patterns from the hexagram is based on this philosophy. Lines 2, 3, 4 and 5 are chosen as the ‘changeable hidden patterns.’ This, in one sense, is a logical choice, for lines 1 and 6 (the bottom and top lines) are sometimes considered as the ‘beginning’ and the ‘end’ of the hexagram, and in that sense, they are the temporal (*shih* 時) lines more than the spatial (*wei* 位) lines. The sequence of metamorphosis according to the internal dynamism of this hexagram is then as follows: lines 2, 3, and 4 produce one trigram (the *sun* or wind trigram: ☳); lines 3, 4 and 5 another (the *dui* or lake trigram: ☱); piling these two on top of one another (as dictated by the Samadhi Song) will generate two hexagrams; together with the original chung-li hexagram, a total of five patterns, exhausting the combinations, are then set down.” (see the 5 Positions table at the end)

AV (See the excerpts below in the Five Positions study section where Verdu’s detailed treatment of C18-20 are inseparable from his approach to dialectical issues in the Five Positions (pp. 130-139).)

RA: by the principles of the I Ching, the patterns can change, which leads to five basic patterns. A mind with five different patterns, five ways what is beyond thinking works with thinking, in Buddha’s mind... The five positions are five different ways the enlightened mind works, five different arrangements of yin and yang.

NH: The I Ching speaks of the transformations of the three lines. In the six lines of an I Ching hexagram, the third and fifth lines are considered the most important.

GI: i.e. Again this is a reference to the Li hexagram, but here it means: from this harmony comes the three pure kayas and the five wisdoms, thus the need for the five ranks.

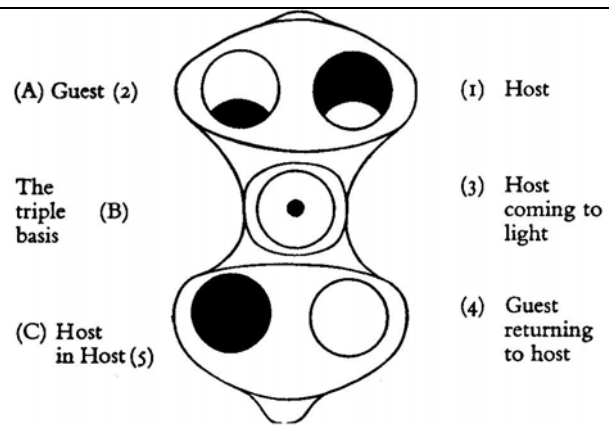
From Chapter X, of the Ta Chuan or “Great Commentary” on the I Ching: “3. The three and five operations are undertaken in order to obtain a change.” Relating this to the procedure for consulting the oracle, Wilhelm comments: “The ‘three’ operations are the division into two heaps and the special disposition of a single stalk, ‘to represent the three powers.’ After this each of the two heaps is counted through by fours, because ‘there are two intercalary months in five years,’ and thus we arrive at three plus two, i.e. five operations, which yield one change.” (pp 314-315)

HJ: Three trigrams are used to build up the five positions, which are also grouped into a triple-base set. Also three of the five positions are hexagrams. It is not exactly clear which Master Liang Chiai Sama is talking about...it is more likely that he is talking about the trigrams, because this makes sense with [C18], although then the triple-basis would not be mentioned. The five positions are; 1 Host

☳ or ☯; 2 guest ☳ or ☯; 3 Host coming to light ☳ or ☯; 4 guest returning to Host ☳ or ☯; 5 Host in Host ☳ or ☯

CL: Notes for C18-20:

The master used trigrams from the I Ching system to explain the real and the seeming. The symbol 'li', for the heart (mind), is a trigram consisting of two single lines with a divided line between them. Two 'li' trigrams, placed one upon another are called a 'Chung Li', or 'Double Li' hexagram, of which the six lines are interlaid to set up a triple basis (A), (B) and (C), transformable into five positions (1), (2), (3), (4) and (5). The triple basis is transformable into five positions tasting like five-flavoured herbs and having the shape of the thunderbolt, as follows:



如 ru2	莖 chi2	草 cao3	味 wei4	如 ru2	金 jin1	剛 gang1	杵 C20 chu3
M3137 N1189	M? N? -chi	M6739 N3939	M7115 N913	M3137 N1189	M1057 N4815	M3268 N114	M1389 N2201
if, supposing, as good as, equal to, as if, like, as, tatha: so, thus, in such manner, used in the sense of ultimate reality, the nature of all things, such, bhutatathata, sunya(空): empty,– Sp.210 (also in C1, 7, 12, 14, 37, 46)	? (Radical 140 on top, 133 below) the “five-flavored herb”, may be shisho – a delicious sushi condiment, e.g. temaki with ume, shisho and cucumber. The five flavors are: sweet, sour, bitter, pungent, salt (the character for bitter is 苦 which also appears in C10). The five flavors correspond to the five elements: earth, wood, fire, metal, and water (Mathews pg 1071).)	grass, straw, thatch, herbs, weeds	taste, smell, odor, delicacy, flavor (also appears in the Heart Sutra where it is the fourth of the six sense-fields)	if, supposing, as if, like, as	gold, metals in general, money, precious precious and hard – can injure but cannot be injured	hard, tough, rigid, strong, unyielding, constant, enduring vajra, the diamond thunderbolt of Indra, symbol of wisdom and power over illusion and evil spirits, when straight as a sceptre it is one limbed, it can also be 3, 5 and 9 limbed – Sp.280, 281. Mathews: The diamond club is wielded by Indra, weighted at both ends, and is used to quell demons.	pestle, baton used to pound clothes in washing, to pound

JT: 莖草の味のごとく金剛の杵の如し。

JR: chi sō no ajiwāi no gotoku kōngō no cho no gotoshi

CT: It is like the taste of the five- flavored herb, like the diamond thunderbolt.

CF: It is like the taste of a five-flavored herb, Like the thunderbolt implement.

CL: They taste like five-flavoured herbs And look like a thunderbolt

FW: They are like the [five] aromas of the hyssop plant And the [five] prongs of the vajra scepter.

HJ: Like the [five] flavours of the herb chisō, as [symbolized in the] diamond-pounder [vajra-sceptre].

JC: It is like the taste of the five flavored herb, Like the diamond scepter.

NF: It's like the taste of the 5 flavored herb. Like the 5 pronged vajra.

RB: like the grass called chi, which has Five different tastes, like the vajra of vairocana.

RM: This resembles the five tastes of the chi-grass and the five branches of the diamond sceptre.

SA: This as the five tastes of the chi-grass seems And as the diamond sceptre's branches five;

SY: Like the (five) aromas of the hyssop plant Or (the five branches of) the vajra scepter

TH: It is like the taste of the five-flavored herb, Like the diamond thunderbolt.

TN: Like the five flavors of the hyssop plant Or the five branches of the diamond scepter,

TP: Like the taste of the five-flavored herb, like the five-pronged vajra.

TS: A blade of zhi grass has five flavors, A vajra has five points.

WP: Like the taste of the [five-flavored] chih grass, like the [five-pronged] vajra;

ZC: It is like the taste of the five-flavored herb, like the (five-point) diamond thunderbolt.

(AV: Just as the [fivefold taste] of the sane-kazura grass, similarly the [five-pronged] “diamond-scepter.”)

(WL: It is like the *chih* grass with [five] tastes (And) the (form of the) *vajra* (diamond rod).)

Notes: WL: “The *Chih* grass is said to have five tastes, although in essence it is only one plant. The poetic reference to it is to underline the integrity of the *chung-li* hexagram: the union of the five evolutions from the one hexagram.”

A vajra:



In a 5 pronged vajra, there is one central prong with the other 4 prongs branching around it.

WP: The *vajra* or ‘thunderbolt’ is a ritual device often held while teaching. There are various numbers of prongs on the ends of a *vajra*, one, three, or five being most common. The one referred to here is clearly a five-pronged *vajra*.

VH: Vajra has several meanings...it was originally an Indian weapon of war but was taken up into Buddhism to symbolize the all-conquering power of Buddha...Vajra as an abstract noun also refers to the ultimate strength and brilliance of Buddhist awakening. ...The five flavors were used in Tendai Buddhism for the Five Periods of the Buddha's teaching.

AV: Both the "sanekazura" grass (chih-ts'ao, J: chiso) and the "diamond pounder" (J: kongosho) are symbols used to represent the five variations of the chung-li hexagram; they consequently symbolize the Five Ranks... Chih (J: Sanekazura) is a grass that grows mainly in the mountains of southern China. It yields a peculiar kind of sour-sweet medicinal grapes, which are said to combine all five fundamental tastes, namely, sweet, bitter, salty, acid, and acrid. (Also see the excerpts below in the Five Positions study section where Verdu's detailed treatment of C18-20 are inseparable from his approach to dialectical issues in the Five Positions (especially the excerpts from pp. 130-139).)

GI: i.e. Five was a very auspicious number for Chinese of that era. Trying to explain why there are five ranks. It has something to do with Nagarjuna's Tetralemma (equivalent to the Szu-Hsiang in the I-Ching) and its transcendence (the fifth rank) (equivalent to the double Li trigram / Li hexagram); staying away from the four extremes position in any duality, seeing through the duality, seeing the harmony of the two poles. That is the way dualities work in our mind, and how to deal with them. This is like saying: "It is not yes, not no, not both, not neither. It is transcending those four extremes.")

SY: "The hyssop plant has five subtle aromas or flavors. It is said that if you taste one flavor, then in fact you had a taste of all of them. One flavor suggests the other four flavors. Likewise, there are five branches, or arcs, on the head of a *vajra* sceptre, but if you hold onto one arc, the others will follow. How does this relate to the five levels of attainment? Since the outer and inner – wisdom and vexation – mutually interact, attaining any of the five levels places a practitioner in a position to attain the others; each level contains the other four, because they are all involved, in one way or another, with wisdom and vexation. These levels do not really exist, but such distinctions are made to help sentient beings in their practice."

GI: Vajras (diamond scepters) may have nine, five or three spokes. The spokes of a peaceful Vajra meet at the tip whereas those of a wrathful vajra are slightly splayed at the end. When paired with a bell their length can vary from four finger-widths to twenty-eight finger widths. The upper sets of spokes of a five-spoked vajra symbolize the five wisdoms, which are:

1. The mirror like wisdom- that which reflects all sense perceptions is purified when one attains enlightenment and becomes the mirror like wisdom.
2. The wisdom of equality- arises after all the feelings of pleasantness, unpleasantness and indifference have been purified.
3. The wisdom of individual analysis- arises when the factor of discrimination, which distinguishes one object from another is purified. It enables one to benefit each sentient being according to his or her needs and disposition.
4. The wisdom of accomplishing activity- arises when the basic ability to perform acts according to particular circumstances is purified.
5. The wisdom of the sphere of reality- arises when consciousness is purified and becomes the mind that is the seed of the wisdom truth body of a Buddha. The five lower spokes symbolize five mothers.

The vajra or dorje and its complementary object, the bell (Skt.: ghanta) are the characteristic ritual implements of Vajrayana or the tantric methods of Buddhism.

CT: The relative and absolute, partial and true, are also called minister and ruler, son and father, light and darkness; Caoshan called the relative the world of myriad forms and the absolute the realm of emptiness; the relative is also called the phenomenal, and the absolute the principle. The relative within the absolute is realization of the emptiness of mind, whereby all things are emptied – thus it is the relative absolute containing the absolute relative. The absolute within the relative is the mirror awareness which is revealed by cleaning and polishing the mind by cessation and emptiness; at this point, the focus of concentration can make anything fill the universe, or make the universe into one point of awareness. Relative and absolute depend on each other, so two elements make three, adding their mutual intermingling, the source of the two. The absolute is always being expressed in the relative – this is the true absolute, but it is not always seen. Perfect comprehension of the relative grounded on experience of the absolute culminates in simultaneous realization of knowledge and complete peace and calm. At this point, Dongshan said, one 'comes back to sit among the ashes,' living this life as a wayfarer, expressing one's solidarity with the world in the vow to realize perfect enlightenment with all beings. The five flavored herb and diamond thunderbolt are images of five in one; these so-called ranks or positions, the set of five being the ultimate paradigm of dialectic and an illustration of meditational stages, are all from the same source, hence the association of five in one.

正 zheng4	中 zhong1	妙 miao4	挾 xie2	敲 qiao3	唱 chang4	雙 shuang1	舉 C21 ju3
M351 N27	M1504 N81	M4474 N1199	M2632 N1915	M735 N5249	M208 N941	M5915 N866	M1567 N3854
upright, true, right, correct, indeed, proper, authorized, regular, just, exact, straight, formal, just at the time of, during, to adjust, regulate, chief, original, the right side of a thing, center of a target, whole, entire, principle – Sp.192 (also in C9, 13, 17, 18)	in, within, among, between, central, center, middle, in the midst of, hit (target), to hit the center, to be affected by, to fall into a trap, attain (also in C21, 31, 40, 47 and in the titles of the 5 positions – see below)	mysterious, subtle, mystic exquisite, wonderful, beautiful, excellent, profound, in the title of the Wonderful Dharma Lotus Flower Sutra – saddharma pundarika sutra, 妙法蓮華經– Sp.234 (also in C24)	clasp under arm, carry with, hold to bosom, to put in the bosom, nip, insert, include, put in between, held (also in C22)	strike, beat, pound, hammer, rap, hit, tap, a club, a baton, question used in Chan to express the harmonious interaction of master and disciple (the simultaneity of appeal and response)	sing, chant, call, call out, ditty, song, yell, lecture, answer, preach	set of two, pair, couple, both, two, double, even (as opposed to odd), together, parallel	raise, lift up, recommend, take up, bring forth, meet all together, celebrate, all, the whole, to elevate with the hands, to begin, to initiate, to move, to bring forward
JT: 正中妙挾、敲唱雙びあぐ、 JR: shōchū myōkyō kōshō narabi agu CT: Subtly included within the true, inquiry and response come up together. CF: The subtle is contained within the absolute; Inquiry and response arise together, CL: The real is wonderfully inclusive; Both it and the seeming should be brought out, FW: Wonderfully embraced within the whole, Drumming and singing arise together. HJ: Precise [form] and middle [Absoluteness] are marvellously embraced, Drumming and singing arise together. JC: Subtly included within the correct, Inquiry and response both come up, NF: The great center is wondrously inclusive, effort and result come forth together. RB: In the middle, there is a marvellous universality Coming out from teaching and learning. RM: Absolute "upright" holds many phenomena in delicate balance. The Zen master's answer matches the trainee's question. SA: The absolute "upright" holds, as it is, Many phenomena within its own Delicate balance. When a trainee asks A question matching answer always comes From the Zen master; so that he may bring The trainee to the ultimate of Truth The master uses skillful means. SY: The exact center subtly harmonizing, Drumming and singing simultaneously. TH: Wondrously embraced within the absolute, drumming and singing go together. TN: Reality harmonizes subtly just as Melody and rhythm, together make music. TP: Wondrously embraced within the complete, drumming and singing begin together. TS: Within the general, something marvelous lies. Drumming and singing go together. WP: Secretly held within the Real, rhythm and song arise together. ZC: Subtly included within the true, inquiry and response come up together. CW: Wondrously embraced within the real, drumming and singing spring forth together. (ZC2002: Wondrously embraced within the real, drumming and singing begin together.)				Notes: What is subtly included in the real/sho? Luk suggests the apparent in his translation that interprets “the seeming” into the second line. In section 117 of the Record of Dongshan, there is the verse “Rhythm and Song Performed Together”: “One metal pin holds a pair of locks; / The paths for the pin found, its function mysteriously simultaneous. / The Precious Seal corresponding to the subtleness of the wind, / Like the visibility of overlapping brocade stitches.” GI: i.e. It is about rediscovering the already existing harmony between the relative and absolute; between existence and non-existence; between dependent origination and emptiness; between the two poles of any duality. About transcending the apparent oppositions or dualities. That is the fifth rank. SY: “[These lines] refer to the third level, the pivot...The third level connects enlightened beings at the fourth and fifth levels (those who have fully realized wisdom and who help sentient beings) with ordinary sentient beings at the first and second level (those who are concerned with eliminating vexation). Drumming and singing refer to the third level, where all the wonderful and subtle functions of the five levels become manifest.” “Subtly included within the true” - could be practiced based on realization, practiced based on the non-separation of delusion and enlightenment. And so we take care of each step - see C22 (travel the pathways and treasure the roads) and C23 (respecting this is fortunate). From the I Ching, under Hexagram 30, “The Illumination Hexagram,” li: “Nine in the third place means: In the light of the setting sun, Men either beat the pot and sing Or loudly bewail the approach of old age. Misfortune, (日昃之離，不鼓缶而歌，則大耋之嗟，凶)” and in Hexagram 61, Inner Truth: (corresponding to the 4th position – see section on the five positions below): “Six in the third place means: He finds a comrade. Now he beats the drum, now he stops. Now he sobs, now he sings. (或鼓或罷，或泣或歌)”			

RA: (comments continued from C5): The Song of the Jewel Mirror Awareness also says that “inquiry and response come up together.” In the sphere of such awareness, in the realm of such intimate communion, we don’t appeal now and get a response later. Past and future are cut off, which means they are completely present. There is no trace of thoughts like “and then what?” There is no worrying about the past or future; there is only the present, which fully includes past and future. When we knock on the door and say “Hello,” the response is right there in the knocking, not later. In this way there really is not some separate response. It’s not in some other place or time and therefore cannot be the object of our conscious perceptions...This is the world of infinite objectless compassion. The response of hearing the cries of the world is simultaneous with those cries. The cries are always simultaneous with the hearing.

HJ: we take ‘precise and middle’ to mean form (or the seeming), and Absoluteness (or the Real) respectively. These then are marvellously embraced. However, no other translations appear to make this interpretation...Drumming and singing are taken to be similes for ‘precise’ and ‘middle’ in the [first of half of C21]. There is also nothing to distinguish between singing and chanting, the same Kanji character could be used for both. Hence, the analogy is probably of drumming and chanting within Zen-Buddhist services, because drumming is precise and mono-tonic chanting becomes quite formless.

ZS 4.283: Their singing and clapping go together. (used as an added saying in Blue Cliff Record case 64: Nan Ch’uan recited the preceding story (about cutting the cat in two) to question Chao Chou. Chou immediately took off his straw sandals, placed them on his head, and left. Nan Ch’uan said, “If you had been here, you could have saved the cat.”)

ZS 10.125: Beating the drum and strumming the lute, Two old masters are meeting each other.

This may relate to: “The boundary of realization is not distinct, for the realization comes forth simultaneously with the mastery of buddha-dharma.” – Genjo Koan.

“Drumming and singing come up together” may also relate to “simultaneous pecking in and pecking out” (Sottaku dōji 啐啄同時– Sotsu is the sound of a chick pecking its way out of the shell, and taku the sound of the mother hen pecking at the shell from outside(VH)) - see Blue Cliff Record case 16 and Shobogenzo Menju. It may relate to *Kanno doku* (teacher and student in responsive communion/full communication - see notes of C5 above).

通 tong1	宗 zong1	通 tong1	塗 tu2	挾 xie2	帶 dai4	挾 xie2	路 C22 lu4
M6638 N4703	M6896 N1294	M6638 N4703	M6527 N1124	M2632 N1915	M6005 N1475	M2632 N1915	M4181 N4561
penetrate, reach, connect, transmit, pass through, common, communicate, circulate, to go through, to succeed, to understand, thoroughly, all, universal, the whole, illicit intercourse, in collusion with (also in C30)	source, origin, basis, essence, lineage, a kind, kindred, a class, ancestry, ancestor, clan, school (as of art, teaching, etc, as in Sotoshu), sect, main doctrine, syllogism, proposition, conclusion Sp.255 (also in C28,29,30)	penetrate, reach, connect, pass through, common, communicate, circulate, to go through, to succeed, to understand, thoroughly, all, universal, the whole, illicit intercourse, in collusion with	path, way, process, road, journey, a career, pursuit (smear, daub, apply, spread, paint)	clasp under arm, carry with, hold to bosom, to put in the bosom, nip, insert, include, put in between, held (also in C21)	belt, girdle, band, strap, a tape, a sash, a scarf, a belt of country → district, zone, involve, to take or bring with, to carry to or from, to bear, connect	clasp under arm, carry with, hold to bosom, to put in the bosom, nip, insert, include, put in between, held	road, path, street, journey, way, alley (chariot, great, loud)
<p>JT: 宗に通じ途に通ず。挾帶挾路、</p> <p>JR: shū ni tsūji to ni tsūzu kyōtai kyōro</p> <p>CT: Communing with the source and communing with the process. It includes integration and includes the road.</p> <p>CF: Conveying the source as well as the process, Including integration as well as the way.</p> <p>CL: For guest and host are intermutable By (direct) pointing and (expedient) teaching.</p> <p>FW: Intimate with the essence and intimate with the path, One embraces the territory and embraces the road.</p> <p>HJ: [To] pass through [this] essence/religion [is to] pass along the way, [to] hold [it] in [the] girdle [is to] hold in [the] path.</p> <p>JC: Penetrating the source and penetrating the roads there. It includes integration and it includes the route to it:</p> <p>NF: Transmitting the teaching, transmitting the practice. It includes stopping and includes going on.</p> <p>RB: For the aim and its means,</p> <p>RM: To bring the trainee to the ultimate, the Zen master uses skilful means. The former embraces the ultimate; the latter contains the means.</p> <p>SA: Trainees Embrace the ultimate, masters contain The means;</p> <p>SY: Penetrate the goal and you will fathom the way. In order to lead there must be a road.</p> <p>TH: Penetrating the source and traveling the way; You cover the territory and embrace the road.</p> <p>TN: Penetrate the root and you fathom the branches, Grasping connections, one then finds the road.</p> <p>TP: Penetrate the source and travel the pathways, embrace the territory and treasure the roads.</p> <p>TS: Penetrating the source, penetrating the paths. Here is a short path, here is a long path.</p> <p>WP: Penetration to the source, penetration of the byways, Grasping the connecting link, grasping the route.</p> <p>ZC: Communing with the source, travel the pathways, embrace the territory and treasure the road.</p>				<p>Notes: CT: This expresses the oneness of practice and realization – the perfection of wisdom sutras emphasize: no seeking in practice.</p> <p>CL: Fundamentally, the real is pure and does not contain a single mote of dust, but it is inclusive of all phenomena. For this reason, when teaching this Dharma, both the real and the seeming should be brought out to show that host and guest are intermutable either by means of Ch'an's direct pointing or by means of the expedient words of the Teaching School.</p> <p>MW: To penetrate the source is absolute samadhi – the dark. To travel the pathways is positive samadhi – the light. To embrace the territory is to be aware of where you are and see the world as self. To treasure the roads is to respond to circumstances, rooted in big mind.</p> <p>The source (宗)and the region (帶) may refer to the real (正) and the pathways (途)and the roads (路) may refer to the apparent (偏). Penetrating (通)and embracing (挾) are then two modes of study. In the Sandokai (lines 5-6):</p> <p>靈源明皎潔 - The spiritual source shines clear in the light;</p> <p>枝派暗流注 - the branching streams flow on in the dark.</p> <p>NH: When meditation work has arrived, it comprehends both the source and all the scriptural teachings.</p> <p>HJ: Literally: 'Hold in belt/girdle, hold in path'. This is most likely a reference to holding the truth in Tanden, many Japanese monks have a large band/girdle support tied over their abdomen. No other interpreters have taken this meaning from the line and interpretations vary.</p> <p>SY: "The goal is the precious mirror...the path refers to all methods."</p> <p>(Perhaps C21's "Subtly included within the true" extends to C22 such that the source and the paths, the territory and the roads, are all included within the true, and the practitioner thus intimately penetrates, travels, embraces and treasures.)</p>			

錯 cuo4	然 ran2	則 ze2	吉 ji2	不 bu4	可 ke3	犯 fan4	忤 C23 wu3
M6793 N4880	M3072 N2770	M6746 N4487	M476 N1053	M5379 N17	M3381 N24	M1779 N2869	M7178 N? -go
respect, to inlay, ornamented, a grindstone, to polish, error, blunder, mistake, fault, wrong, miss, be confused	certainly, really, still, but, although, pledge, yes, promise, -like, -ful (makes preceding an adjective) to burn, to blaze (also in C25)	then, thus, so, in accordance with, in that case, rule, law, regulation, list, grades, pattern, standard	happy, fortunate, auspicious, lucky, propitious, good	no, not, un-, negative prefix (also in C5, 9, 11, 13, 15, 17, 24, 27, 45)	may, can, -able, possibly, might, able	commit crime, violate, transgress, criminal, invade, clash, offend, invade, withstand	insubordinate, stubborn, wrong, obstinate, disobediant, intractable
respectful, reverent							
<p>JT: 錯然なるときんば吉なり。犯忤すべからず、</p> <p>JR: shakunēn naru tokīm̄ba kitsu nari bōngo subekarazu</p> <p>CT: Merging is auspicious. Do not violate it.</p> <p>CF: Merging is auspicious; Do not violate it.</p> <p>CL: Devotion to it will earn blessings; On no account should it be offended.</p> <p>FW: Mistakes are auspicious As is cannot be offended.</p> <p>HJ: [When] respectful and restrained [towards it], then good fortune, [And you] cannot commit an offence.</p> <p>JC: They intersect and it is auspicious. Do not violate it!</p> <p>NF: To be off the mark, but whole hearted is wonderful! Just don't be stubborn.</p> <p>RB: It is good to be respectful and modest. Do not oppose it.</p> <p>RM: Correctly blended, this is good. Avoid one-sided attachment.</p> <p>SA: correctly blended, this is good. Avoid one-sided clinging;</p> <p>SY: To be wrong is auspicious; Do not oppose it.</p> <p>TH: Complications are auspicious; Do not resist them.</p> <p>TN: To be wrong is auspicious, There's no contradiction.</p> <p>TP: You would do well to respect this; do not neglect it.</p> <p>TS: If you miss it, that's a good sign. Don't neglect it.</p> <p>WP: Acting with circumspection is auspicious; there is no contradiction.</p> <p>ZC: Respecting this is fortunate; do not neglect it.</p>					<p>Notes: ("Merging" here is not the same as the merging of "Merging with sameness is still not enlightenment" in Sandokai line 8 (契理亦非悟).)</p> <p>WP: In the discussion of the trigram <i>li</i> in the <i>I Ching</i> there appears the following comment: 'Nine at the beginning. Treading with circumspection; if one acts without respect, there is no blame.'</p> <p>(Under Hexagram 30, Li: 初九：履錯然，敬之無咎。 Nine at the beginning means: The footprints run crisscross. If one is seriously intent, no blame.)</p> <p>SY: "A Chinese character in the third line of this stanza has two meanings. The first meaning, 'to be wrong,' is used in this translation...in describing the five levels of attainment, I drew a darkened circle, where black meant vexation, and said that this is the highest level. So that which is wrong is, in fact, most right. Vexation, which is most wrong, is just this highest wisdom. The character's second meaning is 'interaction between two things.' The unfolding of wisdom and vexation throughout the five levels of attainment is auspicious."</p> <p>MW: This is a little admonition.</p> <p>NH: This passage also uses the principles of the <i>I Ching</i>. The Ts'ao-Tung school's five positions of lord and minister apply the theory of the <i>I Ching</i> to explicate the work of cultivating practice.</p> <p>CT: Dōgen emphasized that practice and realization are not two separate things; the source and the process can be called absolute and relative as a device; integration and merging refer to there – this includes the road, or process itself, merging into the process, having no sense of seeking or acquisition, thus merging into the source. This was the point of the transcendence of wisdom scriptures.</p>		

天 tian1	真 zhen1	而 er2	妙 miao4	不 bu4	屬 shu3	迷 mi2	悟 C24 wu4
M6361 N16	M297 N783	M1756 N3689	M4474 N1199	M5379 N17	M5896 N1405	M4450 N4681	M7189 N1700
sky, heaven, god, celestial, the firmament, the weather, a day, nature, providence, divine, natural (vs artificial), divinely endowed, perfect, principle (also in C9)	real, actual, true, genuine, Sp.331 (also in C30), M: in Buddhism, used as one's nature	and, and then, and yet, but, also, nevertheless, like, as	mysterious, subtle, mystic exquisite, wonderful, beautiful, excellent, profound, in the title of the Wonderful Dharma Lotus Flower Sutra – 妙法蓮華經 – Sp.234 (also in C21)	no, not, un-, negative prefix (also in C5, 9, 11, 13, 15, 17, 23, 27, 45)	class, category, kind, type, belong to, to be subject to, connected with, depending upon	delusion, bewitch, charm, fascinated, infatuate, deceive, confuse, to lead or go astray, error	satori (a flash of insight, “Ah-ha!” what happens to monks at the end of koans), enlightenment, apprehend, realize, become aware, awaken to (Dongshan had a big one (大悟) when he saw his image in the stream)
natural (as a child), divine element within one, bhutatathata, fundamental reality underlying all phenomena, pure and unchanging, nature, the natural, another name for the Dharmakaya – Sp.146. M: the natural goodness of a person, ‘the divine spark,’ naturally endowed							

JT: 天真にして妙なり。迷悟に屬せず、

JR: tēnshīn ni shite myō nari mēigo ni zoku sezu

CT: Naturally real yet inconceivable, it is not within the province of delusion or enlightenment.

CF: Naturally real, yet subtle, It is not in confusion or enlightenment.

CL: Wonderful is the eternal reality Beyond delusion and enlightenment;

FW: Genuine and wonderful, It is not subject to delusion or enlightenment.

HJ: [When you are] natural and unaffected [it is] marvellous, [For it] does not belong to erroneous-enlightenment.

JC: It is naturally real and subtly wondrous: It is not in the province of delusion or awakening.

NF: True nature is inconceivable. It has nothing to do with delusion or enlightenment.

RB: Its purity and unchangeability is wonderful. It belongs neither to enlightenment nor to illusion.

RM: This is the natural and superior truth that does not attach itself to delusion or enlightenment.

SA: this is all The natural and superior Truth that does Attach itself to no delusion or Enlightenment.

SY: Natural and subtle, It is neither ignorance nor enlightenment.

TH: What is natural and inconceivable, Belongs neither to delusion nor enlightenment.

TN: Naturally pure and profoundly subtle, It touches neither delusion nor awakening,

TP: Natural and wondrous, it is not a matter of delusion or enlightenment.

TS: What is natural and inconceivable belongs neither to delusion nor enlightenment.

WP: Innately pure, moreover subtle, no connection with delusion or enlightenment.

ZC: Naturally real yet inconceivable, it is not within the province of delusion or enlightenment.

CW: Naturally genuine yet wondrous, it is not a matter of delusion or enlightenment.

JW: Wonderful is the eternal reality Beyond delusion and enlightenment.

Notes: When Suzuki-roshi gave Reb his dharma name, he said that Tenshin (天真) means that Reb is Reb.

RS(p.187): Heaven's truth (天真): In Buddhist materials this term denotes that which is "given by heaven," utterly untainted by human artifice, perhaps coming close to the English term "nature." The compound owed its currency to chapter 31 of the Chuang-tzu: "Truth is what is received from heaven. It is what it is and cannot be altered."

Delusion (迷) and enlightenment (悟) also appear in Sandokai (lines 7-8):

執事元是迷 - Grasping at things is surely delusion,

契理亦非悟 - according with sameness is still not enlightenment..

JW: “Tung-shan’s ultimate ideal transcends even enlightenment...It is beyond all intermutabilities or polarities, such as host and guest, the noumenal and the phenomenal, silence and speech, the via positiva and the via negativa, action and non-action, subitism and gradualism...”

MW: Delusion and enlightenment are a duality. Enlightenment is not enough – one needs to go beyond enlightenment.

RS: “One of the organizing motifs for Chih-I’s analysis of the Lotus Sutra was the notion of miao 妙, or ‘wonder,’ the significance of which is due to its occurrence in the Chinese title of the sutra, Miao-fa lien-hua ching 妙法蓮華經 (Scripture of the Lotus Blossom of the Wondrous Dharma). There were thirty such wonders in all, one of which was the ‘wonder of stimulus-response (kan-ying miao 感應妙).’ (p. 124) (for more on *kanno* 感應 see the notes to C5)

SY: “At this point, the song returns to the precious mirror. It is both natural and subtle. ‘Natural’ refers to an undefiled, unmoving

state. ‘Subtle’ refers to the illuminating power of the mirror – its power to function. Do not mistake a state of naturalness alone for the precious mirror...The power of the mirror to illuminate, in conjunction with the attribute of naturalness, makes the wondrous mirror complete...Natural and subtle, the precious mirror is neither enlightenment nor ignorance. Whether you are enlightened or ignorant, the precious mirror is there. When you are enlightened, *bodhi* manifests. When you are in Samsara, *bodhi* is covered by vexation.”

RA: "The Buddha Way is not delusion, its leaping. The Buddha Way is not enlightenment, its leaping." (in commenting on the opening of Genjo Koan: "As all things are buddha-dharma, there is delusion and realization, practice, birth and death, and there are buddhas and sentient beings. As the myriad things are without an abiding self, there is no delusion, no realization, no buddha, no sentient being, no birth and death. The buddha way is, basically, leaping clear of the many and the one; thus there are birth and death, delusion and realization, sentient beings and buddhas."

(Not in delusion or enlightenment - i.e., not limited to delusion or enlightenment and not outside of delusion and enlightenment. Ever intimate with and always liberated from delusion and enlightenment. It would seem that it is not suggesting that there is some other realm beyond delusion and enlightenment)

因 yin1	緣 yuan2	時 shi2	節 jie2	寂 ji4	然 ran2	昭 zhao1	著 C25 zhu4
M7407 N1026	M7741 N3585	M5780 N2126	M795 N3402	M505 N1315	M3072 N2770	M236 N2114	M1361 N3983
cause, reason, because (of), then, in consequence of, to follow, to rely on, to accord with, therefore, by, hetu - Sp.205	reason, fate destiny, affinity, connection, to follow, cause, karma, conditions – Sp.440 (hem, margin) (also in C28)	time, season, era, age, period, opportunity	bamboo, knot, node, joint, section, verse, chapter, details, moderation, chastity, purity, to regulate, to restrain	still, silent, quiet, desolate, tranquility, solitary (also in C31)	-like, -ful (makes preceding an adjective) (yes, certainly, promise, pledge, burn, blaze) (also in C23)	bright, luminous, illustrious, illumine, reflect, brightness of the sun, to show, display	intensifying suffix, manifest, to set forth, to make known, blossom
hetupratyaya: causes (因) and conditions(緣)– Sp.206		time, moment, when, opportunity, occasion					

JT: 因緣時節、寂然として昭著す。

JR: Īnnēn jisetsu jakunēn to shite shōcho su

CT: With causal conditions time and season quiescently it shines bright.

CF: Under the right conditions, at the right time, It shines bright in serene tranquillity.

CL: With concurrent cause and time prevailing, It will appear both bright and still.

FW: Bright and still, It appears as causes and conditions, time and occasion.

HJ: Causes and [karma-] relations, times and seasons, In stillness [it is] clearly revealed.

JC: In causal conditions, times and seasons, Quiescent, it shines bright.

NF: Each moment is the nexus of causes and conditions, each moment shines in bright tranquillity.

RB: When karma and the time mature, it quietly appears,

RM: It appears quietly and clearly when conditions ripen.

SA: IT calmly, clearly shows When all conditions ripen;

SY: Causes and conditions have their time and season, Tranquil and illuminating.

TH: Causes and conditions at this moment Shine completely in the silence.

TN: At each time and condition it quietly shines.

TP: Within causes and conditions, time and season, it is serene and illuminating.

TS: Causes and conditions right at this moment shine completely in the silence.

WP: According to time and circumstance, it quietly illuminates.

ZC: With causal conditions, time and season, quiescently it shines bright.

Notes: Serene or quiescent or silence corresponds to yin, whereas illumination or shining corresponds to yang.

MW: In the realm of dependent co-arising, the mirror always shines through all of our activity.

Baizhang: “the present mirror awareness—as long as this is not affected by any existent or nonexistent objects at all...it can shine through all various existent and nonexistent realms.” (pg 46) and “its shining function belongs to the bodhisattvas—master of all mental conditions, its shining function is in the realm of passing phenomena. It is like waves telling of water; it illumines myriad forms without effort.” (pg 39)

(Soto Zen was later referred to as the Silent Illumination School by Dahui – this appellation was a critique embraced by Dahui’s contemporary, the Soto master Hongzhi (who compiled the Book of Serenity). Mokusho (默照禪)– Silent Illumination Zen – is composed of different Chinese characters than the characters used here (寂昭). In contrast to Mokusho Zen there was associated with the Linji school: Kanna Zen (看話禪) – meditation with thinking, seeking enlightenment through koans)

Taigen Leighton: Suchness happens through particulars, through the world of causes and conditions.

ZS 5.17: The one great matter, cause and condition.

ZS 11.13: To understand the principle of Buddha-nature, Contemplate [the nature of] time and causality.

ZS 14.277: ...The twelve causal conditions void in the heart.

ZS 14.620: While apparent and real (偏正 – see C18) have yet to emerge from the fundamental state, Does the unborn presume to chatter about karma? (因緣 – causes and conditions)

Hongzhi's Guidepost of Silent Illumination 默照銘 discusses cultivating and balancing silence and illumination in practice and includes references to the dialectics of upright and inclined, lord and vassal, and the I Ching in general.

(Cultivating the Empty Field, pg 52):

默默忘言。昭昭現前。 Silent and serene, forgetting words, bright clarity appears before you.
鑒時廓爾。體處靈然。 When you reflect it you become vast, where you embody it you are spiritually uplifted.
靈然獨照。照中還妙。 Spiritually solitary and shining, inner illumination restores wonder,
露月星河。雪松雲嶠。 Dew in the moonlight, a river of stars, snow-covered pines, clouds enveloping the peaks.
晦而彌明。隱而愈顯。 In darkness it is most bright, while hidden all the more manifest.
鶴夢煙寒。水含秋遠。 The crane dreams in the wintery mists. The autumn waters flow far in the distance.
浩劫空空。相與雷同。 Endless kalpas are totally empty, all things are completely the same.
妙存默處。功忘照中。 When wonder exists in serenity, all achievement is forgotten in illumination.
妙存何存。惺惺破昏。 What is this wonder? Alertly seeing through confusion
默照之道。離微之根。 Is the way of silent illumination and the origin of subtle radiance.
徹見離微。金梭玉機。 Vision penetrating into subtle radiance is weaving gold on a jade loom.
正偏宛轉。明暗因依。 Upright and inclined yield to each other; light and dark are interdependent.
依無能所。底時回互。 Not depending on sense faculty and object, at the right time they interact.
飲善見藥。槌塗毒鼓。 Drink the medicine of good views. Beat the poison-smeared drum.
回互底時。殺活在我。 When they interact, killing and giving life are up to you.
門裡出身。枝頭結果。 Through the gate the self emerges and the branches bear fruit.
默唯至言。照唯普應。 Only silence is the supreme speech, only illumination the universal response.
應不墮功。言不涉聽。 Responding without falling into achievement, speaking without involving listeners.
萬象森羅。放光說法。 The ten thousand forms majestically glisten and expound the dharma.
彼彼證明。各各問答。 All objects certify it, every one in dialogue.
問答證明。恰恰相應。 Dialoguing and certifying, they respond appropriately to each other;
照中失默。便見侵凌。 But if illumination neglects serenity then aggressiveness appears
證明問答。相應恰恰。 Certifying and dialoguing, they respond to to each other appropriately;
默中失照。渾成剩法。 But if serenity neglects illumination, murkiness leads to wasted dharma.
默照理圓。蓮開夢覺。 When silent illumination is fulfilled, the lotus blossoms, the dreamer awakens,
百川赴海。千峯向岳。 A hundred streams flow into the ocean, a thousand ranges face the highest peak.
如鵝擇乳。如蜂採花。 Like geese preferring milk, like bees gathering nectar,
默照至得。輸我宗家。 When silent illumination reaches the ultimate, I offer my teaching.
宗家默照。透頂透底。 The teaching of silent illumination penetrates from the highest down to the foundation.
舜若多身。母陀羅臂。 The body being shunyata, the arms in mudra,
始終一揆。變態萬差。 From beginning to end the changing appearances & ten thousand differences share one pattern.
和氏獻璞。相如指瑕。 Mr. Ho offered jade [to the Emperor]; [Minister] Xiangru pointed to its flaws.
當機有準。大用不勤。 Facing changes has its principles, the great function is without striving.
寰中天子。塞外將軍。 The ruler stays in the kingdom, the general goes beyond the frontiers.
吾家底事。中規中矩。 Our school's affair hits the mark straight and true.
傳去諸方。不要賺舉。 Transmit it to all directions without desiring to gain credit.

細 xi4	入 ru4	無 wu2	間 jian1	大 da4	絶 jue2	方 fang1	所 C26 suo3
M2467 N3522	M3152 N? -	M7180 N2773	M835 N4949	M5943 N1171	M1703 N3539	M1802 N2082	M5465 N1821
fine, tiny, slender, thin, detailed, minute, small, delicate, carefully, careful	enter, come in(to), join, make enter, to put in	negative, no, not, lack, have no, without, apart from, none (also in C11, 16) avici: uninterrupted, without intermission, 無間地獄 : avici hell, the last of the 8 hot hells in which pain is uninterrupted – Sp.383	interval, gap, space, place, between, among, in, on, while, divide, separate, intermittent	big, great, vast, high, large, general, tall, extensive, noble, very, much, full-grown (also in C7)	cut, sever, break off, terminate, completely free from, annihilate, cut short, to interrupt, decidedly, extremely, very	square, rectangle, region, local, place, direction, trend, aspect of	place, location, numerary adjunct, realm, that, which, who, what, cause, whereby

JT: 細には無間にいり。大には方所を絶す。

JR: sāi niwa mukēn ni iri dāi niwa hōjō o zēssu

CT: In its fineness it fits into spacelessness. In its greatness it is utterly beyond location.

CF: It is so minute it fits where there's no room; It is so immense it is beyond direction and location.

CL: Reduced in size it is all pervasive; If extended it is beyond location and direction.

FW: Small, it enters where there is no space; large, it bursts all bounds.

HJ: So fine [it] enters [where there is] no gap, So great [it] transcends dimensions.

JC: It is so fine it enters the infinitesimal, It is so large it is beyond location.

NF: So small it can enter spacelessness, so large it's beyond location.

RB: In small things it is boundless. In the great it is unlimited by direction and place.

RM: When minute, it becomes infinitesimally small; when large, it transcends dimension and space.

SA: when minute Infinitesimally small becomes; When large it transcends all dimension, space;

SY: It is so small it enters the spaceless, So large it is beyond dimension.

TH: So fine, it enters nowhere, So vast it exceeds all bounds.

TN: So fine it penetrates no space at all, So large its bounds can never be measured.

TP: So minute it enters where there is no gap, so vast it transcends dimension.

TS: So minute that it penetrates any space. So enormous that it exceeds all bounds.

WP: Fine enough to penetrate where there is no space, large enough to transcend its boundaries.

ZC: In its fineness it fits into spacelessness, in its greatness it is utterly beyond location.

Notes: SY: “These lines speak about the precious mirror. The enlightened mind does not move, yet it functions. It is not dead; rather, it is inconceivably more powerful than the mind of vexation, which, because of attachments, is limited to a small realm of thought and experience. The enlightened mind has no attachments, and so has unlimited power. It can function in realms too small to measure, and on scales larger than space itself. Ordinarily, our knowledge and experience are limited. We cannot comprehend absolute Buddha-nature, which exists everywhere. The enlightened mind has no such limitations; it has realized the true nature of reality.”

ZS 12.100: Expanded, it fills the entire Dharma universe; Contracted, there's no room for even a single hair to stand. (from the Rinzaï-roku)

VH: Five hells without interval (五無間獄): Although accounts differ according to text, the realm of hell is subdivided into eight hot hells, eight cold hells, and three other hells. The worst of the eight hot hells, located deepest underground, is for those beings that commit the Five sins. This is avici, known as the hell of five kinds of punishment “without interval.” “Without interval” has more than one meaning. Mugen translates *anantara*, which can mean (1) immediate, direct and (2) continuous, without a break. This hell is so called for any of five reasons: (1) beings who commit the worst sins are reborn there immediately without passing through an intermediate birth; (2) their suffering is continuous and without break; (3) the time of their suffering is also continuous and without break; (4) the beings live endlessly there; or (5) the beings have bodies of 80,000 *yojana* in size completely filling hell, which is also 80,000 *yojana* in size, thus allowing them to be tortured without cease.

C26 and C27 may be like the opening of the Fukanzazengi: “The way is basically perfect and all-pervading, how could it be contingent on practice and realization (C26)... Yet if there is the slightest discrepancy, it is the like the gap between heaven and earth. (C27).”

毫 <small>hao2</small>	忽 <small>hu1</small>	之 <small>zhi1</small>	差 <small>chai1</small>	不 <small>bu4</small>	應 <small>ying4</small>	律 <small>luu4</small>	呂 <small>luu3</small> C27
M2066 N318	M2194 N1652	M935 N280	M105 N3662	M5379 N17	M7477 N1541	M4297 N1608	M4280 N891
fine hair, the down on plants, measure of length, atom, immediately	suddenly, unexpectedly, abruptly, neglect, minute, fine	‘s (marks preceding as modifier), it, her, him, them, goto	differ, nearly, almost, miss err, to mistake, error, discrepancy, unlike (also in C6)	no, not, un-, negative prefix (also in C5, 9, 11, 13, 15, 17, 23, 24, 45)	should, ought to, must, correspond to, respond to, suitable, right, proper, fitting, necessary	statute, principle, regulation, law, rule, ritsu-mode	a musical note, tube, ryo-mode
extremely small						musical terms, a series of standard bamboo pitch pipes used in ancient music (Chinese music has 12 tones, 6 yin and 6 yang.)	

JT: 毫忽のたがい、律呂に應ぜず、

JR: gōkotsu no tagāi riryo ni ōzezu

CT: A hairsbreadth's deviation will fail to accord with the proper attunement.

CF: The slightest deviation Means failure of attunement.

CL: A slight deviation from it Destroys the perfect harmony.

FW: A slight deviation And you are not in accord with the harmonious attunement.

HJ: The tiniest moment's divergence [straying], [And you are] not in-tune [with it].

JC: If there is the slightest deviation, You do not accord with the proper attunement.

NF: If there's the separation of even a hair's breadth there won't be harmony.

RB: The slightest difference, and the harmony is spoiled.

RM: Even a slight twitch breaks the rhythm.

SA: Even the slightest twitch will surely break The rhythm.

SY: If you are off by a hair's breadth Then you would be out of harmony.

TH: A hairsbreadth deviation And you are out of harmony.

TN: But if you're off by a hair's breadth All harmony's lost in discord.

TP: A hairsbreadth's deviation, and you are out tune.

TS: The slightest difference puts it out of tune.

WP: Being off by the fraction of a hairsbreadth, the attunement of major and minor keys is lost.

ZC: A hairsbreadth's deviation will fail to accord with the proper attunement.

CW: A hairsbreadth's deviation, and you miss attuning with it.

Notes: In the Hsin hsin ming (信心銘) "Faith in Mind":

毫釐有差 天地懸隔: A hairsbreadth difference, and heaven and earth are set apart.

Baizhang: "the immediate mirror-like awareness should not have the slightest hair of grasping love for anything at all." (pg 30)

RS: Treasure Store Treatise: "Thus, if one errs by so much as a hair's breadth, the transgression is as great as a lofty mountain."

"Accord" 應 is part of the important term, *kanno* 感應. See the notes to C5.

GI: i.e. It transcends space, all discrimination. So there is no absolute basis for any discrimination at all. So what is left to do? The Middle Way: not accepting, not rejecting. Not chasing ghosts, not trying to shut down the mind, or drop conceptualization. They are all already pure. Not obsessing about morality, not indulging in evil doing either.)

SY: If [a certain musical instrument] is tuned a hair too tight or loose, the sound will be out of tune. If it is tuned perfectly, the tone is beautiful...In genuine Mahayana Buddhist enlightenment there are no attachments. Therefore a practitioner must pass through different levels, continually eliminating attachments...A good teacher must verify the level of attainment. He might use the five levels described in this poem to measure the practitioner's attainment."

Case 17 from the Book of Serenity: Fayan asked Xiushan, "'A hairsbreadth's difference is as the distance between heaven and earth' (毫厘有差天地懸隔)-- how do you understand?" Xiushan said, "A hairsbreadth's difference is as the distance between heaven and earth." Fayan said, "How can you get it that way?" Xiushan said, "I am just thus -- what about you?" Fayan said, "A hairsbreadth's difference is as the distance between heaven and earth." Xiushan thereupon bowed. (See the section below on Samadhi which includes some quotes from the commentary to this case and C41 which includes the introduction to this case.)

Book of Serenity, Case 53, a line from the verse with the added saying: "The marked balance, the jeweler's mirror - Not even the finest hair is unnoticed."

今 jin1	有 you3	頓 dun4	漸 jian4	緣 yuan2	立 li4	宗 zong1	趣 qu4 C28
M1053 N352	M7533 N3727	M6584 N5121	M878 N2680	M7741 N3585	M3921 N3343	M6896 N1294	M1617 N4544
now, today, at present (also in C2)	have, own, possess, exist, to be, there is, there are (also in C11, 16, 38, 39)	sudden, pause, a time, a turn, to stamp the foot, to put in order, to prepare, to injure, lose, discard, stop, bow, kowtow, arrange, at once, at one time, immediate – Sp.419	gradually, advancing, by degrees, to flow, to soak, to reach	because of, reason, fate, destiny, affinity, connection, to follow, cause, karma, conditions – Sp.440 (hem, margin) (also in C25)	stand, let stand establish, set, construct, to set up, to fix, immediately	source, origin, basis, essence, lineage, a kind, kindred, a class, ancestry, ancestor, clan, school (as of art, teaching, etc, as in Sotoshu), sect, main doctrine, syllogism, proposition, conclusion Sp.255 (also in C22, 29, 30)	meaning, approach, course (as in the 6 courses or realms), to advance quickly, to hasten to, bias, tendency, interesting. To breed, to urge

JT: いま頓漸あり、宗趣を立するによつて

JR: ima tōnzēn ari shūshu o rīssuru ni yōtte

CT: Now there are sudden and gradual in connection with which are set up basic approaches.

CF: Now there are sudden and gradual, On which are set up approaches to the source.

CL: Since there are instant and gradual aptitudes (Our) sect sets up (five) different phases.

FW: Presently, the sudden and gradual [teachings] have created sectarian approaches;

HJ: Now there are sudden and gradual [conditioned-states], [And] by connection [there] arise ‘teachings’ and ‘approaches’.

JC: Now there are [views of enlightenment such as] sudden and gradual, Upon which different approaches are established.

NF: So there are sudden and gradual and schools and approaches are established.

RB: Nowadays there is the sudden, and the gradual school

RM: Now we have, abrupt and gradual.

SA: Now we have abrupt and slow And separated do the sects become

SY: Now there is sudden and gradual (enlightenment) In order to establish the fundamental guidelines.

TH: Through the teachings of sudden and gradual,

TN: Now there are sudden and gradual schools

TP: Now there are sudden and gradual, in which teachings and approaches arise.

TS: Because the basic teachings of sudden and gradual have been set up,

WP: Now there is sudden and gradual because principles and approaches have been set up;

ZC: Now there are sudden and gradual in which teachings and approaches arise.

CW: In both sudden and gradual, basic approaches are set up.

(Taigen Dan Leighton translates this line: Now there are sudden and gradual and teachings and approaches arise.)

Notes: In Sandokai see (lines 3-4):

人根有利鈍 While human faculties are sharp or dull,
道無南北祖 the Way has no northern or southern ancestors.

Theoretical elaborations of sudden (enlightenment) and gradual (cultivation) began in India and became a major issue in Chinese Buddhism. The Platform Sutra presents key differences between the Southern and Northern schools of Zen in terms of sudden vs gradual. Polarized views of sudden and gradual have their basis in differing views of the awakened nature and the nature of delusion. The import of “Sudden Awakening” is to emphasize an epistemological chasm between delusion and realization – the light of delusion never reveals the darkness of realization (even though they do interpenetrate). From the Platform Sutra:

Shenxiu’s poem (gradual practice): “Our body is the Bodhi-tree, / And our mind a mirror bright. / Carefully we wipe them hour by hour, / And let no dust alight.”

Huineng’s poem (sudden enlightenment): “There is no Bodhi-tree, / Nor stand of a mirror bright. / Since all is void, / Where can the dust alight?”

MW: Sudden and gradual became an issue of contention among the students of Huineng. The Sandokai criticizes the this kind of splitting. It’s not one or the other – we need both.

HJ: It is most likely that the author was using shu-shu here for the sudden and gradual states of mind e.g. shu (宗) – sudden-teachings for quick aptitudes and propensities; and shu (趣) – approaches for gradual aptitudes and propensities.

SY: We cannot say what Zen is – but we must speak – to grow, realize and pass it on.

宗 <small>zong1</small>	趣 <small>qu4</small>	分 <small>fen1</small>	矣 <small>yi3</small>	即 <small>ji2</small>	是 <small>shi4</small>	規 <small>guil</small>	矩 <small>ju3</small> C29
M6896 N1294	M1617 N4544	M1851 N578	M2938 N? -	M495 N3886	M5794 N2120	M3618 N4285	M1548 N3171
source, origin, basis, essence, lineage, a kind, kindred, a class, ancestry, ancestor, clan, school (as of art, teaching, etc, as in Sotoshu), sect, main doctrine, syllogism, proposition, conclusion Sp.255	meaning, approach, course (as in the 6 courses or realms), to advance quickly, to hasten to, bias, tendency, interesting. To breed, to urge	separate, discriminate, divide, small unit of time, share, distinguish, 1/10 of an inch and of things generally	particle of completed action (suffix), denoting that the sense has been fully expressed	then, therefore, promptly, immediately, quickly, now, accordingly, even if, to approach	indeed, yes, right, to be, demonstrative pronoun, this, that (also in C1, 11, 13)	A pair of compasses, a circle or disc → custom, usage, rules, regulations (gi of shingi), customs, law	carpenter's square, ruler, scale → rule, pattern, custom, usage, true (carpentry)
						compass and square → custom, usage, standard, rule, principle (may refer to monastic regulations?)	

JT: 宗趣わかる。すなわちこれ規矩なり、

JR: shūshu waku sunawachi kore kiku nari

CT: Once basic approaches are distinguished then there are guiding rules.

CF: Once approaches to the source are distinguished, Then there are guidelines and rules.

CL: The Sect's division so established Is nothing but its mode (of teaching).

FW: Once they are distinguished There are then customs and standards.

HJ: [The] 'teachings' and 'approaches' become distinguished, Specifically [within] this standard-template [of the five-stages].

JC: Once different approaches are distinguished, Then there are guidelines.

NF: Once schools and approaches are distinguished then there are standards.

RB: The sect is set up, and divides itself, according to its teaching methods.

RM: Sects become separated by setting up doctrines and practices, and these become standards of religious conduct.

SA: By setting up of doctrines, practices, And these become the standards that we know Of all religious conduct.

SY: When the fundamental guidelines are clear They become the rule.

TH: Different methods have arisen.

TN: With principles, approaches so standards arise.

TP: With teachings and approaches distinguished, each has its standard.

TS: the Zen school has become divided. These ways have become standard.

WP: With the distinction of principles and approaches, standards arise.

ZC: Once basic approaches are distinguished, then there are guiding rules.

Notes: In Sandokai, standards (規矩): 勿自立規矩 (line 38): don't set up standards of your own.

MW: Each has their own way – don't compare as right or wrong. If its genuine, its incomparable.

宗* zong1	通* tong1	趣 qu4	極 ji2	真 zhen1	常 chang2	流 liu2	注 ^{C30} zhu4
M6896 N1294	M6638 N4703	M1617 N4544	M484 N2305	M297 N783	M221 N1364	M4080 N2576	M1340 N2531
source, origin, basis, essence, lineage, a kind, kindred, a class, ancestry, ancestor, clan, school (as of art, teaching, etc, as in Sotoshu), sect, main doctrine, syllogism, proposition, conclusion Sp.255	thoroughly comprehend, reach, penetrate, pass through, common, communicate, circulate, to go through, to succeed, to understand, thoroughly, all, universal, the whole, illicit intercourse, in collusion with (also in C22)	meaning, approach, course (as in the 6 courses or realms), to advance quickly, to hasten to, bias, tendency, interesting. To breed, to urge	The ridgepole of a house → very, reach, the end of, extreme, utmost, furthest, final, end, highest rank, exhaust	real, actual, true, genuine - Sp.331 (also in C24), M: in Buddhism, used as one's nature	common, normal, regular, frequent, always, permanent, constantly, usually, habitually, a rule, a principle	flow, circulate, drift, current, float, spread, wander (used as in samsara, transmigration), descend, unstable, weak continuous flow, ceaseless - Sp. 328 (WP indicates that this refers to a "[defiled] outflow" (asrava) which is not supported by Sp.328 (asrava is listed on p.214)), M: no fixed place of abode, a disease with inflammatory swellings	Water flowing, concentrate, focus, direct, pour, to comment on, to fix the mind on, to stake

JT: 宗通じ趣きわまるも、真常流注、
JR: shū tsūji shu kiwamaru mo shīnjō ruchū
CT: But even though the basis is reached and the approach comprehended, true eternity still flows.
CF: When the source is reached, the approach thus finished, True eternity still flows.
CL: When the Sect is known and its phases reached, True eternity emerges in an endless flow.
FW: Although penetrating the essence is the ultimate approach; The essential has no fixed abode.
HJ: Teachings [when] passed out approach culmination, [In which] Truth [perceived] endlessly flows into [you].
JC: When the basis is mastered and the approach is followed through to the end, True Eternity flows on.
NF: If you get stuck in the limitations of the schools and approaches you'll have endless outflows.
RB: The sect is pervasive, and the features Complete, and truth flows out endlessly.
RM: Even if we penetrate the doctrines and practices, we get nowhere if delusive consciousness flows within the eternal truth.
SA: Even should We penetrate these doctrines, practices, And then delusive consciousness flows through The 'ternal Truth, no progress shall we make.
SY: Realization of the basic principle is the ultimate standard, Genuine, constant, yet flowing,
TH: Even though you master such teachings, The truth keeps on escaping.
TN: Penetrating the principle [sudden], mastering the approach [gradual], The genuine constant continues outflowing.
TP: Whether teachings and approaches are mastered or not, reality constantly flows.
TS: Even though you master such teachings the truth keeps on escaping.
WP: Even if one penetrates the principle and masters the approach, the true constant continues as a [defiled] outflow.
ZC: But even though the basis is reached and the approach comprehended, true eternity still flows.
JW: "True eternity emerges in an endless flow."

Notes: 宗*通* - CV variant has these characters reversed in order: 通宗.
 "Reality constantly flows" may relate to Dongshan's teaching of Going Beyond Buddha: (WP: pg 55, section 95): The Master addressed the assembly, saying, "To know the existence of the person who transcends the Buddha, you must first be capable of a bit of conversation." A monk asked, "What sort of person is he who transcends the Buddha?" "Not a Buddha," replied the Master.
 Also from the Record of Dongshan: (WP pg 28 section 11) "Since you are conducting this memorial feast for the former master, do you agree with him or not?" asked the monk. The Master said, "I agree with half and don't agree with half." "Why don't you agree completely?" asked the monk. The Master said, "If I agreed completely, then I would be ungrateful to my former master."
 Similar to Shitou's "There are no northern or southern ancestors," (see the notes to C28) "Reality constantly flows" may also be read in terms of not affirming a substantive difference between sudden and gradual.
 Baizhang: "If your present mirror awareness just does not dwell on anything, whatever may exist or not, mundane or transcendent, and also does not make an understanding of nondwelling, and also does not dwell in the absence of understanding, then your own mind is enlightened, Buddha." (pg 39)
 CL: This is position (3) 'Host coming to light' and is not the perfect enlightenment, for true eternity only emerges in an endless flow but is still not all-embracing.
 HJ: '[perceived]' is used here because the author is talking about perceived truth-realization. Truth endlessly flows anyway (Tathagate).
 Kishizawa Ian-roshi asked Nishiari Bokusan-roshi something like: "The sounds of the bell, the raindrops on the roof, the water splashing along the gutter – where do they meet?" Nishiari Bokusan-roshi replied, "Bring me the mirror and I'll break it for you." Kishizawa Ian-roshi asked, "What does that mean?" Nishiari Bokusan-roshi replied, "True eternity still flows."

外 wai4	寂 ji4	中 zhong1	搖 yao2	係* xi4	駒 jul	伏 fu2	鼠 shu3 C31
M7001 N1168	M505 N1315	M1504 N81	M7286 N1969	M2424 N449	M1543 N5206	M1964 N377	M5871 N5417
out, outside, external, foreign, beyond, barbarous, extraordinary	still, silent, quiet, desolate, tranquil, solitary (also in C25)	in, between, within, among, central, center, middle, in the midst of, hit (target), to hit the center, to be affected by, to fall into a trap, attain (also in C21, 40, 47 and in the titles of the 5 positions – see below)	wag, swing, wave, shake, scull, sway, move, toss, agitate	bind tie up, involve, relation, to belong to, consequences, to be, is, are	colt, fleet, swift, sun, a foal, strong	crouch, crawl, lie hidden, suppress, secret, conceal, bend down, prostrate, yield, to suffer, humble	rat, mouse, squirrels, moles, hidden, secret

JT: 外寂に中搖くは、つなげる駒伏せる鼠、

JR: hoka jaku ni uchiugoku wa tsunageru koma fukuseru nezumi

CT: Outwardly still while inwardly moving. Like a tethered colt, a trapped rat,
CF: To be outwardly still while inwardly stirring Is to be like a tethered colt, a trapped rat.

CL: Still without, it moves within, Like a tethered colt and hidden rat;

FW: Outwardly quiet, inwardly anxious, Like a hobbled colt or a cowering rat.

HJ: Outside still, inside trembling. Tethered pony, crouching mouse.

JC: Outwardly still, inwardly moving—[Sentient beings are] like tethered colts or trapped rats.

NF: You'll be still on the outside but shaky on the inside like a horse tied fast or a mouse frozen with terror.

RB: However, there is stillness without, But agitation within, like a tethered horse, or a rat under A tub.

RM: If we are outwardly calm but inwardly disturbed, we are like a tethered horse or a mouse in a cage.

SA: If outwardly all calm we do appear And yet within disturbed should be we are As if a tethered horse, or as a mouse Within a cage.

SY: With still body but racing mind, Like a tethered horse or a mouse frozen by fright.

TH: Sitting still, yet inwardly moving, Like a tethered colt, a trapped rat.

TN: A tethered horse, a mouse frozen in fear, Outwardly still but inwardly whirling:

TP: Outside still and inside trembling, like tethered colts or cowering rats.

TS: You may sit still but waver inside– a tied-up horse, or a cowering rat.

WP: Externally calm, internally shaking, like a tethered charger or a hiding rat;

ZC: Outwardly still while inwardly moving, like a tethered colt, a trapped rat

Notes: 係* - CV variant character: 繫 (M2458) – to bind, to gird, to be attached to.

SY: “These eight lines (C31-34) describe people who have experienced false enlightenment. Although they seem to be enlightened and free of vexation, their vexations are only tamed and suppressed. The fundamental problems have not been resolved... These eight lines especially address people who practice samadhi. Ch'an is not opposed to samadhi, but it is opposed to attachment to the samadhi experience. Samadhi is better than any other worldly experience. There is tremendous risk of becoming attached to it... Samadhi produces a calm mind, a stable mind. Some wisdom may manifest. It enhances strong faith in the practice. But it is not Ch'an. The tethered horse and frozen mouse refer to such a mind... a person in samadhi suppresses but does not eradicate vexations... Samadhi is a temporary, worldly experience.”

From the Record of Dongshan: (WP pg 57, section 104) The Master asked a monk, “What is the most tormenting thing in this world?” “Hell is the most tormenting thing,” answered the monk. “Not so. When that which is draped in these robe threads is unaware of the Great Matter, that I call the most tormenting thing,” said the Master.

CL: When true eternity flows, outwardly the student looks still but inwardly he is moving. It is like a colt tied to a stake or a rat in hiding, both being ready to run at the first opportunity available, just like the mind which is still moving and is prone to cling to the illusion of enlightenment.

VH: (Glossary entry for Donkey hitching post): A donkey hitching post is a post hammered into the ground, to which a donkey is tied. It is used in Zen verses as a symbol of unfreedom, that which prevents one from free movement, a hobble.

HJ: [The second half of this line] is a paired simile for the [first half of the line], using the idea of a tethered horse and a trembling mouse to represent stillness outside and trembling inside, respectively.

Deshimaru: The basest material became the purest garment, because everybody respects the monk's robe and kesa. The basest material becomes the most pure: that is the whole foundation of Mahayana. It's the same thing with our mind, our bonno. You don't need to look on the outside, only inside. If you look at yourself you will see that you're not so wonderful. Everybody is full of contradictions. In the Hokyo Zanmai it says, “A rat in a hole and a tethered horse may be standing quietly, but inside they are longing to escape.” It's the same with our minds during zazen. They're always looking for something. It's the same for me, and even for great masters. Buddha, too, suffered from this problem. It is the weakness of mankind. Through zazen you can direct and regulate your mind. If the rat is weak it quickly dies. It's like the story of the taming of the shrew. If the mind is well-guided it can be changed. A weak person cannot become great. It is better to be strong and have strong illusions. If we have great illusions we will have a great Satori. The basest clothes become the symbol of the highest spirituality. That is the principle of Mahayana. There are enormous contradictions in the human race. The forebrain and thalamus have conflicting functions. If we have a purely intellectual approach to life we are assailed by contradictions and are always suffering.

先 <small>xian1</small>	聖 <small>sheng4</small>	悲 <small>beil</small>	之 <small>zhil</small>	為 <small>wei4</small>	法 <small>fa3</small>	檀 <small>tan2</small>	度 <small>du4</small> ^{C32}
M2702 N571	M5753 N2960	M4992 N5082	M935 N280	M7059 N138	M1762 N2535	M6060 N2386	M6504 N1511
first, former, previous, senior, past, ancient, foremost, before, in front, deceased	holy, sacred, sage, reverend, divine, used for “saint,” imperial	sorrow, grief, sorry, sad, mourn, regret, lament, sympathize (has a positive sense in Buddhism: karuna – compassion (Dahishin – the mind of great compassion is 大悲心))	it, ‘s (marks preceding as modifier), her, him, them, goto	for, to, for the sake of, because, on account of, wherefore, by, do, handle, make, govern, act, be, to practice, to act out, to cause (also in C10, 11, 19, 33)	dharma, law, rules, truth, religion, thing, regulations, method, model, principle, way, manner, system, reason, process, doctrine, religion, technique, art, rites, anything Buddhist, duty, all things, code, “that which has entity and bears its own attributes,” 2 nd jewel, something like “spiritual” – Sp.267 (also in C32)	giving, dana (phonetic), giver, donation, charity, bestowing, almsgiving (sandalwood, hardwood)	degree, system, manner, consider, paramita: to ferry over, to save – Sp.301, perfection, calculate, estimate, guess, rule, law, a limit, a measure, an interval in music, to pass, cross over
						dana paramita, the perfection of giving – Sp.458	

JT: 先聖これを悲しんで、法の檀度となる。

JR: sēnshō kore o kanashīnde hō no dāndo to naru

CT: the ancient saints pitied them and bestowed upon them the teaching.

CF: Sages of yore took pity on this And gave out teachings for it.

CL: This is what saddened saints of old. You should act as a bestower of the Dharma

FW: Compassionately moved, The sages of old completely bestowed the Dharma.

HJ: Ancient sages were grieved by this, Making [the] staff [of the] law.

JC: The former sages pitied them, And created the teaching to bestow on them.

NF: Seeing this the ancient sages were sad and manifested the dharma as a perfect gift to us.

RB: The saints of old grieved at this, and became parishioners of the law.

RM: Pitying this plight, the former sages became dispensers of the teaching.

SA: So, pitying this plight, The former sages teaching all dispensed.

SY: Past sages pitied them And liberated them with Buddha Dharma.

TH: The Ancestors pitied them, And offered them the teachings.

TN: Compassionate sages freed them with teaching.

TP: The ancient sages grieved for them, and offered them the dharma.

TS: The Ancient Teacher pitied us and transmitted the dharma.

WP: The former sages, having compassion for such people, made a gift of the Dharma.

ZC: -The ancient sages pitied them and bestowed upon them the teaching.

Notes: This may be read in terms of the principle of response that also figures in C5 and C21.

Dana Paramita is the 1st of the 6 paramitas. The other five paramitas are sila (moral conduct), kshanti (patience), virya (perseverance), dhyana (meditation) and prajna (wisdom).

HJ: ‘Danda’ – originally a stick or staff [sometimes] acquires the meaning of a rod as an instrument of punishment [Middle Length Discourses of the Buddha, Trans. Bhikhu Nanamoli and Bhiku Bodhi, MN 56, note 579, Pali Text Society, 2002]. The word is the same in Sanskrit. The 7th (dan) and 8th (do) Kanji in [C32] are therefore, taken to be Chinese/Japanese approximations for the syllabic sounds for Danda.

隨 <small>sui2</small>	其 <small>qi2</small>	顛 <small>dian1</small>	倒 <small>dao3</small>	以 <small>yi3</small>	緇 <small>zi1</small>	為 <small>wei4</small>	素 <small>su4</small> <small>C33</small>
M5523 N5021	M525 N590	M633 7 N5140	M6134 N487	M2932 N348	M6931 N? -shi	M7059 N138	M5490 N3511
follow, listen to, submit, to accompany, subsequently, then, according to, accord with, together, instantly	his, her, its, their, that, this (emphatic, imperative, interrogative particle)	upset, upsidedown, overturn, confuse, fall, peak, crown, top, summit, crazy, joggle, jolt, turn over viparyaya – upsidedown, inverted (views), contrary to reality, to believe things as they seem to be - Sp.475	fall over, lie down, take turns, turn around	by means of, thereby, so as to, therefore, consider as, in order to, taking, by, through, with, because, on account of (also in C38, 39, 40)	black silk, black garments (used for monastic robes and may connote monks and by extension holy, and true) – Sp.427, M: dark drab color, used for Buddhists from the dark color of their robes	for, to, for the sake of, because, on account of, wherefore, by, do, handle, make, govern, act, be, to practice, to act out, to cause (also in C10, 11, 19, 32)	white (silk), plain, formally, vegetarian, simple, original, matter, usual, normality, as a rule, commonly, original color or state, – Sp.336, unornamented, ordinary (con-notes lay, secular, worldly) (white – but a different character – also in C39, also see C3 and C37)
<p>JT: その顛倒にしたがつて、緇をもつて素となす。</p> <p>JR: sono tēndō ni shitagatte shi o mōtte so to nasu</p> <p>CT: According to their delusions they called black as white.</p> <p>CF: The way confusion goes, Even black's considered white;</p> <p>CL: And follow his perverted thoughts Turning them upside down (disorderly).</p> <p>FW: In their delusion, People take black as white.</p> <p>HJ: In accordance with the inversion of it, [They] took black [and] made it white.</p> <p>JC: Following their delusions, [The sages] called black white.</p> <p>NF: Still, people follow their upside down minds and take black for white.</p> <p>RB: By this inversion of things, black becomes white.</p> <p>RM: Matching their teachings to the topsy-turvy delusions of the trainee, the sages used various means, even to the extent of saying that black was white.</p> <p>SA: Because delusions in the trainees' minds Were topsy-turvy, all the sages true Did match thereto their teachings; thus they used All means, so varied, even so to say That black was white.</p> <p>SY: Following their upside-down ways They took black for white.</p> <p>TH: According to their delusions, they called black as white.</p> <p>TN: In upside down ways folks take black for white.</p> <p>TP: Led by their inverted views, they take black for white.</p> <p>TS: Because of our delusions we say black is white.</p> <p>WP: In their topsy-turvy state, people take black for white.</p> <p>ZC: According to their delusions, they called black as white;</p>						<p>Notes: “Black as white” – this may be meant in general, or specifically in terms of yin/yang/I Ching dynamics connecting to the five positions (where black is the real 正 and white is the seeming 偏), or in terms of associations – holy (black) and ordinary (white).</p> <p>Inverted views also appears in the Heart Sutra: 遠離顛倒夢想 – “far beyond all inverted views one realizes nirvana”</p> <p>AV: white robe [is] a metaphor used to designate the servants in noble houses. The servants used to wear white garments.</p> <p>HJ: The inversion of the wrong view, in this case, that stillness has to be presented falsely by a non-still state of mind, rather than being found naturally at the centre of being.</p> <p>RB: Good (the colour of monk's clothes (black)) becomes bad (the colour of ordinary people's clothes (white)).</p>	

顛 dian1	倒 dao3	想 xiang3	滅 mie4	肯 ken3	心 xin1	自 zi4	許 xu3	C34
M6337 N5140	M6134 N487	M2564 N1728	M4483 N2660	M3334 N2432	M2735 N1645	M6960 N3841	M2825 N4324	
upset, upsidedown, overturn, confuse, fall, top, peak, summit, crazy, jolt, joggle	fall over, lie down, take turns, turn around	think, plan, conception, speculate, call to mind, consider, idea, reflect, expect, meditate, a function of mind, samja: perception (the 3 rd skandha) – Sp.399	extinguish, wipe out, exterminate, destroy, die	willing, consent to, permit, affirm, accept, undertake, wish, choose	heart, mind, intelligence, soul, spirit, moral nature, affection, intention	self, private, personal, from, of itself, spontaneously, naturally, (the nose)	promise → allow, permit, betroth, acknowledge, forgive, vow, authorize (perhaps, excess, very, about, a place, a sound)	
viparyaya (or viparyasa) – see C33								
JT: 顛倒想滅すれば、肯心みずから許す。 JR: tēndō somessureba kōshīn mizukara yurusu CT: When erroneous imaginations cease the acquiescent mind realizes itself. CF: When confused imagination ends, Mind in its simplicity realizes itself. CL: When his inverted views have been wiped out, For his quest will make up his mind. FW: The cessation of delusive thinking Allows the heart to self-reveal. HJ: [When] the overturning, collapsing, idea [was] destroyed, [with] consenting-mind [they] personally approved. JC: When their deluded thoughts are extinguished, The willing mind acknowledges itself. NF: But when the conceptions of the upside down mind fall away the accepting heart naturally forgives itself. RB: When it is destroyed, acceptance is assured. RM: Abandoning delusive thought brings satisfaction. SA: Delusive thought if lost, Abandoned, will all satisfaction bring; SY: When inverted thinking disappears, They realize Mind of their own accord. TH: When delusions disappear, The natural mind reveals itself. TN: When inverted thinking falls away They realize mind without even trying. TP: When inverted thinking stops, the affirming mind naturally accords. TS: When delusions disappear understanding reveals itself. WP: But when their topsy-turvy thinking is destroyed, the acquiescent mind is self-acknowledged. ZC: When erroneous imaginations cease, the acquiescent mind realizes itself					Notes: In early Buddhism there are 4 inverted views: 1) looking for the permanent in the impermanent, 2) looking for ease in suffering, 3) looking for the self in what is not the self, 4) looking for the lovely in the repulsive. (They are sometimes also translated as “mistaking what is impermanent as permanent...”) They are four “mis-searches” or “reversals of the truth” and are viewed as the root of all unwholesome dharmas. Mahayana Buddhism adds a fifth inverted view: viewing unreal dharmas as real. In a sense, this undercuts the first 4 inverted views, as dharmas are not really impermanent, but unborn. Then, “suchness alone lies outside the range of perverted knowledge.” (From Edward Conze, <u>Buddhist Thought in India</u> , pp. 39-46 & 204-211) Reference to these 4 views also appears in the 6th line of the Enmei Jukku Kannon Gyo: 常樂我淨: jo raku ga jo: permamnence, ease, self and purity. This seems to be following the Mahayana Nirvana Sutra which turns the teaching of the 4 inverted views upside down in reference to the Tathagata who/which should be viewed in terms of permanence, ease, self and purity.			
CL: Thus he is still wrong for his clinging to the illusion of enlightenment which he should wipe out in order to be perfectly enlightened. This clinging to enlightenment is compared to 'blocking gold' on the abstruse path. (Luk also connects this to a gatha on the 2 nd position.) RA: When the attribution of substance which is erroneous imagination ceases and our body and mind, self and relationships arise without that erroneous imagination, this is the realization of the acquiescent peaceful mind. This is always happening. The dependently co-arisen mind, the dependently co-arisen relationship is acquiescent. It's docile. Docile comes from the Latin <i>docere</i> which means teach. A docile mind is a mind which can be taught. It is a mind that willingly accepts training. Some people are docile but they aren't firm. Things that dependently co-arise are firm. Nothing “sort of” happens. Flowers are strictly flowers and when they first blossom they are firm in their blooming. They are firm just as they are, and when they die they're firmly dead. Nothing is not firm in its dependently co-arisen being. Everything that arises that way is also docile. It can learn from all circumstances. Its firmness is in the fact that it learns from all things. This is the way our relationships originally are, as they first appear by the auspices of the entire universe. This is the dependently co-arisen mind in the absence of erroneous imagination, in the absence of attribution of self. MW: It is not clear who this is referring to – it could be about attachment to either samadhi or prajna. Actually, they arise together, and we should not lean towards either one.								

要 yao4	合 he2	古 gu3	轍 che4	請 qing3	觀 guan1	前 qian2	古 gu3 C35
M7300 N4274	M2117 N383	M3447 N770	M288 N4640	M1172 N4390	M3575 N4300	M919 N595	M3447 N770
necessary, essential, want, wish, need, require, must, aim, necessity, important, to summarize (be about to, if, to force, demand)	fit, match, combine, unite, join, gather, agreement with, side-by-side, pair, agree, total, the whole, shut, enclose, close	old, classic, ancient, antique, preceding a precedent	wagon ruts, wheel tracks, a precedent	ask, request, invite, please, to desire, to engage,	observe, view, behold, gaze on appearance, see, contemplate, vipassana: look into, study, examine, insight, discern – Sp.489 (also in C36)	in front, past forward, formal, preceding, before antiquity, past ages, olden times (in China, the past is in front (because we can see it) and the future behind (because we cannot see it))	old, classic, ancient, preceding, antique
<p>JT: 古轍にかなわんと要せば、請う前古を觀ぜよ、</p> <p>JR: kotetsu ni kanawān to yōseba kō zēnko o kânzeyo</p> <p>CT: If you want to conform to the ancient way, please observe the ancients of former times.</p> <p>CF: If you want to conform to the perennial way, Please observe ancient precedent:</p> <p>CL: To be in accord with the ancient Path, Just look back to the olden times</p> <p>FW: If you wish to accord with the ancient tracks, Just observe the ancient's of the past.</p> <p>HJ: [If you] aim to follow [the] ancient track, Please look [to] ancient times.</p> <p>JC: If you want to follow the ancient track, Please observe the ancients:</p> <p>NF: If you aim to walk the tracks of the ancients I invite you to contemplate what the ancients did.</p> <p>RB: If you want to walk the olden way, I urge you to meditate on the wisdom of the past.</p> <p>RM: If you want to follow in the old footsteps, observe the ancient examples.</p> <p>SA: If you in ancient footsteps wish to walk, Observe examples old.</p> <p>SY: If you want to merge with the ancient track Then contemplate the ancients.</p> <p>TH: If you want to follow the ancient path, Please observe the Ancients of former times.</p> <p>TN: If you want to follow the ancient path Then consider the ancients:</p> <p>TP: If you want to follow in the ancient tracks, please observe the sages of the past.</p> <p>TS: If you wish to conform to the old ways, take a lesson from the past.</p> <p>WP: If you wish to conform with ancient tracks, please consider the ancients:</p> <p>ZC: If you want to conform to the ancient way, please observe the sages of former times.</p>						<p>Notes: SY: “The ancient track is the path traveled by the ancient Buddhas. If we want to attain Buddhahood, then we must traverse this path. Some may feel that their personal path is just as good as the Buddha path, but this is not true...A Ch'an practitioner can use the ancient track to clarify his experience, but it is possible he may use his own knowledge and misinterpret the sutras, especially if his experience is not genuine. This is dangerous.”</p> <p>MW: From here until the end we get examples.</p>	

佛fo2	道dao4	垂chui2	成cheng2	十shi2	劫jie2	觀guan1	樹shu4C36
M1982N385	M6136N4724	M1478N211	M379N1799	M5807N768	M771N718	M3575N4300	M5879N2377
buddha, awakened, from budh: to be aware of, observe, Sp.225 (also in C1)	Path (the Way, the truth, road, street, method, doctrine, principle, reason (also: Taoism, to speak, to tell, words, to lead, guide)	be about to, on the verge of (let down, suspend, hand, down, hang down, to let fall, to condescend, to be favorable to)	completed, finished, fixed, attain, whole, accomplish, perform, become, perfect, succeed (also in C6, 19)	ten, tenth, complete, perfect	kalpa: aeon, era, age, an incalculable period of time – Sp.232, (take by force, coerce, disaster, plunder, to rob openly)	see, observe, view, behold, gaze on, appearance, contemplate vipassana: look into, insight, study, examine, discern – Sp.489 (also in C35)	tree, plant, set up, establish, to plant, erect, sow grain
the Buddha Way							
JT: 佛道を成ずるになんなんとして、十劫樹を觀ず。 JR: butsudō o jōzuru ni nānnān to shite jikkōju o kanzu CT: When about to fulfill the way of Buddhahood, one gazed at a tree for ten aeons. CF: When about to fulfill buddhahood, One meditated under a tree for ten eons, CL: When the Buddha before he won enlightenment, Contemplated the tree (of wisdom] for ten aeons, FW: When about to fulfill the Buddha Way, One gazed at a tree for ten aeons; HJ: [When the] Buddha about to accomplish [the] way [to Enlightenment], Contemplated [beneath the Bodhi]-tree for ten aeons [kalpas]. JC: When about to accomplish the Buddha Path, [The ancient buddha Mahabhijnanabhibhu in The Lotus Sutra] gazed at a tree for ten eons. NF: Just on the verge of becoming a buddha one held back and contemplated a tree for 10 kalpas, RB: To become a buddha By millions of years of tree-gazing, RM: In an effort to take the final step to enlightenment, a former Buddha trained himself for 10 kalpas, gazing at the Bodhi tree. SA: That he could take The final step to true enlightenment, A former Buddha trained himself for ten Long kalpas gazing at the Bodhi tree. SY: At the completion of the Buddha Path Ten kalpas of contemplation will be established. TH: Some try to attain the Buddha Way By gazing at a tree for ten eons TN: The buddha, completing the path, still sat for ten eons. TP: One on the verge of realizing the Buddha Way contemplated a tree for ten kalpas. TS: People trying to attain the buddha way by gazing for ten eons at a tree WP: The Buddha, on the verge of accomplishing the Way, spent ten kalpas beneath the tree of contemplation; ZC: When about to fulfill the way of buddhahood, one gazed at a tree for ten eons,					Notes: WP: This is not the traditional Buddha, Shakyamuni, but the Buddha Mahabhijnanabhibhu (the Buddha of Supreme Penetration and Surpassing Wisdom). According to the <i>Hua Ch'eng yu</i> section of the <i>Avatamsaka Sutra</i> , he is said to have spent ten kalpas in meditation before attaining Buddhahood. His prolonged meditation became a popular topic in Ch'an literature. See <i>The Gateless Gate (Wu men kuan)</i> , case 9, and <i>The Record of Lin-chi</i> (Sasaki, p. 32). “Tree contemplation” (觀樹): In the Lotus Sutra Ch 2, Kumarajiva's translation, Shakyamuni Buddha states in verse form: When I first sat in the place of practice (我始坐道場) / and gazed at the tree and walked around it, (觀樹亦經行) / for the space of three times seven days (於三七日中) / I pondered the matter in this way. (思惟如是事).		
VH: A <i>kalpa</i> is an ancient Indian unit for measuring time. Immeasurably long, its leangth is explained metaphorically as the length of time it takes for the kalpa stone to wear away...Imagine a huge stone cube forty <i>yojana</i> (estimated ~7-160 kilometers) in width, length and height...Suppose a <i>yojana</i> is 100 kilometers; then the kalpa stone is a huge cube 4,000 kilometers on each side. Once a century, an <i>apsara</i> (angel) from heaven flies across its surface, dragging its gossamer sleeves across the stone's face. A <i>kalpa</i> will have passed when the friction from its sleeves has worn away the stone. MW: The story being referred to is about practicing with no gaining idea. It is like the 5 th position – going beyond enlightenment. When you sit zazen, ten kalpas and 2 minutes are the same – just a number. Gateless Gate 9: A monk asked Seijo: `I understand that a Buddha who lived before recorded history (大通智勝佛) sat in meditation for ten cycles of existence (十劫坐道場) and could not realize the highest truth,(佛法不現前)and so could not become fully emancipated. Why was this so?(不得成佛道時如何) / Seijo replied: `Your question is self-explanatory.' / The monk asked: `Since the Buddha was meditating, why could he not fulfill Buddhahood?' / Seijo said: `He was not a Buddha.' (為伊不成佛) (alternate translation: “He was a non-attained Buddha.”) Morton Schlutter (from The Koan, edited by Heine and Wright, pp. 182): “One text that is sometimes cited as ecivdence for a Silent Illumination approach in the earliest Ts'ao-tung tradition is the famous <i>Pao-ching san-mei</i> . This beautiful poem does seem like a celebration of the inherently enlightened nature of all sentient beings and, in holding up the Buddha's contemplation under the tree as a model, it can be understood to advocate indirectly a meditation in which this enlightened nature becomes apparent.” (more of this excerpt can be read in the notes section to the title) CT: Mahabhijnanabhibhu, an ancient buddha mentioned in the Saddharmapundarika or Lotus scripture, sat for ten aeons on the site of enlightenment, but did not realize perfect enlightenment or attain buddhahood, even though he sat with his body and mind							

perfectly still. Then gods from the heavens of the thirty three celestial kingdoms built a seat for him. When he sat on the seat, other gods and goddesses rained flowers around him for ten aeons, then still others played music for ten more aeons. After ten aeons the buddha became enlightened and realized the truth. The scripture calls stillness and quiescence the ultimate nature of all things, but also an illusory citadel for those on the path to rest awhile, not an individual salvation because there is no self. The flowers and music represent the world of particulars, part of the sphere of knowledge of an omniscient buddha. Dongshan seems to use this old story with a slightly different emphasis; he recommends sitting for 'ten aeons' to make sure that there is no leaking of views, emotions, etc., when the celestial flowers begin to fall. This is consistent with the Cao-Dong saying emphasized by Dōgen, 'eighty or ninety percent complete,' alluding to eternal bodhisattvahood, remaining in the causal state in this world to help deliver infinite beings to the other shore of the ocean of suffering, without craving personal liberation to the extent of willfully becoming totally extinct.

CL: A reference to the Lotus Sutra. The literal meaning is: the Buddha spent ten aeons to wipe out the illusion of illumination before his complete enlightenment, but the living meaning is: the Chinese number 'ten' means 'perfection' and is the equivalent of the Western 'one hundred per cent' or completeness; the Buddha wiped out this illusion of enlightenment, i.e. perfection or completeness, thus leaping over the 'ten aeons' or 'one hundred per cent enlightenment' to attain the 'host in host' state.

Excerpt from Ch 7 of the Wonderful Dharma Lotus Flower Sutra (妙法蓮華經) (*Saddharma-pundarika sutra*):

The Buddha announced to the monks: "The Buddha Great Universal Wisdom Excellence (大通智勝佛) had a life span of five hundred and forty ten thousand million nayutas of kalpas. This Buddha at first sat in the place of practice and, having smashed the armies of the devil, (其佛本坐道場破魔軍已) was on the point of attaining anuttara-samyak-sambodhi, (垂得阿耨多羅三藐三菩提) but the doctrines of the Buddhas did not appear before him.(而諸佛法不現在前) This state continued for one small kalpa, and so on for ten small kalpas, (如是一小劫乃至十小劫) the Buddha sitting with legs crossed, body and mind unmoving, (結加趺坐身心不動) but the doctrines of the Buddhas still did not appear before him.

"At that time the heavenly beings of the Trayastriṃśa heaven had earlier spread a lion seat measuring one yojana in height underneath a bodhi tree for the Buddha, intending that the Buddha should sit on this when he attained anuttara-samyak-sambodhi. As soon as the Buddha took his seat there, the Brahma kings caused a multitude of heavenly flowers to rain down, covering the ground for a hundred yojanas around. From time to time a fragrant wind would come up and blow the withered flowers away, whereupon new ones would rain down. This continued without interruption for the space of ten small kalpas as an offering to the Buddha. Up until the time he entered extinction, such flowers constantly rained down. The four Heavenly Kings as their offering to the Buddha constantly beat on heavenly drums, while the other heavenly beings played heavenly musical instruments, all for ten small kalpas. Until the Buddha entered extinction, such was the state of affairs." (Burton Watson translation)

Record of Linji, section 21: Someone asked, "[The Sutra says] The Buddha of Supreme Penetration and Surpassing Wisdom Sat for ten kalpas in a place of practice, But the buddhadharma did not manifest [itself to him], And he did not attain the buddha-way. I don't understand the meaning of this. Would the master kindly explain?" The master said, "'Supreme Penetration' means that one personally penetrates everywhere into the naturelessness and formlessness of the ten thousand dharmas. 'Surpassing Wisdom' means to have no doubts anywhere and to not obtain a single dharma. 'Buddha' means pureness of the mind whose radiance pervades the entire dharma realm. 'Sat for ten kalpas in a place of practice' refers to [the practice of] the ten paramitas. 'The buddhadharma did not manifest' means that buddha is in essence birthless and dharma (dharmas) is essence unextinguished. Why should it manifest itself! 'He did not attain the buddha-way': a buddha can't become a buddha again. A man of old said, 'Buddha is always present in the world, but is not stained by worldly dharmas.' Followers of the Way, if you want to become a buddha, don't go along with the ten thousand things. When mind arises, all kinds of dharma arise; When mind is extinguished, all kinds of dharmas are extinguished. When mind does not arise, the ten thousand dharmas have no fault. Neither in this world nor beyond this world is there any buddha or dharma; they neither reveal themselves nor are they ever lost. Even if such things existed, they would only be words and writings for placating little children, expedient remedies for illnesses, displays of names and phrases. Moreover, names and phrases are not of themselves names and phrases; it is you, who right now radiantly and vividly perceive, know and clearly illumine [everything] - you it is who affix all names and phrases." (Ruth Fuller Sasaki translation and commentary: "Though the interpretations of both Baizhang and Rang (quoted in the Mumonkan) differ from that offered in the...text by Linji, in each case the passage is used to illustrate the Chan doctrine that, since all beings are already buddhas, there is no need for further striving.

如 ru2	虎 hu3	之 zhi1	缺 que1	如 ru2	馬 ma3	之 zhi1	鼻 C37 Zhu4
M3137 N1189	M2161 N4105	M935 N280	M1708 N3630	M3137 N1189	M4310 N5191	M935 N280	M1371 N? -yome
if, supposing, as good as, equal to, as if, like, as, tatha: so, thus, in such manner, used in the sense of ultimate reality, the nature of all things, such, bhutatathata, sunya(空): empty,– Sp.210 (also in C1, 7, 12, 14, 20, 46)	tiger, brave, fierce, surname, an emblem of bravery and cruelty, used in geomancy to indicate the yin or negative principle of nature, it is associated with wind	‘s (marks preceding as modifier), it, her, him, goto	be short of, lack, gap, deficit, broken defective, deficiency, vacancy	if, supposing, as good as, equal to, as if, like, as, tatha: so, thus, in such manner, used in the sense of ultimate reality, the nature of all things, such, bhutatathata, sunya(空): empty,– Sp.210 (also in C1, 7, 12, 14, 20, 46)	Horse, surname	‘s (marks preceding as modifier), it, her, him, them, goto	horse with white back legs, a horse with the near hind leg white (whiteness – also see C3, C33 and C39)

JT: 虎の缺たるがごとく、馬の鼻のごとし。

JR: tora no kakataru ga gotoku uma no yome no gotoshi

CT: Like a tiger leaving part of its prey, a horse with a white left hind leg.

CF: Like a tiger wounded, like a horse tied.

CL: Like a tiger that leaves behind (a portion of) its prey, (And) a horse (indifferent to) a left hind leg that's white.

FW: Like a tiger with a blemish, A horse with a white hind leg.

HJ: Like a tiger with something lacking, Like a horse with a left hind leg that is white.

JC: Like a tiger leaving part of its prey, Like a horse with a white hind leg.

NF: Like a lame tiger, like an old horse.

RB: It is like a disfigured tiger, or a hobbled horse.

RM: This restricting of original freedom is like a tiger with tattered ears or a hobbled horse.

SA: If thus restrained, freedom original Is like a tiger that has tattered ears Or like a hobbled horse.

SY: Like a tiger's lame foot, Like a shoeless horse,

TH: They are like a tiger with tattered ears Or a hobbled horse.

TN: Like a tiger leaving a trace of the prey, Like a horse missing the left hind shoe,

TP: Like a battle-scarred tiger, like a horse with shanks gone grey.

TS: are like a tiger with tattered ears or a hobbled horse.

WP: Like the tiger which leaves some remains of its prey, and like the charger whose left hind leg has whitened.

ZC: Like a battle-scarred tiger, like a horse with shanks gone gray.

Notes: WP: In popular lore the tiger is noted for eating all of its prey but the ears. The significance of this as well as the whitened left hind leg of a charger is not entirely clear, but Yanagida suggests that they are indicative of vulnerability and power, the tiger as master of the mountain beasts and the spirited horse as one whose hind leg has whitened with age. (Mel said it should say “venerability and power” not “vulnerability”)

SY: “These two lines refer to a practitioner who neglects the sutras in his quest for Buddhahood. A lame tiger cannot hunt and is at the mercy of other animals. A shoeless horse cannot run far and is of no use in battle. Similarly, without the guidance of the sutras to teach, test and affirm attainment, a practitioner is in peril.

MW: When you see someone who has been through war or spiritual battles or other trials, who have been engaged in some difficulty, they come out with scars but with a noble quality. They've been through a lot.

HJ: Previous interpretations for this line differ...like a tiger leaves behind (a portion of) its prey...is probably right, because the image of a tiger returning for a portion of its prey implies a high degree of concentration...It is most likely, as with other parts of the sutra, that the images are similes for the ideas given in previous lines. In this respect, [C36] has two ideas, contemplation (concentration, because this is a sutra from a Dhyana school), and time (aeons), which would be fulfilled by the tiger returning for a portion of its prey and the horse being old and indifferent to time, respectively.

CL: A tiger never eats the ears of its prey and a horse is indifferent to its white left hind leg; they are cited to show that a man in quest of enlightenment should never grasp this illusion of enlightenment which he should cast aside with the same indifference as the tiger and the horse.

VH: *Daichu* literally means “big bug,” but it is a colloquial expression for a tiger that has lost its fierce appearance. Its tail has been singed, as shown by the expression “the big bug with the burnt tail,” and it is also said to be toothless...verses often pair and contrast the feeble “big bug” and the “fierce tiger,” as in “This big bug with the burnt tail was originally a tiger” (ZS 7.219). The contrast is important, since *daichu* is one of several phrases, like “withered old drill,” which describe the *kareta* aspect of a mature Zen practitioner...

Kareta, meaning “old, withered,” is an extremely important concept in Zen practice. A mature monk of accomplishment

strives to embody Zen totally, to radiate awakening, wisdom and compassion in every word and deed. But because this awakening itself becomes an object of conceptualization and attachment, the truly serious practitioner must undergo a second awakening to rid himself of the first awakening, the “stink of Zen.” Thus beyond the mature stage of Zen practice in which a person’s awakening radiates through words and deeds, there is a further stage in which the practitioner exudes no trace of awakening. Once the practitioner rids himself of any whiff of Zen awakening, he is called *kareta*, “withered.” Many images express the complete ordinariness of the *kareta* master, such as the “big bug,” the tiger who has lost its tail and teeth. Another image is that of an “old drillhead,” which suggests a wizened master who has lost the sharpness of youth.

(Hakuin's description of the 5th Rank resonates with the idea of Kareta - see the Hakuin commentary in the Supplementary section on the Five Positions. He quotes a poem: "How many times has Tokun, the idle old gimlet, Not come down from the Marvelous Peak! He hires foolish wise men to bring snow, And he and they together fill up the well.")

ZS 8.254: The blue dragon takes to the water, the old tiger lives in the mountains. (a similar passage appears in Dōgen-zenji's Fukanzazengi.)

RB: It was said that a tiger which injured a man had a blemish on its ears.

(A tiger leaving part of its prey may express a vigorous and powerful tiger in the prime of life which is not concerned with guarding its kill, confident that another successful kill is just around the corner...)

(Structurally, it could be that C31-34 represent a grouping focused on the ordinary sentient being and C35-37 focused on the outstanding practitioner or exemplar. In both cases, two instances of animal imagery is employed - the tethered colt & trapped rat contrasted with the powerful and vigorous tiger and horse. To some extent, this general contrast is replayed in C38-39 - the common are contrasted with those capable of wonder.)

From Eric Greene: regarding the white-legged horse, its something of a long shot...I came across a different character actually, one that also means, in its earliest usage, a horse with a white leg. Now, while the "horse-with-a-white-leg" character that appears in the Hokkyozammai is quite rare, this other character appears in many other contexts, and seems to mean, in general, a very fast good horse (the Chinese have lots of words for fast horses...). It can also mean to surge forward, or raise up (in the manner of a fast horse one might assume). The character is also frequently found in conjunction with the word "dragon", and together, (that is literally 'dragons+white-legged-horses'), the compound means a racing dragon. It also refers to the name of a famous general from the Jin dynasty noted for his valor. It also turns out, though here I'm reaching a bit, that this other character for white-legged-horse was pronounced (back in the day) similarly (though not identically) to the character for "elephant." This made me think of the well known Buddhist expression "dragons and elephants." I got started thinking about this because I came across a reference in a biography (6th century) to someone referred to as "a dragon-white-legged-horse of the Chan world." Now here, it seems quite likely that 'dragon-white-legged-horse' is a reference to that famous general I mentioned...but the point is that there are a range of associations with this other character whose base meaning is "white-legged-horse."

Thus what I'm wondering is, perhaps the author of the hokkyo zammai was really thinking about this other character, and merely substituted the more obscure character in order to make the poem rhyme, for it does indeed appear on a rhyme-line. Such substitution is quite common in Chinese poetry of all kinds. Again, the base meanings of the two characters (as given in the early dictionary the 'Er-ya') are identical. If so, then "the horse with shanks gone grey" (which if I'm right is a terrible translation) would simply mean a very fast good horse, perhaps with some overtones of the things I mentioned above.

This makes some sense. In the earlier line we are told that the person in question was 'contemplating a tree for ten kalpas', diligently pursuing enlightenment I suppose...then, the "tiger chasing his prey" and the "very fast horse" are just simply descriptions of the energetic manner of this pursuit.

以 yi3		有 you3		下 xia4		劣 lie4		寶 bao3		几 ji1		珍 zhen1		御 yu4 C38	
M2932	N348	M7533	N3727	M2520	N9	M4302	N185	M4956	N1347	M404	N653	M301	N2933	M7664	N1628
by means of, thereby, so as to, therefore, consider as, in order to, by, through, with, because, on account of (also in C33, 39, 40)		there is, have, own, possess, exist, to be, there is, there are (also in C11, 16, 28, 39)		under, low class, low quality, below, down, inferior, bring down, put down, to lay – as eggs, to issue, lower down, beneath, inside, descend, fall		bad, inferior, slightly, vile, degraded, inadequate		treasure, jewel, precious, rare, honorable, valuable (also in title, C12)		small table, desk, bench (quiet, self-composed)		precious, valuable, rare, imperial, unusual, to prize		drive, ride, chariot, manage, honorable clothing, to offer a present to, an attendant, imperial, to invoke, to meet	
				base, mean vulgar, very inferior											
JT: 下劣あるをもつて寶机珍御 JR: geretsu aru o mōtte hōki chīngyo CT: Because there is the base there are jewel pedestals, fine clothing. CF: Because of the existence of the lowly, There are precious furnishings and fine clothes; CL: There are those of low spirituality Who cannot forsake their cherished clingsings, FW: As there are the base and inferior, There are jeweled and precious things. HJ: Since there exist [those of] extremely-inferior [capabilities], [with] treasure tables, rare-esteemed. JC: Because there are the lower sort, [The devas provide enticements to enlightenment-like] jewel pedestals and precious garments. NF: Because there is the plain there are jeweled tables, imperial robes. RB: As there are low and vulgar things, so there are treasures and rarities: RM: The sage tells a trainee who feels inferior that he has a jeweled diadem and footrest and a rich robe. SA: The sage will tell A trainee, who is feeling he is low And all inferior, that on his head There gleams a jewelled diadem, and on His body rich robes hang and at his feet There is a footrest. SY: Because there is a defect They seek the jeweled bench and the priceless halter. TH: With low aspirations, You will see jewel pedestals, fine clothing. TN: For those whose ability is under the mark A jeweled footrest and brocaded robe. TP: Because some are vulgar, jeweled tables and ornate robes. TS: A greedy mind sees rare treasures. WP: For the benefit of those with inferior ability, there is a jeweled footrest and brocade robes; ZC: Because there is the common, there are jewel pedestals, fine clothing;										Notes: WP: The ‘jeweled footrest and brocade robes’ alludes to the story in the <i>Hsin chieh</i> (‘Faith Discernment’) chapter of the <i>Lotus Sutra</i> in which a prodigal son, who had run away from home and wandered about for many years, finally returns home and, seeing his father dressed in brocade robes, feet resting on a jeweled footrest, does not recognize him. The father employs his son in menial tasks, for which the son is very grateful, never suspecting the true wealth to which he is heir. As the father is dying, the secret is finally revealed to the son. This is explained in the chapter as similar to the ignorance of those who are content with progress toward nirvana, never realizing their true potential as ‘sons of the Buddha.’ (quoted below, the Lotus Sutra has 寶机 instead of 寶几(寶机 is also in the Japanese translation)) CL: They are those who have attachments to worldly feelings. MW: This is alluding to those with a materialistic relationship to practice – building fancy temples, having fancy ceremonies, with expensive clothes and jeweled tables – a big show of religion with no spirituality. C38-39 may resonate with the Sandokai, line 26: 尊卑用其語 - revered and common, each has its speech.					
Lotus Sutra, Chapter 4: “At that time the impoverished son drifted from one kind of employment to another until he came by chance to his father's house. He stood by the side of the gate, gazing far off at his father, who was seated on a lion throne, his legs supported by a jeweled footrest (遙見其父踞師子床寶机承足), while Brahmins, noblemen, and householders, uniformly deferential, surrounded him. Festoons of pearls worth thousands or tens of thousands adorned his body, and clerks, grooms and menservants holding white fly whisks stood in attendance to left and right. A jeweled canopy covered him, with flowered banners hanging from it, perfumed water had been sprinkled over the ground, heaps of rare flowers were scatted about, and precious objects were ranged here and there, brought out, put away, handed over and received. Such were the many different types of adornments, the emblems of prerogative and marks of distinction. "When the impoverished son saw how great was his father's power and authority, he was filled with fear and awe and regretted he had ever come to such a place. Secretly he thought to himself; This must be some king, or one who is equal to a king. This is not the sort of place where I can hire out my labor and gain a living. It would be better to go to some poor village where, if I work hard, I will find a place and can easily earn food and clothing. If I stay here for long, I may be seized and pressed into service! Having thought in this way, he raced from the spot.															

... the father knew that his son was of humble outlook and ambition (父知其子志意下劣), and that his own rich and eminent position would be difficult for the son to accept. (The characters 下劣 also appear at three other places in the chapter.) (The father's wealth represents the great treasure of Buddha's realization.)

The Buddhas possess rarely known, / immeasurable, boundless, / unimaginable great / transcendental powers. / Free of outflows, free of action, / these kings of the doctrines / for the sake of the humble and lowly (能為下劣) / exercise patience in these matters; / to common mortals attached to appearances / they preach in accordance with what is appropriate. / With regard to the Law, the Buddhas / are able to exercise complete freedom. / They understand the various desires and joys / of living beings, / as well as their aims and abilities, / and can adjust to what they are capable of, / employing innumerable similes / to expound the Law for them.

(Also, the character 窮 used throughout the chapter (as in "impoverished son" (窮子)) relates to "lowly or inferior" (下劣).)

Lotus Sutra connections to C39: Alarmed or fearful - 驚 - : As in C38, this may be a reference to chapter 4 of the Lotus Sutra. In the parable, just after the king has recognized his son: "Thereupon he dispatched a bystander to go after the son as quickly as possible and bring him back. At that time the messenger raced swiftly after the son and laid hold of him. The impoverished son, alarmed and fearful, cried out in an angry voice, (窮子驚愕稱怨大喚) 'I have done nothing wrong! Why am I being seized?' But the messenger held on to him more tightly than ever and forcibly dragged him back.

Also – in Chapter 2: "If I speak of this matter, then the heavenly and human beings throughout the worlds will all be astonished and doubtful." (一切世間諸天及人皆當驚疑). Also in Chapter 3, Shariputra: "At first, when I heard the Buddha's preaching, / there was great astonishment and doubt in my mind." (心中大驚疑) Also in Chapter 3: At that time a fire suddenly broke out on all sides, spreading through the rooms of the house. The sons of the rich man, ten, twenty perhaps thirty, were inside the house. When the rich man saw the huge flames leaping up on every side, he was greatly alarmed and fearful (即大驚怖) and thought to himself, I can escape to safety through the flaming gate, but my sons are inside the burning house enjoying themselves and playing games, unaware, unknowing, without alarm or fear (不覺不知不驚不怖). The fire is closing in on them, suffering and pain threaten them, yet their minds have no sense of loathing or peril and they do not think of trying to escape!

In the parable in Chapter 3, the wealthy father gives a cart driven by a white ox to all of his children after they escape from the burning house: "Shariputra, at that time the rich man gave to each of his sons a large carriage of uniform size and quality. The carriages were tall and spacious and adorned with numerous jewels. A railing ran all around them and bells hung from all four sides. A canopy was stretched over the top, which was also decorated with an assortment of precious jewels. Ropes of jewels twined around, a fringe of flowers hung down, and layers of cushions were spread inside, on which were placed vermillion pillows. Each carriage was drawn by a white ox (駕以白牛), pure and clean in hide, handsome in form and of great strength, capable of pulling the carriage smoothly and properly at a pace fast as the wind. In addition, there were many grooms and servants to attend and guard the carriage." (In the Lotus Sutra, the white ox represents the One Vehicle. Chan/Zen later identified itself with the One Vehicle.)

C38-41 can be viewed as one thought similar in meaning to a point expressed in the Sandokai:

C38 expresses the Northern School, dull faculties, gradual practice.

C39 expresses the Southern School, sharp faculties, sudden enlightenment

C40-41 express how waking up, intimacy, appropriate response and a true meeting of teacher and disciple are beyond the power of skill.

The Sandokai (lines 3-4) states, "People's faculties may be sharp (C39) or dull (C38) But in the way there are no northern or southern ancestors. (C40-41)"

Taigen Leighton: (On C38 & C39) Each of us has our particular ways of preserving it well (C2). We each have our own ways of doing this. All of us have some simplicity, so the dharma presents itself with beautiful images, beautiful robes. Part of us is drawn to aesthetic displays, aesthetic demonstrations of the richness of suchness. This is one way to connect with the possibility, the reality of suchness. For those capable of wonder, there are cats and white oxen. Part of the awareness we come to engaging the dharma of suchness is openness and simplicity - the possibility of being like an infant (C14), the infant's mind is open and available, it hasn't separated everything into this and that, all the ways we divide the world. But for babies, everything is one. One of the themes of this text is the balancing that is part of taking care of suchness - a balancing of the ultimate and the world of the conventional. Two sides of our practice - how bring the ultimate into the particular situations of our life. The five ranks (C18-20) looks at this. Here, Dongshan here makes reference to how Buddhas and Ancestors don't know it is. They don't know "just this". Cats and cows do. A kind of collectedness and presence that cats and white oxen - its OK - here it is, the dharma of suchness. We need both sides - we need the jeweled tables and ornate robes, the fantastic displays, to help inspire us to see our own way of expressing this dharma of suchness. This is a creative practice. We take a particular form with a particular position until the bell rings. Right in this - We are creating this possibility of suchness. Each of us has a way of expressing this creatively... We each have some way of expressing our suchness in the world and responding to the problems of society... How are we going to preserve it well? Common, and wide-eyed - there are many ways - each of us has our own gift - our own way of taking care of suchness in the world. And as we engage it, it can grow and develop. The world needs us. Sometimes its jeweled tables and ornate robes, and sometimes its cats and cows.

以 yi3	有 you3	驚 jing1	異 yi4	狸* li2	奴 nu2	白 bai2	牯 ^{C39} gu3
M2932 N348	M7533 N3727	M1140 N5229	M3009 N3008	M3863 N4482	M4753 N1186	M4975 N3095	M3457 N? -ko
by means of, thereby, so as to, therefore, consider as, in order to, by, through, with, because, on account of (also in C33, 38, 40)	there is, have, own, possess, exist, to be, there is, there are (also in C11, 16, 28, 38)	frighten, surprise, alarm, startle, wonderful, amazing	different, unusual, strange, extraordinary, eccentric, other, foreign, heterodox,	a fox-like animal, fox, wild cat, raccoon	slave, servant, term of deprecation	white, pure, unblemished, bright, clear, obvious, simple, easy to understand, to explain, inform, express, empty, vain, naked, free, plain, common, ordinary (white – but a different character – also in C33, also see C3 and C 37)	cow, bull, ox, a male
		wonder, miracle, startled by the unusual, marvelous, frightful, astonishing		cat, otter			

JT: 驚異あるをもつて驚奴白牯、

JR: kyōi aru o mōtte rinu byākko

CT: Because there is the startlingly different, there are house cat and cow.

CF: Because of the existence of the unusual, There are house cats and cattle.

CL: While others are of quick propensities Like (agile) cats and bullocks white.

FW: As there are the astounding and strange, There are cats and white oxen.

HJ: And there exist [those of] amazing uncommon [capabilities], [Like] racoon-[dogs], [and] white-oxen.

JC: Because there are the startlingly different sort, [The world furnishes mundane examples of inherent enlightenment-like] cats and cows.

NF: Because there is the extraordinary there are wildcats and white oxen.

RB: as there are astounding and queer Things, So there are cats and white cows.

RM: If the trainee hears this with doubt and surprise, the sage assures him that some kind of cats and a white cow are perfect as they are.

SA: If the trainee hears This teaching with surprise and doubt, the sage Assures him that of cats there are some kinds, As also some white cows, that perfect are Just as they are.

SY: Because you are astonished You become sallow slaves and white oxen.

TH: And with a sense of wonder, You will see black badgers and white bulls.

TN: For others who still can manifest wonder There's a house cat and cow.

TP: Because others are wide-eyed, cats and white oxen.

TS: A surprised mind sees raccoons and white bulls.

WP: For the benefit of those capable of wonder, a wildcat or white ox.

ZC: Because there is the startlingly different, there are house cat and cow.

(ZC2002:Because some are wide-eyed, cats and white oxen.)

Notes: 狸* - AV variant character: 黧 (M3878) – a dark, sallow color.

WP: Nan-ch'uan is recorded as saying, 'It is frequently said, "Patriarchs and Buddhas do not know reality. Wildcats and white oxen do."' The passage goes on to explain that this is because in these animals there is not the least discrimination.

SY: These verses (C38-39) describe the person who is a diligent practitioner but who has not yet uncovered his precious mirror. He wears Buddha's teachings like adornments to impress other people with his intellectual knowledge and defective practice. However, when he genuinely experiences for the first time that the precious mirror is already within him, he is astonished; and he realizes that before his experience was no better than a dull and stupid ox."

MW: Maybe "open-eyed" is better...Cats have a certain presence. They are always contained and keep composed. They always land on their feet. Zen students should be like this. The white oxen is purity, as in the ten ox-herding pictures. This couplet is being contrasted with the previous one.

ZS 4.673: The white ox on the bare ground. (from the Rinzai roku, probably a reference to the Lotus Sutra)

HJ: The kanji (ri) is a tanuki, a racoon like animal, which is cunning and clever. This is coupled with the Kanji 奴(nu), which means a manservant, or lower-class person. Together, there is no direct translation and we represent this as 'racoon-dog'. The other paired kanji (白牯, byakko) is a white-oxen, an animal with solid obedient strength when trained. Together these animals represent the qualities Master Liang Chia Sama believed were necessary in those of 'amazing uncommon capabilities' and would respond well to 'sudden teachings'

CL: They are those who have attachments to saintly interpretation.

Case 69 from the Book of Serenity: Nanquan said to the assembly, "The buddhas of past, present, and future do not know it is (三世諸佛不知有): cats and cows know it is (狸奴白牯卻知有)." (Added sayings: "The buddhas of past, present, and future do not know it is" - just because they know it is, and: "Cats and cows know it is." - just because they don't know it is.) (See below for excerpts from Wansong's commentary)(also note that in the original Chinese of the koan – it is a "white ox" - 白牯)

(This next passage is quoted in relation to the Nanquan quote and for it's portrayal of Dongshan's teacher, Yunyan, and also because of a possible connection between "different kinds" and C38 and 39) Nanquan asked a lecturer, "What is the ultimate principle of the Nirvana Scripture?" The lecturer said, "Thusness is the ultimate principle." Nanquan said, "As soon as you call it 'thus,' it has already changed. Monks in the present time should act in the midst of different kinds. (今時沙門須向異類中行始得)"(Note the

“different” of “different kinds” is the same as the fourth character of C39 as in “startingly different.”)(Leighton and Okumura fn 76, pg 508 of Dōgen’s Extensive Record “The practice of ‘different kinds’ is recommended by Nanquan, referring to practice within distinctions of the world.”)

...When Daowu went to Nanquan, Nanquan asked, "What is your name?" Daowu said, "Zongzhi (Source Knowledge)." Nanquan said, "Where knowledge doesn't reach how can you take as source?" Daowu said, "Just don't speak of it." Nanquan said, "Clearly if you speak of it then horns grow on the head." Three days later, as Daowu and Yunyan were in the back room mending, Nanquan passed by and asked, "The other day we said, 'Where knowledge doesn't reach, just don't speak of; if you speak of it, horns grow in the head' - how do you put it into practice? Daowu immediately got up and went into the meditation hall; Nanquan then left. Yunyan asked Daowu, "Little brother, why didn't you answer the teacher just then?" Daowu said, "You are so sharp." Yunyan didn't get it, and instead went to ask Nanquan, "Why didn't Daowu answer that issue just then?" Nanquan said, "He is acting within different kinds." Yunyan said, "What is acting within different kinds?" Nanquan said "Haven't you been told, 'Where knowledge doesn't reach, just don't speak of; if you speak of it, then horns grow on the head.' You must go act within different kinds."

Yunyan still didn't understand. Daowu knew he didn't get it, so he said, "This man's affinity is not here. " So he went back together with Yunyan to Yaoshan. Yunyan subsequently related the foregoing story to Yaoshan, who said, "How did you understand this time there, that you have come back?" Yunyan had no reply. Yaoshan then laughed. Yunyan then asked, "What is acting within different kinds?" Yaoshan said "I'm tired today; come another time." Yunyan said, "I have come back especially for this." Yaoshan said, "Go away for now. " So Yunyan then left. Daowu was outside the abbot's room; hearing Yunyan's failure, unconsciously he bit his finger so hard it bled. He went down and asked his elder brother about what he had asked the teacher about. Yunyan said "The teacher didn't explain it to me." Daowu hung his head.

When both men were standing in attendance, Yaoshan asked, "Where knowledge doesn't reach, don't speak of-, if you speak of it, then horns grow on the head." Daowu immediately said good-bye and went out. Yunyan then asked Yaoshan, "Why didn't little brother Daowu answer you?" Yaoshan said, "Today my back is sore - he understands; you should go ask him." Yunyan then asked Daowu, "Why didn't you answer the teacher just then?" Daowu said, "I have a headache today - go ask the teacher."

Later when Yunyan passed on, he sent someone with a letter of farewell to Daowu. After Daowu read it he said, "Yunyan didn't know it is - too bad I didn't tell him that time. Anyway, even so, actually he was nonetheless a successor of Yaoshan."... Yunyan was the teacher of Dongshan, the source of the whole branch - over and over, time and again, he didn't understand this matter: I have thoroughly recorded this, to give people of later times one-half-power help in looking into it from the side. Was it only Yunyan who didn't know it is? (This last story conflicts with the usual dates for Daowu (769-835) and Yunyan (740-841).)

Hongzhi (Leighton & Wu translation): If you accord everywhere with thorough clarity and cut off sharp corners without dependence on doctrines, like the white ox or wildcat [helping to arouse wonder], you can be called a complete person." (footnote: "Refers to the straightforward, unselfconscious awareness and activity of cats and cows, as compared to those of humans.")

Dogen (Leighton & Okumura translation from Eihei Koroku (p. 194)): 170. Dharma Hall Discourse - Here is a story. Lay practitioner Ganzhi from Chizhou visited Nanquan, offered breakfast gruel, and requested Nanquan to perform a chant honoring buddhas. Nanquan entered the hall, struck the upright wooden sounding block, and announced, "Great Assembly, let us recite the Mḥ>prajñ>p>ramit> on behalf of [this person, who is like] cats or white oxen." The layperson immediately departed and went down the mountain. After eating breakfast gruel, Nanquan left the hall and asked the tenzo (chief cook) if the layperson was still there. The tenzo said, "He immediately brushed out his sleeves and left." Nanquan then hit the gruel pot. *Dogen said:* [Nanquan] chanted the Mahaprajñāparamita searching for cats or white oxen. Even though Nanquan hit the gruel pot, how can he be as clear as the layman descending the mountain? Footnote: "Nanquan said, "All buddhas in the past, present, and future do not know it is. Cats and white oxen know it is."... This could imply that cats and white oxen have delusions based on how they see the world; whereas buddhas know that they cannot know the ultimate. But on the other hand, one might understand this saying as describing ordinary, humble creatures, without discriminating consciousness, as more fully aware even than buddhas. Therefore, cats and white oxen could be an image of the deluded, karmic self, or an image of awakened awareness... In Nanquan's original saying, and in Dogen's comment on this story, cats and white oxen seem to be considered in the positive, awakened sense."

羿* yi4	以 yi3	巧 qiao3	力 li4	射 she4	中 zhong4	百 bai3	步 bu4 C40
M3000 N?-gei	M2932 N348	M743 N1453	M3920 N715	M5703 N4603	M1504 N81	M4976 N33	M5363 N2431
legendary archer	by means of, thereby, so as to, therefore, consider as, in order to, by, through, with, because, on account of (also in C33, 38, 39)	skillful, ingenious, clever, artful, excellent, natural (also in C41)	power, strength, force, capability, infleunce, ability, a unit of strength for testing bows, suffix to indicate power, strength and movement (also in C41)	shoot, eject, issue forth, emit, project, aim	in, within, among, between, central, center, middle, in the midst of, hit (target), to hit the center, to be affected by, to fall into a trap, attain (also in C21, 31, 47 and in the titles of the 5 positions – see below)	one hundred, numerous, many (all, every)	step, pace, walk, stolla land measure of five local feet, on foot, to follow in the footsteps of
				to hit the bull's eye			
JT: 羿は巧力をもつて射て百歩にあつ。 JR: gēi wa gyōriki o mōtte ite hyāppo ni atsu CT: Yi with his archer's skill could hit a target at a hundred paces. CF: With skill an archer can hit a target A hundred paces away, CL: You should, like bowman I, use skill To hit the target a hundred feet away; FW: Yi, with his archer's skill Could hit the bull's eye from a hundred steps. HJ: Art by means of skill [and] strength, Shoots and hits the middle [of a target] from one hundred paces. JC: The master archer with his skill and power Could hit the bull's eye from a hundred paces. NF: Yi with his skill and power shot a bulls eye at a hundred paces. RB: I, by his magic power, could hit a target A hundred paces away; RM: A master of archery can hit a target at 100 yards with his skill. SA: A master archer hits A target at a hundred yards because He skill possesses but, SY: Hou I used his skill To hit the target at a hundred paces. TH: Yi, with his archer's skill, Could hit the mark from a hundred paces. TN: Yi the archer shot nine of ten suns From the sky, saving parched crops, Another bowman hit targets at hundreds of paces: TP: With his archer's skill, Yi hit the mark at a hundred paces. TS: Legendary bowman Yi with his skill shoots the mark a hundred paces away. WP: Yi used his skill [as an archer], and there was the bowman who pierced the target at one hundred paces. ZC: Yi with his archer's skill could hit a target at a hundred paces.					Notes: 羿* - JV variant character: 藝 (M3014/N4084) – skill, ability, a craft, an art, a calling, a trade, an accomplishment; measure, standard, a limit or boundary. WP: Yi is noted in traditional Chinese mythology as the skilled archer, who, at the command of the legendary Yao (2357-2257 B.C.) shot nine of the ten suns from the sky in order to save the crops. [The bowman] refers to an unnamed archer in the <i>Chou pen chi</i> section of the <i>Shin chi (Records of the Historian)</i> who was able to pierce a willow leaf at 100 paces. SY: If we were as skilled in practice as Hou-I was in archery, we would make great and swift progress. Our skill is honed by the teachings of the sutras. But after we see our self-nature and expeirence ultimate enlightenment, the skills and sutras are no longer necessary. They have served their purpose.” From a poem by Dōgen: “The old bow floating on water, the Yang house is in shadows.” (fn: Yang was a legendary skilled archer who could hit a willow leaf at a hundred paces. Leighton and Okumura, <u>Dōgen's Extensive Record</u> , pg 555.)		

箭 jian4	鋒 feng1	相 xiang1	直* zhi2	巧 qiao3	力 li4	何 he2	預 yu4 C41
M875 N3419	M1883 N4860	M2562 N2241	M1006 N775	M743 N1453	M3920 N715	M2109 N409	M7603 N5123
arrow, type of bamboo, stem of a plant	point of spear, sharp point, tip of lance	reciprocal, together, each other, mutual, direction, towards, look at, see, assist, minister, laksana: distinctive mark, sign, indication, characteristic, designation Sp.309 (also in C12, 14,47)	straight, erect, vertical, meet, upright, direct, perpendicular, honest, just, straightforward	skillful, natural ingenious, clever, artful, excellent (also in C40)	power, strength, force, capability, influence, ability, a unit of strength for testing bows, suffix to indicate power, strength and movement (also in C40)	what?, why?, where?, which?, how?	prepare, made ready, arrange, in advance, concern, beforehand, to be at ease, satisfied, indulgent, comfortable, an excursion

<p>JT: 箭鋒あいあう、巧力なんぞあづからん。</p> <p>JR: sēmpō āi ō gyōriki nānzo azukarān</p> <p>CT: But when arrowpoints meet head on what has this to do with the power of skill?</p> <p>CF: the meeting of arrow points Has nothing to do with skill.</p> <p>CL: It is the arrow's head that flies straight And not the bowman's skill.</p> <p>FW: But when arrowheads collide head-on, Is it only a matter of skill?</p> <p>HJ: [But when two] arrow-heads meet together, Skill and strength, what [does it] give [further]?</p> <p>JC: But when the arrow points meet head on, What does this have to do with skill and power?</p> <p>NF: But when arrow points themselves meet in mid-air what has this got to do with power or skill?</p> <p>RB: the points of two arrows met in mid-Air,- what a feat!</p> <p>RM: But to make two arrows meet headon in mid-air goes beyond ordinary skill.</p> <p>SA: to make to meet Two arrows in mid-air, head-on, goes far Beyond the skill of ordinary man.</p> <p>SY: As soon as the arrow hits the mark Of what further use is his skill?</p> <p>TH: But when arrow points meet head on, How could it be a matter of skill?</p> <p>TN: These skills are small to compare with that in which Two arrow points meet head on in mid air.</p> <p>TP: But when arrows meet head-on, how could it be a matter of skill?</p> <p>TS: When arrowheads meet head-on, is it only a matter of skill?</p> <p>WP: Two arrowpoints meeting head-on, –how is such great skill attained?</p> <p>ZC: But when arrow-points meet head on, what has this to do with the power of skill?</p>	<p>Notes: 直* - AV & JV variant character: 值 (M975) – to hold in the hand; to meet, to happen, to turn in course; price, value.</p> <p>“Arrowpoints meeting” is also in the Sandokai (lines 33-36):</p> <p>萬物自有功 Each of the myriad things has its merit</p> <p>當言用及處 expressed according to function and place.</p> <p>事存函蓋合 Phenomena exist; box and lid fit</p> <p>理應箭鋒拄 principle responds; arrow points meet.</p> <p>WP: ‘Two arrow points meeting head-on’ was a popular image that has its origin in the <i>T’ang wen</i> chapter of the <i>Lieh-tzu</i>. A famous archer named Fei-wei taught his technique to his student, Chi-ch’ang. Chi-ch’ang decided that, were he to kill his teacher, no one could compete with him. However, in attempting this, he unknowingly failed. When later the two met on a small country road, Chi’ch’ang shot at Fei-wei, who in turn shot his own arrow. The two arrows met in mid-flight and fell harmlessly to the ground. As a result, Chi-ch’ang was enlightened to his own selfishness and developed a more profound relationship with his teacher. Shih-t’ou also uses this image in his poem Ts’an t’ung ch’i: “In the case of phenomena, the lid must fit the box; compliance with principle is like arrowheads meeting head-on.”</p> <p>CL: ‘I’ was a very skilful bowman in the reign of emperor Yao (2357-2257 B.C.). You should use this Dharma to rouse their inner potentialities.</p>
---	---

CT: As seen in the Can Tong Qi, arrowpoints meeting symbolizes principle – mutual interdependence, absolute equality of dependent forces and entities. The lines before about the excellent and the inferior illustrate relativity. In buddhist science it is traditionally said that the workings of causes and effects are in fact inconceivable; we are in it, making conceptual models and devices to make use of what we can find out, but all of this is just a fragment of reality. In deep meditation one truly plunges into the unknown by not applying any way of knowing and seeing. The meeting of arrowpoints also symbolizes the meeting of minds of teacher and disciple; regardless of what preparation went before, the actual meeting is not contrived, because it is the simple agreement of two minds seeing the same one reality.

MW: Here we see the relationship of the seeming and the real, the dark and the light. How could it be skill? It is so fine. More than skill, it is an inevitability – buddha meeting buddha.

Joan Sutherland: In the everyday world, things are always meeting, coming apart, or being adjusted into relationship, like an endless Escher print of boxes and lids. Things seem solid, enduring, and we have to work to fit them together. This is one kind of encounter. And sometimes the meeting is a moment when the universe just is, vibrating in a timeless, changeless present. There's a suddenness and inevitability and perfection about such a meeting, as when two strangers in the checkout line catch sight of the same thing and smile,

their eyes meeting, just for a moment.

HJ: Soto Shu Sutras Book has “how could it be a matter of skill;” However, Master Liang Chiai Sama is probably saying at this point - testing is complete, of no further use, you have found your match (Enlightened and/or future Patriarchal Mind).

ZS: 4.344: 箭鋒相拄: arrows strike head to head.

ZS 5.394: One who takes careful aim does not hit the target.

ZS: 14.428: He loses the essence by skillful sculpting; The complete figure is not to be seen in worldly learning.

From the commentary to case 7 of the Blue Cliff Record: In the Fa Yen succession this is called “arrowpoints meeting.” They don’t employ the five positions of prince and minister, or the four propositions; they simply talk of arrowpoints meeting. The style of Fa Yen’s family is like this; one word falls and you see and immediately penetrate. But if you ponder over the words, to the end you will search without finding.” (the Clearys note: “This represents question and answer meeting, like two arrows meeting head on in midair, stopping each other at once; the meeting of minds.”) The main case: A monk (named Hui Ch’ao) asked Fa Yen, “Hui Ch’ao asks the teacher, what is Buddha?” Fa Yen said, “You are Hui Ch’ao.”

The introduction to Case 17 of the Book of Serenity: A pair of solitary wild geese flap on the ground and fly up high; a couple of mandarin ducks stand alone by the bank of the pond. Leaving aside for the moment the meeting of arrow points, what about when a saw cuts a scale beam? (the story is quoted in the notes to C27)

Hongzhi (Leighton and Wu trans): "The entire place is brightly illuminated and spiritually transformed, totally unobstructed and clearly manifesting responsive interaction like box and cover or arrowpoint [meeting]." (footnote: "Arrowpoints meeting headon in air depicts the miraculous functioning of the absolute directly in the phenomenal.")

Hongzhi (Leighton and Wu trans): "If embodying pure maturity, then you can naturally journey at ease among the ten thousand changes without touching them and without turning away from them. Box and cover [join], arrowpoint [meet], harmoniously hitting the mark."

Suzuki-roshi: “two arrow meet together.” And there is old story for this. (note: The full story of two arrows meeting in mid-air is found in *The Book of Lieh-tzū* (*Ch'ung-hsu chen-ching*, or *True Book of the Expanding Emptiness*): A. C. Graham, trans., London: John Murray, 1960, pp. 112-113. This collection of stories and essays is attributed to Lieh-tzu, a Daoist philosopher from the Warring States Period, but its written form may date from as late as 300 C.E.) There were—in China, in old China, in War Period, (The Warring States Period extends from 430 to 221 B.C.E.) there were famous—famous archery master [Hiei]. And his disciple, Kisho, you know, were—was also very good at—in archery [laughs]. And his disciple, you know, became very ambitious, and he [laughs] wanted to compete with him [Hiei]. And he was waiting for his master's coming with bow and arrow like this [demonstrating].* Seeing his disciple, you know, the teacher also, you know, took the bow and arrow and hit—tried to hit first [laughs], but both of them are so good and quick that arrow meet against [each other] in the air. *Shhht!* [Laughs.]

木 mu4	人 ren2	方 fang1	歌 ge1	石 shi2	女 nuu3	起 qi3	舞 wu3 C42
M4593 N2170	M3097 N339	M1802 N2082	M3364 N2422	M5813 N3176	M4776 N1185	M548 N4541	M7185 N3862
tree, wood, lumber, timber, wooden (numb, without feeling	man, people, mankind, someone else, person	now, then, thereupon, at, actually, just then (square, region, local, direction, trend, plan, method, device, road)	song, lyrics, sing, chant, praise (also in the title)	stone, rock, mineral (barren)	woman, girl, feminine	rise, raise, stand up, go up, arise, begin, start (also in C15)	dance, posture, prance, brandish, to fence
An image, a blockhead				a barren woman			

JT: 木人まさにうたい、石女たつて舞、

JR: bokujin masani utai sekijo tatte mo

CT: When the wooden man begins to sing, the stone woman gets up to dance.

CF: When a wooden man begins to sing, A stone woman gets up to dance.

CL: When the wooden man sings his song (And] the stone girl moves to dance,

FW: The wooden man begins to sing And the stone woman gets up to dance;

HJ: [When the] wooden man sings, And the] stone woman gets up to dance.

JC: When the wooden man finally sings, The stone woman rises to dance.

NF: When a wooden man starts singing and a stone woman gets up to dance

RB: The man of wood sings, The woman of stone gets up and Dances,

RM: In this superior activity of no-mind the wooden figure sings and the stone maiden dances.

SA: In this superior activity Of no-mind, See! the wooden figure sings And the stone-maiden dances;

SY: When a wooden man breaks into song, A stone woman gets up to dance.

TH: When the wooden man begins to sing, The stone woman gets up to dance.

TN: The wooden man breaks into song, A stone maiden leaps up to dance,

TP: The wooden man starts to sing, the stone woman gets up dancing.

TS: Right when a wooden man sings a stone woman gets up and dances.

WP: The wooden man begins to sing, and the stone woman rises to dance;

ZC: When the wooden man begins to sing, the stone woman gets up dancing;

CC: While the wooden man is singing, The stone maiden starts to dance.

TO: The man of wood sings, The stone maiden rises and dances;

Notes: WP: A ‘wooden man’ is a puppet, one of the analogies used in the Perfection of Wisdom sutras for a bodhisattva in possession of the Perfection of Wisdom. For example, in Edward Conze’s translation of the *Perfection of Wisdom Sutra in Eight Thousand Lines* the following passage occurs: ‘An expert Mason, or mason’s apprentice, might make of wood an automatic man or woman, a puppet which could be moved by pulling the strings. Whatever action it were made to perform, that action it would perform. And yet that wooden machine would have no discriminations. Because it is so constituted that it lacks all discrimination. Just so a bodhisattva performs the work for the sake of which he develops the perfection of wisdom, but the perfection of wisdom remains without discrimination. Because that perfection of wisdom is so constituted that it lacks all discriminations.’ (*Astasahasrika Prajnaparamita Sutra*, p. 258 in Conze).

Stone Woman Dancing Newsletter: The name “Stone Women Dancing” is taken from a ninth century Chinese Buddhist spiritual text. It symbolizes the concrete and fluid, the mundane and sacred coming together in the moment to form a joyous, gratitude-filled dance of life.

MW: The wooden man is a puppet – an egoless person, this is the side of the guest, the light. The stone woman is the side of the host, the dark. This is the harmonious relationship, the song and dance of perfect harmony with no self. Body and mind dropped, without imagination.

Hongzhi’s commentary on the 1st Rank: “The blue sky clears and the River of Stars’ (Milky Way’s) cold flood dries up. At midnight the wooden boy pounds on the moon’s door. In darkness the jade woman is startled from her sleep.”

VH: A “wooden man” is a puppet and a “stone woman” is a barren woman incapable of bearing children. But in Zen, these negative connotations are set aside and the terms are given a positive connotation. In heavy, more technical language one can say that in the no-self of Zen, the vicissitudes of everyday life are lived through effortlessly. In more literary form, we have: Fenyang’s comment on the fifth position: “Simultaneous realization - the jade woman casts the shuttle on the whirring loom, the stone man beats the drum, boom boom.” (see the section on the five positions)

VH: the lifelessness of the wooden man...and the barrenness of the stone woman...can connote the no-self of Zen. The stone woman is often paired together with the wooden man.

Fu-jung Tao-k’ai (7th generation after Dongshan) taught “The path to entering the Way is to be empty inside and tranquil outside, like water still and frozen. Then all things will brilliantly reflect [each other], and neither submerged nor floating on top all phenomena will be just thus. Therefore it is said that fire does not depend on the sun to be hot, and wind does not depend on the moon to be cool. A solid rock contains water, heaven and blindness are both radiance, brightness and darkness are naturally present [within each other], dry and wet exist in the same place: if you can be like this then the withered tree facing the cliff will flower in the middle of the night, and the woman of wood carries a basket while in the fresh breeze under the moon the stone man will dance with floating sleeves.” (Morten Schlutter translation)

HJ: [C42] are similes for the total unification of form (precise) and Absoluteness (Middle) within the enlightened person. This continually recurring theme is now applied to the individual. The wooden man (form) is now singing, an act which was previously attributed to the Absolute (middle), e.g. respectively, ‘drumming and singing’. Absoluteness the stone woman radiantly gets up to dance free from all human emotional expression, with the apparent form of stone in the simile.

ZS 5.207: The stone woman gives birth to a child at night.

ZS 7.435: The wooden man does not fear the lion's roar.

ZS 14.381: The stone woman dances the dance of long life, The wooden man sings songs of great peace.

ZS 14.630: Putting on his shoes, the wooden man went away at midnight, Wearing her bonnet, the stone woman returned at dawn.

ZS 14.656: The wondrous activity is totally enacted in the world, The wooden man walks calmly through the fire.

RB: For the wooden man to sing or the stone woman to dance, all that is necessary is to perform perfectly the ordinary tastes of life and maintain the natural relations between one person and another.

When Dongshan was a student he asked, "What sort of thing is the mind of the ancient buddhas?" Hsing-p'ing said, "It is your very mind." The Master said, "Although that's so, it's still a problem for me." Hsing-p'ing said, "If that's the way it is, you should go ask a wooden man." (WP pg 31)

Dōgen used similar images a number of times as recorded in the Eihei Kōroku (translations and notes (in parentheses) by Leighton and Okumura): 3.187 "The jade woman recalls her dream of the triple world. The wooden man sits, cutting off functioning of the six senses." (this reference is from Hongzhi) 3.235 "The iron ox has a white head and triangular hat; the stone woman in the prime of life is endowed with hundreds of charms." (These images...generally refer to the revival or awakening of spirit.) 8.IM2 "The great way originally has no names or words. Recognizing this principle, still we are compelled to call it the great way. Buddhas and ancestors appear one after another. The wooden man and iron bull follow on each other's heels, ascending and descending. However, they leave no trace to appear before us. But assuredly [the great way] does not depart from this very place, but is always deep and calm. We should know that when we seek we cannot see it." (The wooden man is a reference to practitioners free from discriminating mind.) "People and things thoroughly merge, not separate as two. Do not let the stone woman worship the three stars." (Both stone woman and wooden man are images of stillness springing to life. Here the meaning seems to be that the stone woman has never been at all separate from the three stars, or three forces, and therefore need not worship them.)

Hongzhi: "directly attain the way of lord and minister in cooperation, and the spirit energy of parent and child in harmony. Up in the lapis lazuli palace, the jade woman rolls her head; in front of the bright moon hall, the stone man rubs his hands." (Leighton and Okumura trans, quoted by Dōgen in 4.341 of Dōgen's Extensive Record.) (see also C44-C45)

Book of Serenity, Case Verse: "A cloud rhino gazes at the moon, its light engulfing radiance; A wood horse romps in spring; swift and unbridled." Wansong commentary on the 2nd line: "This eulogizes 'breathing out, not involved in myriad circumstances' [from the main case]. One might say that skillful action has no tracks."

GI: i.e. Cheers from the crowd. The incommensurable power of this precious wish full-filling gem. This realization is beyond any description, beyond any conceptualization, any causality.

CC: "The idea of universality penetrating into particularity has been...[described] ...in illogical and symbolic expressions... Through the power of universality even the wooden man can sing and the stone maiden can dance. As a matter of fact, when we are deprived of the sustenance of our universe, we are as dead as the wooden man and the stone maiden. This is the function of ...universality in particularity."

CL: The wooden man and stone girl symbolize a mind completely stripped of its feelings and passions, like a dead body, ready for its resurrection, or perception of the self-nature and attainment of Buddhahood.

What is the wooden man singing? The Song of the Jewel Mirror Samadhi? Baba wawa? Country songs?

Shodoka: Can a wooden puppet attain Buddhahood by its practice of not-thinking? (喚取機關木人問)

ZS 7.84: Call a clockwork wooden man and ask.

非 feil M1819 N5080	情 qing2 M1170 N1714	識 shi4 M5825 N4438	到 dao4 M6133 N3846	寧 zhu4 M4725 N1335	容 rong2 M7560 N1309	思 sil M5580 N3001	慮 Luu4 M4292 N4112
wrong, not, negative, non-, oppose, bad, not to be, without, , it is not the case that...(also in C7, 11, 45)	feeling, sentiment, emotion, passions, desires, affections, sensations – Sp.349	recognize, remember, inscriptions cast on bronze, understand, know, the 5 th skandha - vjinana: consciousness, discrimination, distinguishing, perceiving, discerning, understanding, comprehending – Sp.473	go to, arrive, been to, reach, attain to, to (a place), sign of past tense	how could it, rather, how much less, it is better, term of comparison, would that, repose, serenity, peace, peaceful	contain, allow, permit, bear, endure, forgive, admit, capacity (looks, appearance, manner, bearing, figure, form)	think, thoughts, contemplate, consider, ponder, final particle, cetana: volition (a factor of mind present in every mental state)	be concerned, worry about, think over, assume, anxiety, anxious, to plan
	discriminating consciousness, thinking mind, deluded view					discriminating thought, more analytical than 情識, anxiety, to brood over	
<p>JT: 情識の到るにあらず。むしろ思慮をいれんや。</p> <p>JR: jōshiki no itaru ni arazu mushiro shiryo o irēn ya</p> <p>CT: It's not within reach of feeling or discrimination. How could it admit of consideration in thought?</p> <p>CF: This cannot be reached by subjective perception; How could it be thought about?</p> <p>CL: There is no room to feel and know, To think or to consider.</p> <p>FW: This is not reached by feelings or consciousness, And even less so by thinking or deliberations.</p> <p>HJ: [It is] beyond feelings and knowledge, Just permit [this] realisation and consider</p> <p>JC: This is not something feelings or knowledge can reach: How could there be room for thought?</p> <p>NF: They're not reached by deluded mind though they're contained within thought.</p> <p>RB: this cannot be done by passion or by learning, it cannot be done by reasoning.</p> <p>RM: This is beyond common consciousness—beyond thinking.</p> <p>SA: this is far Beyond all common consciousness, beyond All thinking.</p> <p>SY: Since this cannot be understood by reasoning How can it be analyzed?</p> <p>TH: This does not come by knowing, Nor does it involve ideas.</p> <p>TN: They can't be known by mere thought Or feelings, so how can they be analyzed?</p> <p>TP: It is not reached by feelings or consciousness, how could it involve deliberation?</p> <p>TS: It's not within the reach of knowledge nor does it admit ideas.</p> <p>WP: It is not attained in thought or feeling, so why reflect upon it?</p> <p>ZC: It's not within reach of feeling or discrimination - how could it admit of consideration in thought?</p> <p>CC: This cannot be reached by our consciousness. How can you give any thought to this?</p> <p>TO: This cannot be done by passion or learning, It cannot be done by discursive reasoning.</p>						<p>Notes: SY: “Ordinary people might use their reasoning or imagination to grasp this, but it would be of no use. An enlightened being, however, sees no difference between sentience and non-sentience. A wooden man might very well sing, but it would be a soundless song, and a stone woman might dance, but it would be a dance with no movement.”</p> <p>MW: Deliberation does not reach the mirror. It is beyond ideas. You can sit without knowing anything.</p> <p>Blue Cliff Record, Case 1: Emperor Wu of Liang asked the great master Bodhidharma, "What is the highest meaning of the holy truths?" Bodhidharma said, "Empty, without holiness." The Emperor said, "Who is facing me?" Bodhidharma replied, "I don't know. (不識)" The Emperor did not understand.</p>	

臣 chen2	奉 feng4	於 yu2	君 jun1	子 zi3	順 shun4	於 yu2	父 fu4 C44
M327 N3837	M1884 N212	M7643 N2083	M1715 N899	M6939 N1264	M5935 N1450	M7643 N2083	M1933 N2832
minister, statesman, official, subject, retainer	offer, receive, serve, respect, revere, follow, present, dedicate, to receive with both hands, to have the honor to (also in C45)	with respect to, with reference to, compared to, at the place of (in, at, on, by, from, then, interjection, alas!)	sovereign, monarch, ruler, chief, lord, 1 st zodiac sign (rat, north), gentlemen	offspring, child, fruit, seed, male, young, tender, son, posterity, to treat as one's children, subordinate places or things	obey, submit to, go along with, follow, conform, persist in, allow, indulge, agree, in accordance with, favorable, prosperous (also in C45)	with respect to, with reference to, compared to, at the place of (in, at, on, by, from, then, interjection, alas!)	father, papa, daddy, uncle, elderly relatives, term of respect for elderly men
<p>JT: 臣は君に奉し、子は父に順ず。</p> <p>JR: shīn wa kimi ni bushi ko wa chichi ni jūnzu</p> <p>CT: A minister serves the lord, a son obeys the father.</p> <p>CF: A minister serves the ruler, A son obeys his father:</p> <p>CL: A minister should serve his prince (And) a son obey his father.</p> <p>FW: A minister follows the ruler; A child obeys the parent.</p> <p>HJ: A subject serves his ruler [the Absolute], [As] a child obeys its father.</p> <p>JC: The minister serves the lord, The son obeys the father:</p> <p>NF: A subject serves the lord, a child obeys a father.</p> <p>RB: A retainer serves his lord; A child obeys his father.</p> <p>RM: The retainer serves the emperor. The child obeys the father.</p> <p>SA: The retainer serves his lord The emperor; his father does the child Obey;</p> <p>SY: The minister serves his lord; The son obeys his father.</p> <p>TH: Ministers serve their lords Children obey their guardians.</p> <p>TN: The minister still serves his lord The child obeys his parent.</p> <p>TP: Ministers serve their lords, children obey their parents.</p> <p>TS: Retainers serve their lord; children obey their father.</p> <p>WP: A vassal serves his lord, and a child obeys its father;</p> <p>ZC: Ministers serve their lords, children obey their parents;</p>					<p>Notes: “Minister and lord” (臣君) are used in the “five positions of Lord and Vassal” version of the five positions (see section on five positions below)</p> <p>CL: This is position (4) of 'guest returning to host' or 'the seeming uniting with the real'.</p> <p>Hongzhi: “directly attain the way of lord and minister in cooperation, and the spirit energy of parent and child in harmony. Up in the lapis lazuli palace, the jade woman rolls her head; in front of the bright moon hall, the stone man rubs his hands.” (Leighton and Okumura trans, quoted by Dōgen in 4.341 of <u>Dōgen's Extensive Record</u>.) (see also C42)</p> <p>SY: In these lines, the lord and father refer to the state of purity – the Buddha state, and the minister and son refer to the state of ordinary people. You must move toward the undefiled state by heeding the sutras. If you follow your own path, or misintepret the sutras, you will fall into outer-path teachings.”</p> <p>ZS 8.94: Let the ruler be a ruler and the official an official. Let the father be a father and the son a son. (Analects XII, 11, by Confucius)</p> <p>ZS 10.168: Mountains and rivers for thousands of miles are ageless, But host and guest at every instant are new.</p> <p>ZS 12.27: If one wishes to be a ruler, one must be devoted to the way of the ruler. If one wishes to be a minister, one must be devoted to the way of the minister.</p> <p>奉 is the second of Dongshan's five positions of meritorious achievement.</p>		

不 bu4	順 shun4	非* feil	孝 xiao4	不 bu4	奉 feng4	非 feil	輔 fu3 C45
M5379 N17	M5935 N1450	M1819 N5080	M2601 M773	M5379 N17	M1884 N212	M1819 N5080	M1945 N4626
no, not, un-, negative prefix (negates verbs) (also in C5, 9, 11, 13, 15, 17, 23, 24, 27)	obey, submit to, go along with, follow, conform, persist in, allow, indulge, agree, in accordance with, favorable, prosperous (also in C44)	wrong, not, negative, non-, oppose, bad, not to be, without, it is not the case that..., it is not the case that...(also in C7, 11, 43)	filial piety, obedience, to honor one's parents, mourning	no, not, un-, negative prefix (negates verbs) (also in C5, 9, 11, 13, 15, 17, 23, 24, 27)	offer, receive, serve, respect, revere, follow, present, dedicate, to receive with both hands, to have the honor to (also in C44)	wrong, not, negative, non-, oppose, bad, not to be, without, it is not the case that..., it is not the case that...(also in C7, 11, 43)	poles to hold up (a cart), to prop up, cheek bone, protective, assist, complement, helpful, support

JT: 順ぜざれば孝にあらず、奉せざれば輔にあらず。

JR: jünze zareba kō ni arazu buse zareba ho ni arazu.

CT: Not obeying is not filial and not serving is no help.

CF: Not to obey is disobedience, Not to serve is not helping.

CL: Disobedience (to father) is neglect of filial piety (And) refusal to serve (the prince) is lack of loyalty.

FW: Not to follow is not helpful; Not to obey is not filial.

HJ: Not to obey [is] not filial, Not serving [is] not helping.

JC: Not to obey would be unfilial, Not to serve would be unhelpful.

NF: If he doesn't obey he's not filial, if he doesn't serve he's not loyal.

RB: Without obedience, there is no faithfulness; without service there is no retainership.

RM: Without obeying there is no filial piety; without serving there is no advice.

SA: without obedience there is No filial piety and, if there is No service, no advice.

SY: If he doesn't obey, he is not filial; If the minister does not serve, he is not supportive.

TH: Not obeying is not filial, Failure to serve is of no help.

TN: Not obeying is unfilial, Not serving is a useless waste.

TP: Not obeying is not filial, Failure to serve is no help.

TS: Without obedience there is no respect; without service there is no civic virtue.

WP: It is unfilial not to obey, improper not to serve.

ZC: Not obeying is not filial and not serving is no help.

Notes: 非* - CV variant character: 不 (M5379/N17) - no, not, un-, negative prefix (negates verbs).

MW: This is about how a person serves buddha-nature. Without service, there is no virtue. Always obey big mind.

奉 is the second of Dongshan's five positions of meritorious achievement.

GI: The minister still serves his lord [i.e. form is emptiness] The child obeys his parent. [i.e. emptiness is form] Not obeying is unfilial, [i.e. inseparability of form and emptiness] Not serving is a useless waste. [i.e. the duality is also empty] [Where there is no duality, there is no need for oneness] i.e. This could be the secret transmission: the coded teaching about the five ranks. It comes down to the Tetralemma, staying away from the four extremes. A non-affirmative negation. And transcending the four possibilities of any duality; realizing the Union of the Two Truths, the harmony of the relative and absolute.

Dogen from Eihei Koroku (Leighton & Okumura translation): 183. Dharma Hall Discourse at the Closing of Summer Practice Period [1246] Uphold the essence of the true directive. Geese drinking water enjoy its genuine flavor, penetrating the way in a straight line. Bees taking nectar from flowers do not damage the remaining fragrance. At the end of the practice period we speak in the repentance ceremony, and the world in all ten directions at the same time speaks the repentance ceremony. The sitting cushions have fully completed another year of their dharma age, and the world in all ten directions at the same time has fully completed another year of dharma age. Therefore, those with mind know, and what is without mind attains it. For the guest it functions, in the host it is venerated. According to their position, their effort is clear; according to their effort, their position is clear. The spirits of father and children harmonize; the ways of lord and minister join together. (Hongzhi said: "According to their position, their effort is clear; according to their effort, their position is clear")

("Filial piety" and the I Ching references point to the Confucian influence on the formation of Chinese Buddhism, which may be of equal or greater significance than Taoism, even in Chan/Zen.)

(This image of hierarchy may offend those with an anti-authoritarian inclinations. It is helpful to keep some sense of how these images and analogies functioned in their original context. In medieval Confucianism, correct hierarchical relations were equated with the universe being in order - i.e., peace, perfection.)

潜 qian2	行 xing2	密 mi4	用 yong4	如 ru2	愚 yu2	若* ruo4	魯 lu3 C46
M918 N2713	M2754 N4213	M4464 N1316	M7567 N2993	M3137 N1189	M7624 N1730	M3126 N3926	M4176 N5283
hide, hidden, secret, latent, dive, submerge, dormant, retired	practice , go, walk, move, travel, act, do, circulate, perform, conduct, behavior, action, functioning (also used for samskara: formations, the 4 th skandha) – Sp.221	dense, thick, close, careful, intimate, close together, quiet, still, secret, occult, esoteric, 密宗: name for the Shingon school – Sp.347 (also in C1)	use, employ, apply, operate, work, service function, to consume, put into practice, practical (to, so as to, with, by, therefore) (also in C10)	if, supposing, as good as, equal to, as if, like, as, tatha: so, thus, in such manner, used in the sense of ultimate reality, the nature of all things, such, bhutatathata, sunya(空): empty, – Sp.210 (also in C1, 7, 12, 14, 20, 37)	stupid, doltish, foolish, fool, dunce, rude, simple	if, supposing, assuming, similar, and, as to, like, to accord with, approved	foolish, stupid, rash, vulgar, common

JT: 潜行密用は、のごとし。

JR: Sēnkō mitsuyō wa gu no gotoku ro no gotoshi

CT: Practice secretly, working within as though a fool, like an idiot.

CF: Practice unknown, work in secret, Being like one who is ignorant.

CL: Keep your conduct hidden and your function secret, Appearing as a stupid and vulgar man.

FW: Practice secretly, working within; Like a fool or an idiot.

HJ: Hide [your] actions, conceal [your] function, like an idiot, like a fool.

JC: Hidden practice, secret function, Acting like an idiot or a fool.

NF: Work intimately and deep, travel disguised as a fool, as an idiot.

RB: A splendid action. A mysterious use - this is being like a fool, like a booby.

RM: Unpretentious action and thorough work look foolish and dull.

SA: Such action and Most unpretentious work all foolish seem And dull

SY: To cultivate in hiding, functioning in secret, Like a fool, like a dullard;

TH: Practice invisibly, work intimately, Be the fool with no voice.

TN: Practicing inwardly, functioning in secret, Playing the fool, seemingly stupid,

TP: With practice hidden, function secretly, like a fool, like an idiot.

TS: Conceal your practice, work inside. Be ignorant, look foolish.

WP: Working unobserved, functioning secretly, appearing dull, seemingly stupid–

ZC: Practice secretly, working within, like a fool, like an idiot.

JW: Keep you good deeds hidden and your function secret; That you may appear as a stupid and dull-witted man.

ZS 8.247: His training is hidden, his practice secret; he seems a fool or an idiot. (ZS 4.160: Like a fool, like an idiot.)

Notes: 若* - AV & JV variant character: 如 (as above).

SY: “A great practitioner does not call attention to his practice. He practices quietly toward Buddhahood. Most people would regard him as an ordinary being, not a saint. Nonetheless, such a person possesses great wisdom and compassion. He helps sentient beings, and he derives great benefit from his practice. People might be blind to his wisdom and compassion, however, and call him a dolt or fool. It does not matter.”

MW: Hidden practice: this is to do harmonious activity without showing off. Don't try to stand out.

ZS 10.309: A great recluse hides himself in court and market, A small recluse hides himself in hills and woods.

JW: “From this you can see what a practical and shrewd teacher Tung-shan was! Not only the mystical insights of Lao Tzu but also his practical roguishness seems to run in the blood of this great master of Ch'an!.”

GI: i.e. This is a secret (esoteric) transmission; many would not understand and fall into one extreme or another. Don't make it known that you know. – The esoteric practice consist of not rejecting the five aggregates and the five delusions/poisons, but instead transmuting them into the five Buddhas (or five kayas) and the five wisdoms. This transmutation is done by seeing through their real nature as described in this text. The non-esoteric practice (like in Hinayana) consist of rejecting everything that is unwholesome. For beginners these two ways may seem contradictory; so this teaching is kept secret.

“When buddhas are truly buddhas, they do not necessarily notice that they are buddhas.” – Genjo Koan.

HJ: Appearing like a stupid-fool [in foolish company].

ZS 10.304: It is possible to attain his wisdom, But it is not possible to attain his stupidity.

“Like a fool, like an idiot” – see the commentary to Case 80 of the Blue Cliff Record quoted in the notes to C14. Also, the verse quoted in Hakuin's commentary on the five positions as an object of study in the the fifth position: “How may times has Tokuun, the idle old gimlet, / Not come down from the Marvelous Peak! / He hires foolish wise men to bring snow, / And he and they together fill up the well.” (by Xuedou Chongxian who collected the cases and wrote the verses of the Blue Cliff Record (Setcho Juken, 980-1052))

但* dan4	能 neng2	相 xiang1	續 xu4	名 ming2	主 zhu3	中 zhong1	主 Zhu3 C47
M6038 N394	M4648 N853	M2562 N2241	M2865 N3622	M4524 N1170	M1336 N285	M1504 N81	M1336 N285
only, but, however, yet, still, just, if, however, merely, singly	be able, can, permitted, ability, well, skill, capacity, able, may, power, talent	reciprocal, mutual, each other, direction, towards, look at, see, assist, minister, laksana: distinctive mark, sign, indication, characteristic, designation Sp.309 (also in C12, 14, 41) inherit, succeed, to succeed to an inheritance	continue, carry on, succeed, to inherit, connect, continuous, to join on, to add to	call, name, rank, title, position, reputation, fame	master, chief owner, host, lord, ruler	in, within, among, between, central, center, middle, in the midst of, hit (target), to hit the center, to be affected by, to fall into a trap, attain (also in C21, 31, 40, and in the titles of the 5 positions – see below)	master, chief owner, host, lord, ruler

JT: ただよく相續するを主中の主と名く。

JR: tada yoku sōzoku suru o shuchū no shu to nazuku.

CT: If you can achieve continuity, this is called the host-within-the-host.

CF: If you can achieve continuity, This is called mastery of mastery.

CL: If you thus can act without interruption, This is called (the final) host in host.

FW: To simply do this continuously Is to be the “host within the host.”

HJ: [But] just skilfully [working] continuously [in-succession], [For this then is] called main-principle within main-principle [Host-in-Host].

JC: But the ability to continue [the transmission of the Dharma] Is called the host within the host.

NF: If you can receive and give away this is called the host within the host.

RB: To continue this work is to be a master among masters.

RM: But those who continue to practice this Law are called lord of lords.

SA: but those who practise thus this law Continually shall, in all worlds, be Called Lord of Lords unto eternity.

SY: If only you are able to persist, You will be called a master among masters.

TH: For realizing true continuation Is called the host within the host.

TN: If you can only persist in this [Middle] way, You will see the lord within the lord.

TP: Just to continue in this way is called the host within the host.

TS: Just keep on doing it. This is called host with host.

WP: If one can simply persist in that, it is called the host’s view of the host.

ZC: Just to continue in this way is called the host within the host.

(ZC2002: Just to do this continuously is called the host within the host.)

CW: Continuously doing just this is the host within the host.

Notes: 但* - JV variant character: 只 (M946/N874) – only, but, yet, merely.

Compare with the last lines of Sandokai (lines 43-44): 謹白參玄人 - I respectfully urge you who study the mystery,

光陰莫虛度 - do not pass your days and nights in vain.

The second to last line of the Fukanzazengi: “Continue to live in such a way, and you will be such a person.” (also relates to C1, “The Dharma of Suchness)

CL: The first two of the last four lines show the characteristics of the Dharmakaya which is free from all worldly feeling and knowing, and the last two lines, the continuity of this enlightened state which is called ‘host in host’, or ‘absolute achievement’.

NH: All of this (C24 – C47) refers to the sequence of steps in meditation work and the cultivation of practice, and to seeing truth. All of you should pay attention to it and study it carefully.

MW: This is consummated practice. There is no attempt to do something special and everything one does is beneficial.

ZS 5.220: To maintain focus moment to moment is very difficult.

RA: Don’t try to extend presence for longer and longer periods of time. Bodhisattvas instead work on being present in shorter and shorter periods of time. (from memory – not a word-for-word transcription)

Dōgen: Eihei Kōroku 4.269 (Dōgen’s Extensive Record, Leighton and Okumura) “The Buddha of the land pervades the body and is the entire body. The lands of the Buddha are the suchness of reality, and their non-suchness. Can you thoroughly experience this? *After a pause Dōgen said:* The host within the host, and the host within the host, go beyond objects and transcend people to establish the foundation for an empire.” (fn: The repetition in “The host within the host, and the host within the host” expresses that both the personal Buddha and the lands of the phenomenal world are ultimately the host within the host. This is an expression for the epitome of suchness, or the ultimate integration and identification of the universal and the phenomenal.)

One of the fascicles of Dogen’s Shobogenzo is entitled “Gyoji” – Continuous Practice.

In the record of Hongzhi, Linji’s teaching of the four modes of host and guest (四賓主) are expressed as follow: 賓中賓, 賓中主, 主中賓 and 主中主 (The guest within the guest, the host within the guest, the guest within the host, the host within the host). Hongzhi apparently correlates these with the five ranks of Dongshan in a section entitled 明安五位賓主 as follows: the first rank with 主中賓, the second rank with 賓中主, the third rank with 主中主, the fourth rank with 賓中賓, and

finally, for the fifth rank, Hongzhi states: 出格自在。離四句絕百非。妙盡本無之妙也 – that the fifth rank goes beyond the four propositions (maybe including the fourfold formulation of host and guest).

HJ: The present interpretation has been left open, because there may be a double meaning in the instruction i.e. working uninterruptedly, and also for the succession of the sect.

GI: i.e. If you persist in staying away from the four extremes, going through the four lower ranks, you will see your real face; you would see the real nature of everything beyond all conceptualization, beyond the four extremes, the fifth rank. The lord within the lord might refer to the perfection of wisdom: realizing the union of emptiness and the emptiness of emptiness (dependent origination). So it is emptiness, but not the ordinary emptiness.

SY: If you persist in your practice, and quietly cultivate Buddhadharma, eventually you will pass the most difficult barriers and reach the fifth level, where vexation and bodhi are the same. You will be a master among masters.”

Practice that is separate from realization ends when one attains realization. Practice based on realization is endless, going on whether realization is attained or not. It is a practice of taking care (C2), of endless giving.

We are subtly included within the true (C21). Sentient beings are in buddha. When sentient beings live practice based on realization, this brings buddha into sentient beings - the host within the host.

Bibliographies and Supplemental Materials

(Brief introduction to Dongshan and the Song of the Jewel Mirror Samadhi on the first page)

1. Jewel Mirror Samadhi Bibliography
2. Versions Chart
3. Chinese text with Japanese "Current Characters"
4. Dongshan Liangjie - Bibliography - Koans - Lineage
5. I Ching – a few references and brief introduction
6. Samadhi
 - Some References
 - Quotes, Definitions and Teachings
7. Case 49 of the Book of Serenity (with further comments)
8. Sandokai – Chinese with English translation
9. Pinyin pronunciation guide
10. Five positions
 - a) Bibliography
 - b) General Introduction
 - c) Dongshan's Five Positions of the Apparent and the Real (逐位頌 Verses on Positions One by One)
 - d) Dongshan's Five Degrees of Meritorious Achievement 功勳五位頌
 - e) Caoshan's Five Positions of Lord and Vassal 五位君臣
 - f) Introductory prose comments to and a dialogue on the five positions from the Record of Caoshan
 - g) Main terms of the Five Positions (small character study)
 - h) Caoshan's Elucidation of Dongshan's Five Ranks
 - i) Excerpts from Blue Cliff Record, Case 43: Dongshan's No Cold or Heat
 - j) Hakuin's commentary on the Five Positions
 - k) Background and Context
 - l) Kōdera on the Five Ranks in the development of the Soto School
 - m) General remarks, quotes and teachings on the Five Positions
 - n) Shunryū Suzuki on the Five Positions
 - o) Excerpts from Lai's article
 - p) Nan Huai-Chin on Dongshan's Five Ranks of Meritorious Achievement
 - q) Mel Weitsman teachings on the five positions
 - r) The Five Modes of Tungshan by Robert Aitken
 - s) James Ford on the Five Ranks
 - t) Extensive excerpts from Alfonso Verdu's Dialectical Aspects in Buddhist Thought
 - u) Five Ranks in Japanese Soto Zen
 - v) *Kirigami* diagram

1. Jewel Mirror Samadhi (寶鏡三昧歌):

The text used for this study was downloaded from the CBETA (Chinese Buddhist Electronic Text Association) internet site (see: <http://ccbs.ntu.edu.tw/cbeta/result/cbintr.htm>) Taishō Vol 47, 1986B, p0525c24 - p0526a19 (where it is referred to simply as 寶鏡三昧. In Taishō 47, 1986A, it appears as 寶鏡三昧歌 (at p0515a16) under:歌頌.)

JT: Japanese translation: 寶鏡三昧歌 from 曹洞宗諸經要集 (Sotoshu Sutra Book for Chanting)

JR: Romaji of Japanese translation: Hokyo Zanmai from Soto School Scriptures for Daily Service and Practice, Sotoshu Shumicho, 2001.

CT: Thomas Cleary, Song of the Jewel Mirror Samadhi from Timeless Spring, Weatherhill, 1980. Includes some notes (the commentaries consulted include Tenkei's Hokyo-zammai kimpei and Shigetsu's Hokyo-zammai funogo.) (all of Cleary's notes are included here)

CF: Thomas Cleary, Song of Focusing the Precious Mirror from Five Houses of Zen, Shambala 1997.

CL: Charles Luk, Seal of the Precious Mirror Samadhi, from Chan and Zen Teaching, Second Series, Shambala, 1971. Includes notes, especially in relation to the five positions. (all of Luk's notes are included here)

FW: Gil Fronsdaal and Mel Weitsman, unpublished translation: Song of the Bright Mirror Samadhi.

JC: JC Cleary trans. from Nan Huai-Chin. Working Toward Enlightenment, Samuel Weiser, Inc 1993

NF: Norman Fischer, Notes toward a possible translation draft of the Jewel Mirror Samadhi (1995?)

HJ: Trans made by Graham Healey & Shindo Gensho (Richard Jones) (at: <http://uk.geocities.com/raionesuk/>.)

RB: RH Blythe, The Treasure-Mirror of Heavenly Bliss from Zen and Zen Classics, Vol II, Hokuseido Press, 1964. Some notes and a critical and dismissive introduction and postscript.

RM: Reiho Masunaga, Hokyozammai from The Soto Approach to Zen, Layman Buddhist Society Press, 1958.

SA: Jiyu Kennett, The Most Excellent Mirror-Samadhi from Zen is Eternal Life, Dharma Publishing, 1976.

SY: Sheng-yen, The Infinite Mirror: Song of the Precious Mirror Samadhi from Infinite Mirror, Dharma Drum Publications, 1990. Includes line by line commentary by Master Sheng-yen (excerpts from Sheng-yen's commentary are included here)

TH: Kaz Tanahashi and Joan Halifax: Song of the Jewel Mirror Awareness. Upaya Liturgy.

TN: Toshu John Neatrour; Sheng-yen; Kaz Tanahashi, The Song of the Jeweled Mirror Samadhi from www.sacred-texts.com/bud/zen/hz/ha.htm.

TP: Soto Zen Text Project Translation, Precious Mirror Samadhi from Soto School Scriptures for Daily Service and Practice, Sotoshu Shumicho, 2001. (Taigen Dan Leighton is primarily responsible for this translation. It was based on his own translation (significantly influenced by Cleary's) and then reviewed by Griff Foulk, Carl Bielefeldt, Shohaku Okumura and then a panel of Soto Zen teachers.)

TS: Kaz Tanahashi and David Schneider: Song of the Bright Mirror Samadhi, from Essential Zen, Harper, 1994.

WP: William, Powell: Jewel Mirror Samadhi, from The Record of Tung-Shan, University of Hawaii, with scholarly notes (all of Powell's notes are included here)

ZC: New SFZC Version (2004?): Song of the Jewel Mirror Samadhi
Translations for certain verses only (and some notes):

AV: Alfonso Verdu, Dialectical Aspects in Buddhist Thought, Center for East Asian Studies, University of Kansas, 1974 -C18-20

CC: Chang Chung-Yuan, Original Teachings of Ch'an Buddhism. New York: Pantheon Books, 1969. "Samadhi as Reflection from the Precious Mirror" – C3-4, 42-43

CW: Clouds in Water Liturgy: Song of the Jewel Mirror Samadhi (mostly a patch-work compilation of other translations but C4,C6,C9,C21,C24,C27,C28,C47 are unique)

JW: John C.H. Wu, The Golden Age of Zen, United Publishing Center, Taiwan – C24, 30, 46.

TO: From www.theosophy.org, by "Hermes," 1988 – C3, C4, C42 and C43.

WL: Whalen Lai: "Sinitic Mandalas: The Wu-wei-t'u Of Tsao-shan," in Early Chan in China and Tibet, edited by Whalen Lai and Lewis Lancaster. Berkeley Buddhist Studies Series, 1983, pp. 229-257 - C18-C20

ZC2002: The version chanted at SFZC 2002-2003, it is only quoted where it diverges from the TP: Soto Zen Text Project Translation above – C18, C21, C39, C47

ZS: Victor Sōgen Hori, Zen Sand: The Book of Phrases for Koan Practice. University of Hawaii Press: 2003. (A few lines (Under ZS with the citation number - C3, C9, C16, C46) and collected quotes from the translated material which relate or comment in some way on terms and images in the Jewel Mirror Samadhi.)

Notes and commentary only:
(Quotes and summaries from other sources also appear in the notes and commentary field.)

GI: From www.gileht.com. (Gileht's extensive website has a Madyamaka focus and he probably overreads Madhyamaka teachings into the Jewel Mirror Samadhi in his comments. He also sees a kind of sub-theme of esoteric Buddhism. Some of his comments have been included here (C7, 10, 11, 12, 18, 19, 20, 21, 27, 42, 45, 46, 47).)

MW: (Mel Weitsman) From a class on the Precious Mirror Samadhi at Berkeley Zen Center by Sojun Mel Weitsman in the Fall of '99 (tapes & handouts available at the BZC library)(notes included here do not represent word-by-word transcriptions).

NH: Nan Huai-Chin. Working Toward Enlightenment, (JC Cleary trans) Samuel Weiser, Inc 1993 (C2,C3,C4,C5,C6,C7,C8,C9,C10,C13,C18,C19,C22,C23,C47).

RA: Tenshin Reb Anderson – comments collected from various talks 1994-2008.(title, C2, C5, C6, C18, C19, C21, C34, C47)

RS: Robert Sharf, Coming to Terms with Chinese Buddhism. A Reading of the Treasure Store Treatise. University of Hawaii Press, 2002 (title, C3, C5, C12, C13, C18, C24, *I Ching* quotes)

SR: Suzuki-rōshi, Shunryū – comments from transcribed talks. (title, C13 and five positions (section n))

VH: Victor Sōgen Hori, Zen Sand: The Book of Phrases for Koan Practice. University of Hawaii Press: 2003. (combines and translates the Zen capping phrase collections Zenrin Kūshū (Shibayama) and Shinsan Zengoshū (Etsudo)) Some points from Hori's introduction, notes and glossary are included here.

Taigen Dan Leighton has plans to release a book on Dongshan's teachings which will include commentary and annotations on the Jewel Mirror Samadhi, entitled: Just This Is It: Unfolding the Teaching of Suchness.

2. Versions Chart In the version chart below, the variant characters from T1986B (the version used in this study) appear for three other versions, the one in T1986A, and “Chinese” and “Japanese” versions (from www.sacred-texts.com). Otherwise, □ appears to make the discrepancies clear. In the study, an asterisk (*) is placed next to Chinese characters when there are differences in the various versions and the notes/commentary for that couplet contain notes on the alternate characters. The WP (William Powell) translation uses 1986B. Many of the other translations do not specify which version(s) was used. The different versions may account for some of the differences between the various translations. The variant characters in some cases do not significantly change the meaning, in other cases they may be copying errors, and in some cases the meaning is shifted.

	T47, 1986B, p.525, c24 (=BV) 寶鏡三昧 (used in this study)	T47, 1986A, p. 515, a17 (=AV) 寶鏡三昧歌 (C18 is from【甲イ】ed)	“Chinese Version” (=CV) from www.sacred-texts.com	“Japanese Version” (=JV) from www.sacred-texts.com
C1	如是之法 佛祖密付	□□□□ □□□□	□□□□ □□□附	□□□□ □□□□
C2	汝今得之 宜善保護	□□□□ □□□□	□□□□ □□□□	□□□□ □能□□
C3	銀怨盛雪 明月藏鷺	□盃□□ □□□□	□□□□ □□□□	□碗□□ □□□□
C4	類之弗齊 混則知處	□□不□ □□□□	體□□□ □□□□	□而不□ □□□□
C7	背觸俱非 如大火聚	□□□□ □□□□	□□□□ □□□□	□□共□ □□□□
C10	為物作則 用拔諸苦	□□□□ □□□□	□□□□ □□□□	□□□□ □拔□□
C12	如臨寶鏡 形影相覩	□□□□ □□□□	□□□□ □□□睹	□□□□ □□□□
C13	汝不是渠 渠正是汝	□□□□ □□□□	□□□□ □□□□	□是非□ □□□□
C14	如世嬰兒 五相完具	□□□□ □□□□	□□□□ □□□□	□□□兒 □□□□
C18	重離六爻 偏正回互	如□□□ □□□□	□□□□ □□□□	□□□□ □□□□
C19	疊而為三 變盡成五	□□□□ □□□□	□□□□ □□為□	□□成□ □□為□
C30	宗通趣極 真常流注	□□□□ □□□□	通宗□□ □□□□	□□□□ □□□□
C31	外寂中搖 係駒伏鼠	□□□□ □□□□	□□□□ 繫□□□	□□□□ □□□□
C39	以有驚異 狸奴白牯	□□□□ 鰲□□□	□□□□ □□□□	□□□□ □□□□
C40	羿以巧力 射中百步	□□□□ □□□□	□□□□ □□□□	藝□□□ □□□□
C41	箭鋒相直 巧力何預	□□□值 □□□□	□□□□ □□□□	□□□值 □□□□
C45	不順非孝 不奉非輔	□□□□ □□□□	□□不□ □□□□	□□□□ □□□□
C46	潛行密用 如愚若魯	□□□□ □□如□	□□□□ □□□□	□□□□ □□如□
C47	但能相續 名主中主	□□□□ □□□□	□□□□ □□□□	只□□□ □□□□

3. Chinese text with Japanese "Current Characters"

The "Original" version of the Chinese is displayed and in the next column, "Current" characters appear when they differ. "Current" characters are newer, simplified or slightly altered characters used in contemporary Japanese, known as *Tōyō Kanji*. (from www.sacred-texts.com)

	"Japanese" Version with "Original" Chinese Characters	Current characters or Toyo Kanji
Title	寶鏡三昧歌	宝□□□□
C1	如是之法 佛祖密附	□□□□ 仏□□□
C3	銀碗盛雪 明月藏鷺	□□□□ □□藏□
C4	類而不齊 混則知處	□□□齊 □□□處
C7	背觸共非 如大火聚	□觸□□ □□□□
C8	但形文彩 即屬染污	□□□□ □属□污
C9	夜半正明 天曉不露	□□□□ □曉□□
C10	爲物作則 用拔諸苦	為□□□ □□□□
C11	雖非有爲 不是無語	□□□為 □□□□
C12	如臨寶鏡 形影相覩	□□宝□ □□□□
C19	疊而成三 變盡爲五	疊□□□ 変尽為□
C20	如荃草味 如金剛杵	□荃□□ □□□□
C21	正中妙挾 敲唱雙舉	□□□□ □□双举
C24	天真而妙 不屬迷悟	□真□□ □属□□
C25	因緣時節 寂然昭著	□緣□□ □□□□
C26	細入無間 大絕方所	□□□□ □絶□□
C27	毫忽之差 不應律呂	□□□□ □応□□
C28	今有頓漸 緣立宗趣	□□□□ 縁□□□
C30	宗通趣極 眞常流注	□□□□ 真□□□
C31	外寂内搖 繫駒伏鼠	□□□□ 繫□□□
C32	先聖悲之 爲法檀度	□□□□ 為□□□
C33	隨其顛倒 以緇爲素	随□□□ □□為□
C35	要合古轍 請觀前古	□□□□ □觀□□
C36	佛道垂成 十劫觀樹	仏□□□ □□觀□
C37	如虎之缺 如馬之鼻	□□□欠 □□□□
C38	以有下劣 寶几珍御	□□□□ 宝□□□
C40	藝以巧力 射中百步	芸□□□ □□□步
C46	潛行密用 如愚如魯	潜□□□ □□□□
C47	只能相續 名主中主	□□□続 □□□□

4. Dongshan (洞山):

His sayings and teaching were compiled in the Tung-shan Ch'an-shih Liang-chieh Yü-lu (Tōzan Ryōkai Zenji Goroku 洞山良价禪師語錄) (Dainihon Zokuzōkyō, vol. 2 No. 24 大日本續藏經). The text is found in Taishō Daizōkyō, vol. 47, 1986 A and B (大正大藏經).

Portrait of Dongshan:



Shobogenzo fascicles with sayings of and stories involving Dongshan: Butsukokjoji (both versions), Ganzei, Gyoji, Jinzu, Kankin, Mujo Seppo, Sesshin Sessho, Shunju.

Dongshan figures in the following koans:

Blue Cliff Record 43;

Book of Serenity 22, 49, 56, 89, 94, 98;

Empty Valley Collection 9, 81, 85;

5. I Ching (易經):

Wilhelm, Richard, German trans (trans into English by Cary F. Baynes), The I Ching or Book of Changes, Princeton University Press, 1950.

Lama Anagarika Govinda, The Inner Structure of the I Ching, Weatherhill, 1981.

Cleary, Thomas trans. The Buddhist I Ching (by Chih-hsu Ou-i) Shambala, 1987. (Not very helpful for studying the five positions in particular, it is an example of a systematic Buddhist treatment and use of the I Ching)

The I Ching is a book of divination and wisdom. It consists of 64 hexagrams which are diagrams composed of 6 lines stacked vertically. The lines are either yang — or yin --. This layer of the text is around 3,000 years old. In addition to the hexgrams, there have been added many layers of commentary over the centuries. Original meanings: yang - "banners waving in the sun" and, yin - "cloudy or overcast." Generally, Yang is bright and active and yin is dark and passive. They do not represent opposites as much as a polarity. The interaction of these polar

(Koans continued)

Shinji Shobogenzo 12, 30, 49, 55, 62, 72, 77, 78, 82, 84, 93, 98, 148, 172, 198, 199, 220, 222, 225, 228, 277;

Transmission of the Light 39, 40, 42;

Iron Flute 15, 26, 41, 77

Yi Wu: "Tung-shan's thought was very delicate and ingenious, and it especially dealt with the mysterious."

Also see:

Cleary, Thomas. The Five Houses of Zen. Boston and London: Shambala, 1997.

CC: Chung-Yuan, Chang. Original Teachings of Ch'an Buddhism. New York: Pantheon Books, 1969.

Dumoulin, S.J., Zen Buddhism: A History, India and China

Ferguson, Andy. Zen's Chinese Heritage.

Luk, Charles. Chan and Zen Teaching Second Series, Shambhala

Powell, William F., The Record of Tung-Shan, University of Hawaii

JW: Wu, John C.H., The Golden Age of Zen, United Publishing Center, Taiwan

Wu, Yi. The Mind of Chinese Ch'an (Zen). San Francisco: Great Learning Publishing Company, 1989.

Lineage Summary:

Bodhidharma (d.532)

Dazu Huike (487-593)

Jianzhi Sengcan (d.606)

Dayi Daoxin (580-651)

Daman Hongren (601-674)

Dajian Huineng (638-713)

Qingyuan Xingsi (660-740)

Nanyue Huairang (677-744)

Shitou Xiqian (700-790)

Mazu Daoyi (709-788)

Yaoshan Weiyan (745-828)

Baizhang Huaihai (720-814)

Yunyan Dansheng (780-841)

Dongshan Liangjie (807-869)

Yunju Daoying (d.902)

Caoshan Benji (804-901)

- 5 Generations -

Furong Daokai (1043-1118)

Danxia Zichun (d.1119)

- 4 Generations -

Eihei Dōgen (1200-1253)

Hongzhi Zhengjue (1091-1157) "Tiantong"

energies produces change. The I Ching characterizes situations and how they change and gives advice to enable a beneficial and harmonious relation of yang and yin forces and tendencies. It is regarded as one of the "five books of wisdom" in Chinese culture.

Master Nan Huai-Chin: "In China's I Ching this is called 'change.' In Buddhism it is called 'impermanence.' The meaning is the same. Impermanence is the term used from the point of view of the final result. No situation in the world has a permanent existence, so they are called impermanent. The I Ching does not follow this route. Instead, it calls this 'change.' Change does not refer to phenomena themselves, it is a basic principle. The basic principle of everything in the world is that it is impossible to change. Having understood this principle, first class people guide change, and know what the next step of the process of change will be."

Cleary: "The I Ching is the most ancient Chinese book of wisdom, widely considered a basic guide for conscious living. While it has been extensively expounded by the

traditional sociologists and psychologists of the Confucian and Taoists schools, the written records of Chinese Buddhism are nearly silent on the I Ching. Of course, several key phrases and signs were adopted into commentaries of the Ch'an (Zen), Hua-yen, and other Buddhist schools, but not extensive explanation of the I Ching seems to have been written by a Buddhist until Chih-hsu Ou-i composed the present work in the seventeenth century.

"When Buddhism came into China, it picked up certain key phrases from the Chinese classics to put forth its message in the local idiom. Among the classics Buddhists drew from was, naturally, the I Ching. Eleventh-century Ch'an Buddhists used well-known lines referring to effective adaptation, an axial Buddhist theme. Taoist reading of the I Ching is especially marked in the Ch'an-like Treatise on the Avatamsaka Sutra by the lay adept Li T'ung-hsuan. The celebrated 'Five Ranks' device of the ninth-century Ts'ao Tung (Soto) school of Ch'an was in some texts illustrated by trigrams and hexagrams from the I Ching, and this association was much elaborated by the Soto Zen monks of the seventeenth and eighteenth centuries.

"I am not aware, however, of any text, before or since this one by Ou-i, that treats the I Ching in a systematic way from the point of view of Buddhist teaching and practice..."

Ou-i's own explanation of the overall structure of the I Ching: "The upper course of the I Ching starts with The Creative and The Receptive, and ends with Water (Multiple Danger) and Fire. These are symbols of heaven, earth, sun and moon. They also represent the qualities of calm and awareness, concentration and insight. This course deals with the beginning and end of inherent qualities.

"The lower course starts with Sensing and Constancy, and ends with Settled and Unsettled. These are symbols of sensing and response, getting through impassés. They are also symbols of potential and teaching calling on one another, benefitting people in all times. This deals with the beginning and end of cultivated qualities.

"Also, the upper course begins with the inherent qualities of Creativity and Receptivity, and ends with the cultivated qualities of Water and Fire. This is the fulfillment of cause and result of one's own practice.

"The lower course begins with the potential and teaching of Sensing and Constancy, and ends with the endlessness of being Settled and Unsettled. This is the fulfillment of the subject and object involved in education and enlightenment of others.

"This is the general point of the two parts of the I Ching."

Another clearly excerpt: "In The Buddhist I Ching, yin and yang commonly stand for concentration and insight, thought-stopping and thought-cultivating exercises, but they can also mean weakness and strength, ignorance and knowledge, inaction and action, and similar qualities that interact in opposition and complementarity.

However one speculates on the hexagrams referred to and what they in turn signify, the I Ching was Dongshan's choice in this case as a model for expressing his understanding of a dialectical relationship between the real and the apparent.

The hexagrams are constructed by stacking two of the eight possible trigrams one on top of the other. The eight trigrams (with their names and primary attributes) are as follows:

	乾 qian	heaven	creative
	坤 kun	earth	receptive
	震 zhen	thunder	movement
	巽 xun	wind	gentle
	離 li	fire	clinging
	坎 kan	water	abysmal
	兌 dui	lake	joyous
	艮 gen	mountain	stillness

In addition to the double li hexagram, other aspects of the 5 positions teachings that have their basis in the I Ching include the terminology of upright and inclined as well as lord and vassal (the lord was associated with the 5th line (counting from the bottom up) and the vassal or minister with the 4th line or 2nd line.)

For a tradition that distrusts words, diagrams, images, or pictures are a logical choice, but in the end too they are also no more than upaya, expedients.

Sheng-yen: "In the *Song of the Precious Mirror Samadhi*, ideas are borrowed from the *I Ching*. The teachings of the Ts'ao-tung sect are difficult to penetrate because one needs to have an understanding of many other spiritual and philosophical traditions. For those who are not familiar with the concepts of other traditions, Ts'ao-tung teachings are impenetrable." And "Although the philosophy of the I Ching differs from that of Buddhism, some ideas and imagery serve as useful tools to help explain Ts'ao-tung concepts."

Yong Ming:






One-sided cultivation of concentration is pure yin; it corrodes people and erodes right livelihood. If you use accurate insight to illuminate meditation, all things will naturally be clear as a mirror. One-sided cultivation of insight is pure yang; it withers people and makes them linger on the way. You should use subtle concentration to help contemplative exercise, like the clear light of the moon removing a film of mist.

Verdu: Pg iv: The use of drawings, emblems, and diagrams is a frequent characteristic of Chinese thought: the innate intuitive nature of the Chinese explains this tendency to 'visualize' thought. The interpretation of symbolic expression, both through the literary metaphor and through pictorial diagrams is essential to this work.

From the Treasure Store Treatise: "Its essence is the transcendence of yin; its function is the subtlety of yang."

RS: The *Shih-shuo hsing-yu* records a most interesting, although probably apocryphal, exchange between the Buddhist monk Hui-yiian (332-416) and Yin Chung-k'an (d. 399/400): "Yin Chung-k'an once asked the monk Hui-yiian: 'What is the essence of the *I Ching*?' Hui-yiian replied: 'Stimulus-response (感) is the essence of the *I Ching*.' Yin said: 'When the bronze mountain collapsed in the west and the numinous bell responded (應) in the east, is that [what you mean by] the *I Ching*?' Hui-yiian smiled without answering." (p.82) (this passage also relates to *kanno* - 感應 – see the notes to C5 for more on this term.)

Here are the basic I Ching entries for the hexagrams included in the five positions study below, including the Judgement, Image and changing lines portions of the *I Ching* text (Wilhelm translation):

1	 <p>57. 巽 Xun - The Gentle (The Penetrating, Wind) The Judgement: The Gentle. Success through what is small. It furthers one to have somewhere to go. It furthers one to see the great man. The Image: Winds following one upon the other: The image of the Gently Penetrating. Thus the superior man Spreads his commands abroad And carries out his undertakings.</p>	<ul style="list-style-type: none"> - Six at the beginning means: In advancing and in retreating, The perseverance of a warrior furthers. - Nine in the second place means: Penetration under the bed. Priests and magicians are used in great number. Good fortune. No blame. - Nine in the third place means: Repeated penetration. Humiliation. - Six in the fourth place means: Remorse vanishes. During the hunt Three kinds of game are caught. - Nine in the fifth place means: Perseverance brings good fortune. Remorse vanishes. Nothing that does not further. No beginning, but an end. Before the change, three days. After the change, three days. Good fortune. - Nine at the top means: Penetration under the bed. He loses his property and his ax. Perseverance brings misfortune.
2	 <p>58. 兌 Dui - The Joyous, Lake The Judgement: The Joyous. Success. Perseverance is favorable. The Image: Lakes resting one on the other: The image of the Joyous. Thus the superior man joins with his friends For discussion and practice.</p>	<ul style="list-style-type: none"> - Nine at the beginning means: Contented joyousness. Good fortune. - Nine in the second place means: Sincere joyousness. Good fortune. Remorse disappears. - Six in the third place means: Coming joyousness. Misfortune. - Nine in the fourth place means: Joyousness that is weighed is not at peace. After ridding himself of mistakes a man has joy. - Nine in the fifth place means: Sincerity toward disintegrating influences is dangerous. - Six at the top means: Seductive joyousness.
3	 <p>28. 大過 Da guo - Preponderance of the great The Judgement: Preponderance of the Great. The ridgepole sags to the breaking point. It furthers one to have somewhere to go. Success. The Image: The lake rises above the trees: The image of Preponderance of the Great. Thus the superior man, when he stands alone, Is unconcerned, And if he has to renounce the world, He is undaunted.</p>	<ul style="list-style-type: none"> - Six at the beginning means: To spread white rushes underneath. No blame. - Nine in the second place means: A dry poplar sprouts at the root. An older man takes a young wife. Everything furthers. - Nine in the third place means: The ridgepole sags to the breaking point. Misfortune. - Nine in the fourth place means: The ridgepole is braced. Good fortune. If there are ulterior motives, it is humiliating. - Nine in the fifth place means: A withered poplar puts forth flowers. An older woman takes a husband. No blame. No praise. - Six at the top means: One must go through the water. It goes over one's head. Misfortune. No blame.
4	 <p>61. 中孚 Zhong fu - Inner truth The Judgement: Inner Truth. Pigs and fishes. Good fortune. It furthers one to cross the great water. Perseverance furthers. The Image: Wind over lake: the image of Inner Truth. Thus the superior man discusses criminal cases In order to delay executions.</p>	<ul style="list-style-type: none"> - Nine at the beginning means: Being prepared brings good fortune. If there are secret designs, it is disquieting. - Nine in the second place means: A crane calling in the shade. Its young answers it. I have a good goblet. I will share it with you. - Six in the third place means: He finds a comrade. Now he beats the drum, now he stops. Now he sobs, now he sings. - Six in the fourth place means: The moon nearly at the full. The team horse goes astray. No blame. - Nine in the fifth place means: He possesses truth, which links together. No blame. - Nine at the top means: Cockcrow penetrating to heaven. Perseverance brings misfortune.
5	 <p>30. 離 Li - Clinging The Judgement: The Clinging. Perseverance furthers. It brings success. Care of the cow brings good fortune. The Image: That which is bright rises twice: The image of Fire. Thus the great man, by perpetuating this brightness, Illumines the four quarters of the world.</p>	<ul style="list-style-type: none"> - Nine at the beginning means: The footprints run crisscross. If one is seriously intent, no blame. - Six in the second place means: Yellow light. Supreme good fortune. - Nine in the third place means: In the light of the setting sun, Men either beat the pot and sing Or loudly bewail the approach of old age. Misfortune. - Nine in the fourth place means: Its coming is sudden; It flames up, dies down, is thrown away. - Six in the fifth place means: Tears in floods, sighing and lamenting. Good fortune. - Nine at the top means: The king uses him to march forth and chastise. Then it is best to kill the leaders And take captive the followers. No blame.

6. Samadhi (三昧 or 定):

Some References:

In the 75 dharmas of the Kusha school under Concomitant Mental Faculties, *Caitasika* or *Citia-samprayukta samskdra* -

A. General Functions, *Mahabhumika*, the 22nd dharma is Samadhi – concentration, or one-pointedness of mind.

Here, samadhi appears on a list of mental factors that are present in every state of mind.

For a systematic presentation of teachings concerning and the cultivation in practice of Samadhi in the Theravada school, see The Path of Purification (Visuddhimagga) by Bhaddantacariya Buddhaghosa, trans. Bhikku Nanamoli, Buddhist Publication Society, 1991 – pp. 85-369

Another systematic treatment of samadhi and dhyana, etc. can be found in the *Abhidharmakosa* – Chapter 8: The Absorptions, pp. 1215-1282 (*Abhidharma-Kosa-Bhashya*, Vasubandhu, French trans. Louis de la Vallée Poussin, 1923, English trans. Leo M. Pruden, 1986, Volume 4).

For an example of the proliferation of Samadhis in Mahayana teachings, see The Large Sutra on Perfect Wisdom, trans Edward Conze, University of California Press, 1975 - pp 148-152 (112 Samadhis)

There are also many samadhis described or mentioned in the *Avatamsaka Sutra* (Cleary, Thomas trans. Flower Ornament Sutra, Shambala, 1993). Also see below for a quote from that sutra with an example of an all-inclusive samadhi.

The *Surangama Samadhi Sutra* – The Sutra of the Heroic March Samadhi – this is another example of an all-inclusive samadhi - trans. Etienne Lamotte Surangamasamadhisutra, Curzon Press, 1998.

trans. John McRae The Surangama Samadhi Sutra, Numata Center for Buddhist Translation and Research, 1998.

Eihei Dōgen Shobogenzo, Treasury of the True Dharma Eye- Jisho Samadhi, The Self-enlightenment Samadhi

Kai In Zammai, Ocean Seal Samadhi, Zammai O Sammai, King of Samadhis Samadhi (and see below)

Koun Ejo: Absorption in the Treasury of Light, tr. Thomas Cleary, Minding Mind, Shambala, 1995

Also see: Minding the Mind, a Course in Basic Meditation trans Thomas Cleary, pub Shambhala, 1995

Shikantaza, An Introduction to Zazen trans Shohaku Okumura, pub Kyoto Soto-Zen Center

Quotes, Definitions and Teachings:

From: Buddhist Dictionary by NYANATILOKA MAHATHERA, 4th Revised Ed, Buddhist Publication Society, 1st Edition 1952:

samādhi: 'concentration'; lit. 'the (mental) state of being firmly fixed' (*sa*+*á*+*√hā*), is the fixing of the mind on a single object. "One-pointedness of mind (*cittass' ekaggatā*), Brother Visakha, this is called concentration" (M. 44). Concentration - though often very weak - is one of the 7 mental concomitants inseparably associated with all consciousness. Cf. *nāma*, *cetanā*.

Right concentration (*sammā-samādhi*), as the last link of the 8-fold Path (s. *magga*), is defined as the 4 meditative absorptions (*jhāna*, q.v.). In a wider sense, comprising also much weaker states of concentration, it is associated with all karmically wholesome (*kusala*) consciousness. Wrong concentration (*micchā-samādhi*) is concentration associated with all karmically unwholesome (*akusala*, q.v.) consciousness. Wherever in the texts this term is not differentiated by 'right' or 'wrong', there 'right' concentration is meant.

In concentration one distinguishes 3 grades of intensity:

(1) 'Preparatory concentration' (*parikamma-samādhi*) existing at the beginning of the mental exercise.

(2) 'Neighbourhood concentration' (*upacāra-samādhi*), i.e. concentration 'approaching' but not yet attaining the 1st absorption (*jhāna*, q.v.), which in certain mental exercises is marked by the appearance of the so-called 'counter-image' (*patibhāga-nimitta*).

(3) 'Attainment concentration' (*appanā-samādhi*), i.e. that concentration which is present during the absorptions. (App.)

Further details, s. *bhāvana*, Vis.M. III and Fund. IV.

Concentration connected with the 4 noble path-moments (*magga*), and fruition-moments (*phala*), is called supermundane (*lokuttara*), having Nibbāna as object. Any other concentration, even that of the sublimest absorptions is merely mundane (*lokiya*)

According to D. 33, the development of concentration (*samādhi-bhāvanā*) may procure a 4-fold blessing: (1) present happiness through the 4 absorptions; (2) knowledge and vision (*ñāna-dassana*) - here probably identical with the 'divine eye' (s. *abhiññā*) through perception of light (*kasina*); (3) mindfulness and clear comprehension through the clear knowledge of the arising, persisting and vanishing of feelings, perceptions and thoughts; (4) extinction of all cankers (*āsavakkhaya*) through understanding the arising and passing away of the 5 groups forming the objects of clinging (s. *khandha*).

Concentration is one of the 7 factors of enlightenment (*bojjhanga*, q.v.), one of the 5 spiritual faculties and powers (s. *bala*), and the last link of the 8-fold Path. In the 3-fold division of the 8-fold Path (morality, concentration and wisdom), it is a collective name for the three last links of the path (s. *sikkhā*).

From the Digital Dictionary of Buddhism:

三昧: Samādhi: The term in Sanskrit means 'putting together', 'composing the mind', 'intent contemplation', 'perfect absorption.' A high level of meditative concentration; mental training through meditation; the skillful unification of mind and object; the mental equanimity conducive to and derived from attention perfectly focused on its object. Translated into Chinese as 定. [cmuller]

三昧地 Samādhi, 'putting together,' composing the mind, intent contemplation, perfect absorption, union of the meditator with the object of meditation." (M. W.) Also 三摩地 (三摩提 三摩帝, 三摩底). Interpreted by 定 or 正定, the mind fixed and undisturbed; by 正受, correct sensation of the object contemplated; by 調直定, ordering and fixing the mind; by 正心行處, the condition when the motions of the mind are steadied and harmonized with the object; by 息慮凝心, the cessation of distraction and the fixation of the mind; by 等待, the mind held in equilibrium; by 奢摩他, i.e. 止息, to stay the breathing. It is described as concentration of the mind (upon an object). The aim is 解脫, mukti, deliverance from all the trammels of life, the bondage of the passions and reincarnations. It may pass from

abstraction to ecstasy, or rapture, or trance. Dhyāna 定 represents a simpler form of contemplation; samāpatti 三摩鉢底 a stage further advanced; and samādhi the highest stage of the Buddhist equivalent for Yoga, though Yoga is considered by some as a Buddhist development differing from samādhi. The 翻譯名義 says: 思專 when the mind has been concentrated, then 志一不分 the will is undivided; when 想寂 active thought has been put to rest, then 氣虛神朗 the material becomes etherealized and the spirit liberated, on which 智 knowledge, or the power to know, has free course, and there is no mystery into which it cannot probe. Cf. 智度論 5, 20, 23, 28; 止觀 2; 大乘義章 2, 9, 13, 20, etc. There are numerous kinds and degrees of samādhi [cmuller ; source(s): soothill]

定: **establish, decide, lay down, stipulate, determine, fix, settle, arrange; definitely, certainly** [cmuller] Senses:

- meditative absorption; (Skt. *dhyāna*; Tib. *bsam gtan*) [s.hodge]
- meditative concentration; (Skt. *samādhi*; Tib. *ting nge 'dzin*) [s.hodge]
- meditative equipoise; (Skt. *samāhita*; Tib. *mnyam par gzhaq pa*) [s.hodge]
- meditatively equipoised; (Skt. *samāpanna*; Tib. *snayoms par zhugs pa*) [s.hodge]
- Be decided, be settled, be certain. Certainly, certainty. [cmuller]
- Law, rule, regulation. [cmuller]
- (Tib. *ting nge 'dzin*) 'Meditation,' 'concentration.

In Yogācāra doctrine, it is one of the 'environment dependent' (別境) mental factors. This ideograph is often used interchangeably with 止 (zhi) (*śamatha*). The unification of the mind in concentration; stopping the floating of the mind and concentrating on one point. A high level of meditative concentration; mental training through meditation; the skillful unification of mind and object; the mental equanimity conducive to and derived from attention perfectly focused on its object. Most commonly transliterated as 三昧 like *dhyāna*, a term for meditation, but especially indicative of a deep level of concentration. The *Cheng weishi lun* says: "Its nature is that of causing mind to be absorbed in attention on a contemplated object and not become distracted, and its function is that of supporting knowledge." [成唯識論 (T 1585.31.28b)] [cmuller]

"To fix, settle. *samādhi*. 'Composing the mind'; 'intent contemplation'; 'perfect absorption of thought into the one object of meditation.' M. W. Abstract meditation, the mind fixed in one direction, or field. (1) 散定 scattered or general meditation (in the world of desire). (2) 禪定 abstract meditation (in the realms of form and beyond form). It is also one of the five attributes of the *dharmakāya* 法身, i. e. an internal state of imperturbability or tranquility, exempt from all external sensations, 超受陰 cf. 三摩提" [cmuller ; source(s): soothill]

From the Surangama Samadhi Sutra, pg 11-12, trans John McRae

"There is a samadhi by the name of Surangama (heroic march). All Bodhisattvas who achieve this samadhi will, as you have described, be able to manifest Parinirvana without undergoing eternal extinction. They will be able to manifest the various forms without destroying the characteristics of form. They will be able to wander throughout all the Buddha lands without any discrimination with regard to those lands. They will all be able to meet all the Buddhas but without discrimination with regard to the universally equivalent essence of the Dharma. They will manifest universal accomplishment of all the practices but will well realize the purity of those practices. They will be the very highest of those most honored by the gods and humans but will be without any self-conceit, pride, or laxity. They will manifest autonomous mastery of all the demonic powers but will not depend on demonic practices. They will practice throughout all the triple realm (the desire, form, and formless realms) but will lack any vacillation with regard to the characteristics of the dharmas. They will manifest rebirth in all the various modes of existence but will not discriminate with regard to the characteristics of those modes. They will be skilled in the explanation of all the phrases of the Dharma and able to reveal their meanings in words, but they will realize that words have the characteristic of universal equivalence and have no discrimination with regard to words. They will always remain in meditation as they manifest their teachings to sentient beings. They will practice total forbearance of the birthlessness of all dharmas but preach that all dharmas have the characteristics of generation and extinction. They will walk alone, without fear, like lions."

Excerpt from the Avatamsaka Sutra: BOOK THREE *The Meditation of the Enlightening Being Universally Good*

The enlightening being Universally Good, the great being, sat on a lion throne made of a bank of lotus flowers, and, imbued with the psychic power of the Enlightened One, entered into concentration. This concentration is called the immanent body of the illuminator of thusness, which is in all enlightened ones. It enters everywhere into the equal essence of all enlightened ones, and is capable of manifesting myriad images in the cosmos, vastly and immensely, without obstruction, equal to space. All the whirling oceans of universes flow along into it; it produces all states of concentration, and can contain all worlds in all directions. The oceans of lights of knowledge of all the enlightened ones come from here; it can reveal all the oceans of all conditions everywhere. It contains within it all the powers and liberations of the enlightened ones and the knowledge of the enlightening beings. It can cause the particles of all lands to be universally able to contain boundless universes. It develops the ocean of virtuous qualities of all Buddhas, and reveals the ocean of great vows of these enlightened ones. All the cycles of teaching of the Buddhas flow through it and are guarded and maintained by it, and kept without interruption or end.

From the Platform Sutra (the teachings of Huineng): "Do not make the mistake of saying that samadhi and prajna are two different things...; samadhi is the body of prajna, prajna is the function of samadhi...Samadhi and prajna are similar to a lamp and its light; if there is a lamp, then you will have light; if there is no lamp, then you will be in darkness; the lamp is the body of a light, the light is the function of a lamp; though two things in name, they are one and the same in reality."

From the Record of Mazu – three excerpts representing a variety of views towards Samadhi:

1. During the K'ai-yüan period of T'ang Dynasty (713-742) he was practicing samadhi at Ch'uan-fa Monastery in Heng-yueh. There he met Venerable Huai-jang... Huai-jang asked him, "Why are you sitting in meditation?" The Master replied, "Because I want

to become a Buddha." Thereupon Huai-jang took a brick and started to polish it in front of the Master's hermitage. The Master asked him, "Why are you polishing that brick?" Huai-jang replied, "Because I want to make a mirror." The Master asked, "How can you make a mirror by polishing a brick?" Huai-jang said, "If I cannot make a mirror by polishing a brick, how can you become a Buddha by sitting in meditation?" The Master asked, "Then what shall I do?" Huai-jang asked, "When an ox-carriage stops moving, do you hit the carriage or the ox?" The Master had no reply. Huai-jang continued, "Are you practicing to sit in meditation, or practicing to sit like a Buddha? As to sitting in meditation, meditation is neither sitting nor lying. As to sitting like Buddha, the Buddha has no fixed form. In the non-abiding Dharma, one should neither grasp nor reject. If you try to sit like a Buddha, you are just killing the Buddha. If you attach to the form of sitting, you will never realize the principle." Upon hearing this the Master felt as if he had tasted ghee. He bowed and asked, "How should one's mind be so that it will accord with the formless samadhi?" Huai-jang said, "Your study of the teaching of the mind-ground is like planting a seed. My teaching of the essentials of the Dharma is like heaven bestowing rain. Because you have natural affinity, you will perceive the Way." The Master also asked, "The Way is without form; how can it be perceived?" Huai-jang said, "The Dharma-eye of the mind-ground can perceive the Way. It is same with the formless samadhi." The Master asked, "Is that still subject to becoming and decay?" Huai-jang said, "If you see the Way through such concepts as becoming and decay, meeting and parting, then you do not truly see the Way. Listen to my verse: The mind ground contains various seeds, Which with rain will come to sprout. The flower of samadhi is formless, How can it decay or become." The Master was awakened and his mind became detached. He stayed to serve Huai-jang for ten years, gradually deepening his understanding of the profound mystery.

2. The Patriarch said, "The self-nature is originally complete. If one only does not get hindered by either good or evil things, then that is a person who cultivates the Way. Grasping good and rejecting evil, contemplating Sunyata and entering samadhi—all of these belong to activity. If one seeks outside, one goes away from it. Just put an end to all mental conceptions in the three realms. If there is not a single thought, then one eliminates the root of birth and death and obtains the unexcelled treasury of the Dharma king.

3. "It is in contrast to ignorance that one speaks of awakening. Since originally there is no ignorance, awakening also need not be established. All living beings have since limitless kalpas ago been abiding in the samadhi of the Dharma-nature. While in the samadhi of the Dharma-nature, they wear their clothes, eat their food, talk and respond to things. Making use of the six senses, all activity is the Dharma-nature. It is because of not knowing how to return to the source, that they follow names and seek forms, from which confusing emotions and falsehood arise, thereby creating various kinds of karma. When within a single thought one reflects and illuminates within, then everything is the Holy Mind."

Samadhi does not appear as a major area of inquiry in the koan collections. Here are a few places where it does come up:

- Case 50 of the Blue Cliff Record: A monk asked Yunmen, "What is every atom samadhi?" Yunmen said, "Rice in the bowl, water in the bucket." This account also appears as Case 99 of the Book of Serenity, in which the commentary includes: "The Flower Ornament Scripture speaks of entering right samadhi on one atom and rising from right samadhi on all atoms. It also says, 'Every atom is thus, every thing is thus.'"

- In the commentary to the verse in Case 17 of the Book of Serenity: "The Sanskrit word samadhi means equilibrium-not oblivious, not agitated, remaining equanimous. This can be the 'balance scale of myriad ages' that 'shows up unevenness.'" (The verse reads: When a fly sits on the balance, it tilts; / The balance scale of myriad ages shows up unevenness. / Pounds, ounces, drams and grains--you see them clearly; / But after all it finally reverts and gives up to my zero point.) Later in the commentary Wansong states: "I say, evenness with mind is not comparable to mindlessness in unevenness." (For the story see the notes to C27)

- In the commentary to Case 77 of the Book of Serenity: "Among the ninety-seven kinds of symbols, the clasped hands is called the rakshasa samadhi, the curtsy is called the woman samadhi. These are all manifestations of the universal gate which flows forth from the samadhi which is king of samadhis...The monk drew a circle and posed like a titan holding the sun and moon in his hands; among the ninety-seven symbols this is called the titan samadhi."

- Gateless Gate Case 42 In the time of Buddha Shakyamuni, Manjusri went to the assemblage of the Buddhas. When he arrived there, the conference was over and each Buddha had returned to his own Buddha-land. Only one girl was yet unmoved in deep meditation. Manjusri asked Buddha Shakyamuni how it was possible for this girl to reach this state, one which even he could not attain. "Bring her out from Samadhi and ask her yourself," said the Buddha. Manjusri walked around the girl three times and snapped his fingers. She still remained in meditation. So by his miracle power he transported her to a high heaven and tried his best to call her, but in vain. Buddha Shakyamuni said: "Even a hundred thousand Manjusris could not disturb her, but below this place, past twelve hundred million countries, is a Bodhisattva, Mo-myo, seed of delusion. If he comes here, she will awaken." No sooner had the Buddha spoken than that Bodhisattva sprang up from the earth and bowed and paid homage to the Buddha. Buddha directed him to arouse the girl. The Bodhisattva went in front of the girl and snapped his fingers, and in that instant the girl came out from her deep meditation. (Steven Heine comments on this case: "Samadhi (absorption or trance) implies the calming or cessation (samatha) of all thought-forms leading to ignorance and desire. Along with vipassana, or insight into the conditioned nature of things, samadhi is the highest state of meditation or absorption into ultimate reality, but without being accompanied by insight, it may result in an extreme or obsessive state of detachment. Zen texts frequently debated the merit of meditation leading to a state of "dead wood" or "cold ashes," and consistently warned against that situation. So, although the anonymous woman outdoes Manjusri, she remains suspect..." (in "Opening a Mountain: Koans of the Zen Masters"))

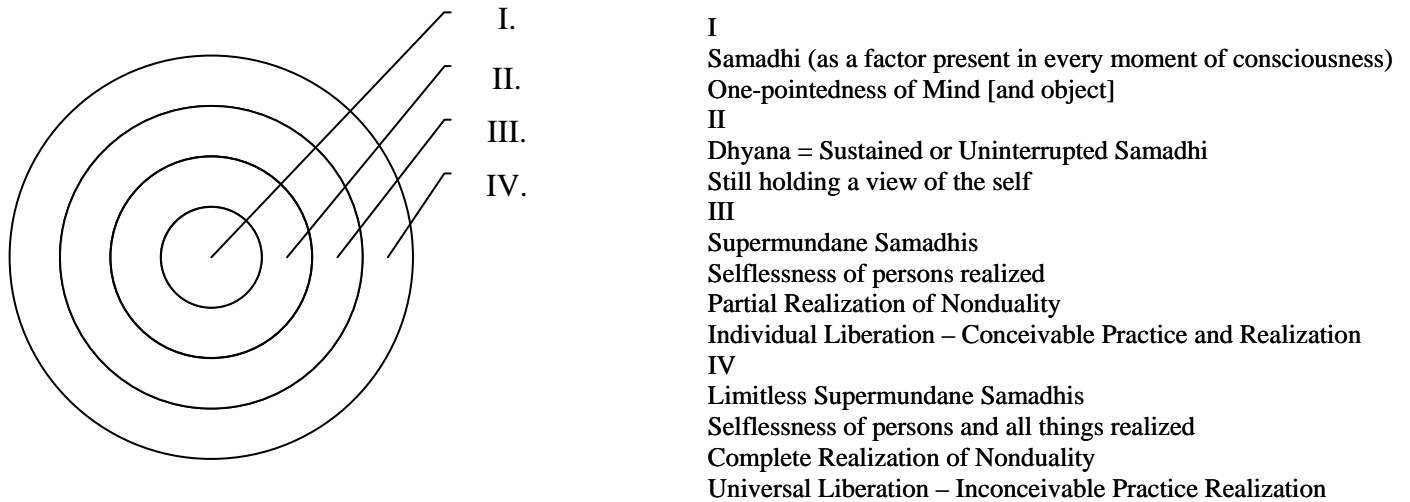
- Examples of other samadhis that are referred to in the classic Zen texts include the one practice samadhi and the great Naga samadhi.)

Dōgen teachings on Samadhi ("Balance") from Shobogenzo Sanjushichi bon bodai bunpo ("The 37 Elements of Bodhi"):

Balance as a root is keeping one's eyebrows to oneself or lifting up an eyebrow. Thus, it is [both] not being unclear about cause and effect and not falling subject to cause and effect—and consequently entering the womb of a donkey or entering the womb

of a horse. It is like a rock enveloping a jewel: we cannot call it completely rock or completely jewel. It is like the ground bearing mountains: we cannot call it totally ground or totally mountains. At the same time, it springs out from the brain, and springs in...Balance as a power is like a child getting its mother, or like a mother getting her child. Or it is like the child getting the child itself, or like the mother getting the mother herself. But it is neither the swapping of a head and a face nor the buying of gold with gold. It is just a song growing gradually louder...Balance as a limb of the truth is, before the moment, preserving the eye that precedes the moment; it is blowing our own noses; and it is grasping our own rope and leading ourselves. Having said that, it is also being able to graze a castrated water buffalo...Right balance as a branch of the path is to get free of Buddhist patriarchs, and to get free of right balance. It is others being well able to discuss. It is to make nose-holes by cutting out the top of the head. It is the twirling of an udumbara flower inside the right-Dharma-eye treasury, It is the presence inside the udumbara flower of a hundred thousand faces of Mahakasyapa breaking into a smile. Having used [this] state of vigorous activity for a long time, a wooden dipper is broken. Thus, [right balance] is six years of floundering in the wilderness and a night in which a flower opens. It is, [when] the holocaust at the end of a kalpa is blazing and the great-thousand world is being totally destroyed, just to follow circumstances. (Nishijima & Cross translation)

From Tenshin Reb Anderson's classes on Samadhi during the 2002 January Practice Period at Green Gulch Farm:
Relationship Among Different Classes and Meanings of Samadhi



Samadhi ~ Translation: Concentration

~ Etymology: Joining, putting together

~ Definition: One-pointedness of mind (and object)

Dhyana ~ Translation: Absorption

~ Etymology: To think closely [upon an object]

RA: The word samadhi, right out of the Sanskrit dictionary, means putting together, joining, combining with, union, a whole, aggregate, a set, completion, accomplishment, setting to rights, settlement, [couth], and then it gets into meaning concentration of thoughts, profound or abstract meditation, intense contemplation of any particular object, and then it goes on in parentheses to say “so as to identify contemplator with the object contemplated.” This is not the basic meaning but this is starting to understand in the dictionary even that samadhi is nondual meditation, where the meditator and the meditated upon become one. Supporting, upholding, persevering through difficulty, attempting the impossible.

The Chinese translated samadhi in two ways. One way of writing it is a transliteration, which is pronounced “*sanmai*,” just trying to say the word, and the other way of saying it is like this, this character which is pronounced “*ding*.” And that character means to be settled, resolute, firm, and that’s more of an etymological translation.

Samadhi means those things...those words are a constellation to try to translate it, but the basic definition of samadhi is one-pointedness of thought. That’s the definition, rather than a translation...Those other things...were translations, except for the one that had the stuff in parentheses. The definition is one-pointedness of thought. In Sanskrit it’s *citta*, which means thought or mind, *eka*, which means one, *agatas*, which means object. *Citta-eka-agatas*. So it’s the one-pointedness of the mind.

Anzan Hoshin:

Dogen zenji speaks of the samadhi of dharmata. In the various Indian yogic traditions and in some Buddhist traditions “samadhi” or in Japanese “zanmai” means a state of concentration in which there is an almost complete suppression of all sensory and mental activity. These states of concentration can be of different extremity but in general the goal is to create a state in which there is no consciousness of anything except for the sensation of the suppression, of the narrowing and constriction, which is usually mistaken to be the nature or essence of consciousness. Before he woke up Sakyamuni Buddha had learned several methods of internalizing and abstracting attention like this and had mastered them fully. He found that while they were pleasant, they meant nothing. In the Cula Sunnata sutta of the Majjhima Nikaya, it says, “Concentrating the mind in signlessness is still something which is fabricated and a strategy. Whatever is fabricated and strategic is impermanent and will fall.” And so instead the Buddha practised and taught a balance of samatha or steadying and vipashyana or insight. Nonetheless, these kinds of narrowed states can be deeply attractive to people. Sometimes this is because they interpret the concentration states as having cosmological importance such as transcendence from the messy and flawed world into perfection, much like Western philosophers preferred to live in their ideas. Basically, self-image finds

concentration states appealing because they are the perfection of its strategies of recoil from experiences through congealing and fixation of attention. Abiding in such a state, one cannot be bothered, cannot be contradicted, cannot be aware of aging or loss or illness. It is like deep sleep or even death. Which, at its most naked extreme, is what self-image most desires: for the death of everything that is not it and for there to be only it forever and ever without having to be aware of anything whatsoever including itself. And so various techniques involving extremes of concentration have always tainted Buddhism.

In the Mahayana sutras however samadhi often began to mean something else. Many different samadhis were described, which represented aspects of vaster and deeper realizations. In the various sutras the Buddhas sometimes present Teachings from within a particular samadhi. For example the Avatamsaka sutra is taught as the Buddha is within Ocean Seal samadhi and he reveals the Dharmadhatu or Total Field of All Possible Experiences as a constellation of spaces and worlds and beings and times which all interpenetrate each other. And so samadhi became a term that could imply an engagement with and opening to experiencing and experiences instead of a withdrawal.

In Zen, "zanmai" can still sometimes be used to describe states of fixated attention; and unfortunately some teachers regard these favourably although they make it clear that these states are not kensho or openings. In these traditions of Zen, a kensho can sometimes follow upon a period of concentration because of the simple contrast between the state of narrowing and the vividness of sensory experience allows a few moments of astonished openness. Instead of tightening attention until there is the relief of a release, in Dogen's practice and our own we simply learn how to open to openness, to release fixation. Our practice is one of learning how to always release any and every structure of attention that arises into the whole moment of present experiencing.

In our practice there can be lesser and greater times of openness which can be called zanmai or kensho. Zanmai has a continuity to it but is not as deep as a kensho. A kensho might perhaps only be momentary but it unravels at least some tightly held grasping of self-image and weakens the grip of contraction. And of course the point is to continue to practice without holding back, which is itself a kind of zanmai, and allows deeper kensho. The term zanmai might also refer to a particular approach or method that is used such as the Hokyō-zanmai of Dongshan Liangjie daishō's Teaching. These are like demonstrations, such as those I have presented to deshi and monastics of Kai-in-zanmai, that allow students to recognize a much more open quality of practice than they usually allow. What is realized through these zanmai eventually become part of how one practices as such. I often translate samadhi or zanmai as "harmonization" as in "Ocean Seal Harmonization" because it is becoming aligned with or harmonized with the openness of experience being expressed.

Dogen taught that the zanmai-o-zanmai, the sovereign of all samadhis is this bodymind just sitting up straight in zazen, balancing whatever arises. Whatever might be realized must be released into gyoji-dokan, turning the wheel of continuous practice. A moment of opening must be continued moment after moment. Kensho must be released into the First Daikensho of the Mirror of Mind, which is continuous realized-practice throughout the waking state. And this must be released and opened out into the Second Daikensho of Polishing the Mirror, which is continuous realized-practice throughout the dreaming and sleeping states. And this can be released into the Third Daikensho of Seeing the Dust Motes Shine and the Fourth Daikensho of Shattering the Mirror. There is even a Fifth Daikensho but we haven't yet been able to find a way to talk about how to practice throughout it.

7. From The Book of Serenity, Case #49

The case: As Dongshan was presenting offerings before the image of Yunyan, he retold the story from before about depicting the reality. A monk came forward and said, "When Yunyan said, 'Just this is it,' what did he mean?"

Dongshan said, "At that time I nearly misunderstood my late teacher's meaning."

The monk said, "Did Yunyan himself know it is or not?"

Dongshan said, "If he didn't know it is, how could he be able to say this? If he did know it is, how could he be willing to say this?"

The verse (by Hongzhi):

爭解恁麼道	How could he be able to say this?
五更雞唱家林曉	In the third watch the cock crows--Dawn for the forest of homes.
爭肯恁麼道	How could he be willing to say this?
千年鶴與雲松老	The thousand-year crane grows old with the pine in the clouds.
寶鑑澄明驗正偏	The jewel mirror, clear and bright, shows absolute and relative:
玉機轉側看兼到	The jade machine revolves--see them both show up at once.
門風大振兮規步綿綿	The Way of the school is greatly influential, its regulated steps continuous and fine:
父子變通兮聲光浩浩	Father and son change and pass through--oceanic is their fame.

Commentary on the verse by Wansong (10,000 Pines): Dongshan instructed Caoshan, "I was personally sealed with the Jewel Mirror Samadhi by my late teacher Yunyan; its content is extremely clear and to the point. Now I hand it on to you; keep and uphold it well." The jewel mirror shows up absolute and relative - is this not the cock crowing in the forest of houses, the crane growing old with the pine in the clouds, the test of absolute and relative? Although the mirror is clean, it has a back and a front; only the jade works spinning it weaves them together, both light, both dark, with the technique of simultaneous realization. The elaboration of the Book of Changes says, "When the way comes to an end, then change - having changed, you pass through." Having long passed through, Dongshan's father and son guide their actions and regulate their steps: even now the school's style flourishes greatly - proof that when the source is deep the flow is long. (Cleary's translation)

Further comments: Following Hongzhi, Dōgen-zenji composed the following verse on this case (Taigen trans):

爭解恁麼道、	How could he have understood to speak thus?
明星出現大千曉。	A bright star appears and the great thousand worlds are bright.
爭肯恁麼道、	How could he have been willing to speak thus?
鷄足山開迦葉老。	Chickenfoot Mountain opens and Mahakashyapa is aged.
古鏡圓明照正偏。	The ancient mirror is round and bright, illuminating upright and inclined.
玄機高轉自兼到。	The mysterious mechanism revolves on high, both naturally arriving within together.
門風歷劫綿綿。	For many kalpas their family style continues.
父子聲光浩浩	The voice of father and son is boundlessly radiant

From Shobogenzo Kokyo: "The Eternal Mirror" by Eihei Dōgen-zenji:

Great Master Seppo Shinkaku (Xuefeng) on one occasion preaches to the assembly, "If you want to understand this matter, my concrete state is like one face of the eternal mirror. [When] a foreigner comes, a foreigner appears. [When] a Chinaman comes, a Chinaman appears." Then Gensa (Xuansha) steps out and asks, "If suddenly a clear mirror comes along, what then?" The Master says, "The foreigner and the Chinaman both become invisible." Gensa says, "I am not like that." Seppo says, "How is it in your case?" Gensa says, "Please, Master, you ask." Seppo says, "If suddenly a clear mirror comes along, how will it be then?" Gensa says, "Smashed into hundreds of bits and pieces!" (Smashed into bits and pieces, entering into the world of things - Mel sees this as "The other side of the mirror," as in Genjo Koan: "The whole moon and the entire sky are reflected in dewdrops on the grass or even in one drop of water...each reflection no matter how short or long its duration manifests the vastness of the dewdrop and the limitlessness of the moonlight in the sky.")

8. Sandokai by Shitou Xiqian (Sekito Kisen, 700-790)

(with references to related passages in the Jewel Mirror Samadhi)

參同契	Merging of Difference and Unity (C13)	然依一一法	23. Thus for each and every thing,
竺土大仙心	1. The mind of the great sage of India	依根葉分布	24. according to the roots, the leaves spread forth.
東西密相付	2. is intimately transmitted from west to east. (C1)	本末須歸宗	25. Trunk and branches share the essence;
人根有利鈍	3. While human faculties are sharp or dull, (C28)	尊卑用其語	26. revered and common, each has its speech. (C38-39)
道無南北祖	4. the Way has no northern or southern ancestors. (C38-C41)	當明中有暗	27. In the light there is darkness,
靈源明皎潔	5. The spiritual source shines clear in the light,	勿以暗相遇	28. but don't take it as darkness;
枝派暗流注	6. the branching streams flow on in the dark. (C9, 22)	當暗中有明	29. In the dark there is light,
執事元是迷	7. Grasping at things is surely delusion,	勿以明相睹	30. but don't see it as light. (C9)
契理亦非悟	8. according with sameness is still not enlightenment. (C18, C24)	明暗各相對	31. Light and dark oppose one another
門門一切境	9. All the objects of the senses	比如前後步	32. like the front and back foot in walking.
迴互不迴互	10. transpose and do not transpose.	萬物自有功	33. Each of the myriad things has its merit,
迴而更相涉	11. Transposing, they are linked together;	當言用及處	34. expressed according to function and place. (C4)
不爾依位住	12. not transposing, each keeps its place. (C18)	事存函蓋合	35. Existing phenomenally like box and cover joining; (C3)
色本殊質象	13. Sights vary in quality and form;	理應箭鋒拄	36. according with principle like arrow points meeting. (C5, C18 and C41)
聲元異樂苦	14. sounds differ as pleasing or harsh.	承言須會宗	37. Hearing the words, understand the meaning; (C5)
暗合上中言	15. Darkness merges refined and common words;	勿自立規矩	38. don't establish standards of your own. (C29)
明明清濁句	16. brightness distinguishes clear and murky phrases.	觸目不會道	39. Not understanding the Way before your eyes,
四大性自復	17. The four elements return to their natures,	運足焉知路	40. how do you know the path you walk?
如子得其母	18. Just as a child turns to its mother.	進步非近遠	41. Walking forward is not a matter of far or near,
火熱風動搖	19. Fire heats, wind moves,	迷隔山河固	42. but if you are confused, mountains and rivers block your way.
水濕地堅固	20. water wets, earth is solid.	謹白參玄人	43. I respectfully urge you who study the mystery,
眼色耳音聲	21. Eye and sights, ear and sounds,	光陰莫虛度	44. don't pass your days and nights in vain.(C47)
鼻香舌鹹醋	22. nose and smells, tongue and tastes;		

9. Pinyin Pronunciation Guide

for Pinyin Writing System (adapted from Andy Ferguson's Five Houses Map of the Zen Ancestors in China):

Vowels:

- 1) Some words ending in "i" have an unwritten "r" added. Examples: shi = "sure," zhi = "jer"
- 2) "Ao" is pronounced like "ow." Example: hao = "how"
- 3) "Ou" is pronounced like "oe." Example: dou = "doe" (as in female deer)
- 4) "A" is pronounced like "o". Example: hang = "hong" (rhyming with song)
- 5) "O" is pronounced like "oo." Example: song = "soong"
- 6) "Ui" is pronounced like "uay." Example: hui = "huay"
- 7) "E" is pronounced like "uh." Examples: neng = "nung" (rhyming with hung)
- 8) "I" is pronounced like "ee." Examples: yi = "yee", qi = "chee", li = "lee"

Consonants:

- 1) "X" is pronounced like "s." Examples: xuan = "swan," xi = "see," xin = "sin"
- 2) "Q" is pronounced like "ch." Examples: qi = "chee," qian = "chian"
- 3) "Zh" is pronounced like "j." Examples: zhi = "jer," zhang = "jong," zhen = "jen"
- 4) "C" is pronounced like "ts." Example: cui = "tsway"

The numbers after the Pinyin syllable indicate the tone of the syllable as follows:

1 = flat →

2 = rising ↗

3 = low rising _↗

4 = falling ↘

10. Five Positions (五位):

- a) Bibliography
- b) General Introduction
- c) Dongshan's Five Positions of the Apparent and the Real (逐位頌 Verses on Positions One by One)
- d) Dongshan's Five Degrees of Meritorious Achievement 功勳五位頌
- e) Caoshan's Five Positions of Lord and Vassal 五位君臣
- f) Introductory prose comments to and a dialogue on the five positions from the Record of Caoshan
- g) Main terms of the Five Positions (small character study)
- h) Caoshan's Elucidation of Dongshan's Five Ranks
- i) Excerpts from Blue Cliff Record, Case 43: Dongshan's No Cold or Heat
- j) Hakuin's commentary on the Five Positions
- k) Background and Context
- l) Kōdera on the Five Ranks in the development of the Soto School
- m) General remarks, quotes and teachings on the Five Positions
- n) Shunryū Suzuki on the Five Positions
- o) Excerpts from Lai's article
- p) Nan Huai-Chin on Dongshan's Five Ranks of Meritorious Achievement
- q) Mel Weitsman teachings on the five positions
- r) The Five Modes of Tungshan by Robert Aitken
- s) James Ford on the Five Ranks
- t) Extensive excerpts from Alfonso Verdu's Dialectical Aspects in Buddhist Thought
- u) Five Ranks in Japanese Soto Zen
- v) *Kirigami* diagram

a) Bibliography

- Aitken, Robert, The Morning Star, New and Selected Zen Writings, Shoemaker and Howard, 2003, pp. 138-161: The Five Modes of Tung-Shan.
- Chang, Chung-Yuan, Original Teachings of Ch'an Buddhism, Pantheon, Part II, pp. 41-81
- Chang, Garma CC, The Buddhist Teaching of Totality: The Philosophy of Hwa Yen Buddhism, Pennsylvania State University Press, 1971.
- Cleary, Thomas, trans, Timeless Spring, "Caoshan on the Five Ranks"
- Cleary, Thomas & J.C. Cleary, trans. Blue Cliff Record. Shambala: Case 43 & Appendixes: Caoshan Benji, Fenyang Shanzho
- Cleary, Thomas, trans. Kensho: The Heart of Zen. Shambala: Hakuin Ekaku (1686-1769) pp 67-75.
- Cleary, Thomas, trans. The Five Houses of Zen. Boston and London: Shambala, 1997. pp. 78-84.
- Dumoulin, S.J. & Sasaki, The Development of Chinese Zen, First Zen Institute of America, pp. 24-29
- Dumoulin, S.J., Zen Buddhism: A History, India and China, pp. 222-230
- Fromm, Suzuki & DeMartino, Zen Buddhism and Psychoanalysis, Harper & Row, pp. 59-75
- Henkel, Luminous Owl. Dongshan's Five Ranks (Tozan Goi). (Collection of comments and verse and prose commentaries)
- Lai, Whalen, "Sinitic Mandalas: The Wu-wei-t'u of Ts'ao-shan" in Early Chan in China and Tibet, edited by Whalan Lai and Lewis Lancaster. Berkeley Buddhist Studies Series, 1983, pp. 229-257
- Leighton, Taigen Daniel and Wu, Yi. Cultivating the Empty Field: The Silent Illumination of Zen Master Hongzhi. San Francisco: North Point Press. 1991: Hongzhi Zhengjue (Wanshi Shogaku) (1091-1157) pp. xxv-xxvii, 41, 52-54.
- Luk, Charles, Chan and Zen Teaching Second Series, Shambhala, Chapters 4 & 5, pp. 127-180
- Luminous Owl, Dongshan's Five Ranks. A compilation that was the starting point for this study, it groups together verses and comments by each position, rather than as a table.
- Miura & Sasaki, Zen Dust, Harcourt, Brace & World, Ch. 7, pp. 62-72, (notes: 167, 296-299, 309-323)
- Miura & Sasaki, The Zen Koan, Harvest/HBJ Book, Ch 7, pp. 62-72.
- Nakamura, H. Ways of Thinking of Eastern Peoples: India, China, Tibet, Japan. Honolulu, 1964. pp.182ff.
- Nan Huai-Chin. Working Toward Enlightenment, (JC Cleary trans) Samuel Weiser, Inc 1993, pp.
- Nukariya, K., Religion of the Samurai: A Study of Zen Philosophy in China and Japan, London, Luzac, 1913,1922.
- Okuda, Yoko trans. The Discourse on the Inexhaustible Lamp of the Zen School: Torei Enji (1721-1792) pp 254-75.
- Powell, William F., The Record of Tung-Shan, University of Hawaii, esp. pp. 61-62
- Sekida, K., Zen Training, Weatherhill, pp. 237-249
- Sheng-yen, Infinite Mirror, Dharma Drum Publications, 1990, pp 103-112.
- Tanahashi, Kaz, trans. Moon in a Dewdrop. Northpoint Press, 1985. Eihei Dōgen: Shunju (Spring and Autumn) pp 108-113.
- Verdu, Alfonso, The "Five Ranks" Dialectic of the Soto Zen School, in *Monumenta Nipponica*, XXI, 1-2 (1966), pp. 125-170
- Verdu, Alfonso, Dialectical Aspects in Buddhist Thought, Center for East Asian Studies, The University of Kansas, 1974 (long quotes are included from this as it is one of the most extensive treatments of the five positions but is quite hard to find).
- Wu, John C.H., The Golden Age of Zen, United Publishing Center, Taiwan, Chapter 10
- Chinese Texts from the 大正大藏經 Taishō Daizōkyō (downloaded from the CBETA (Chinese Buddhist Electronic Text Association) internet site (see: <http://ccbs.ntu.edu.tw/cbeta/result/cbintr.htm>))
- 洞山大師語錄序 T1986A – Dongshan Great Master Recorded Sayings Sequence

瑞州洞山良价禪師語錄 T1986B – Dongshan Liangjie Zen Master Recorded Sayings in Ruizhou (this is the version Powell translated)

曹山大師語錄序 T1987A – Caoshan Great Master Recorded Sayings Sequence

曹洞語錄序 T1987B – Caoshan Recorded Sayings Sequence

人天眼目 T2006 – The Eyes of Gods and Men. (The *Ninden Gammoku* compiled by Hui-yen Chih-chao in the 12th century – contains teachings of the five houses of Zen.) The *Ninden Gammoku* includes a number of commentaries on the five positions: prose comments by Fenyang (汾陽)(Cleary translation in the Table below) Daowu(道吾), Hongzhi(宏智), Cuiyan(翠巖), and Danxia (丹霞)(Tanka Shijun) among others and verses by Fenyang (Cleary translation included below), Fushan (浮山)Fayuan (Linji line monk who helped the Caodong hosue continue), Hongzhi (Leighton and Wu translation included below) and a number of others. It also includes Dahui's (大慧) comments on the dialogue concerning the Five Positions of Meritorious Achievement and Cuiyan's comments on the verses. Additionally, there is Shishuang's (石霜)(a disciple of Fenyang) new formulation of the five positions using an entirely new set of terminology. (The Digital Dictionary of Buddhism was also a useful resource – compiled by Charles Muller (at <http://www.acmuller.net/index.html>))

b) General Introduction

“The five ranks are a teaching presentation originated by the Caodong (Soto) founder, Dongshan Liangjie. Originally depicted in his teaching poem, the Song of the Precious Mirror Samadhi, these five positions elaborate the interrelationships of the particular and universal, which have sometimes been symbolized in the Soto tradition in terms of lord and minister, host and guest, upright and inclined, or teacher and student.” (Leighton and Okumura, footnote 54 on pg 228 of *Dōgen's Extensive Record*.) The five positions are primarily referenced in C18-20 of the Jewel Mirror Samadhi (C9, C42, C30, C44, C47 are also related to the five positions, and more obliquely: C14, C21, C33, C45 and C46). Following upon Dongshan's teaching of the five positions, his disciple Caoshan elaborated on them extensively. Interest in the five positions continued in Caoshan's line which died out after only a few generations. Dongshan's lineage was carried forth through another of his disciples, Yunju, who does not seem to have been interested in the five positions. For many compilers, the teachings on the five positions defined the Caodong house of the 9th and 10th centuries. The five positions were adopted by the Linji house apparently by Fenyang Shanzhao (947-1024). There was a revival of interest in the five positions by Caodong monks in the 11th and 12th centuries. This renewed interest may have been spurred by Fushan Fayuan (991-1067), a Rinzai lineage master and dharma nephew of Fenyang who was entrusted by Dayang Qingxuan (Taiyo Kyogen, d. 1027) with the Caodong lineage and who passed it on to Touzi Yiqing (Tosu Gisei 1032-1082). Dogen was not enthusiastic about the teaching of the five positions (see his comments under section m) below). There were further elaborations on the five positions in 17th and 18th centuries by Soto monks in Japan. Hakuin's interest in and commentary on the five positions (see section j) below) established the five positions as an integral part of the Rinzai koan study curriculum to this day. Following is an introduction to the different texts followed by translation and commentary comparison tables (sections c, d, e and f).

Dongshan's Five Positions of the Apparent (偏 – literally inclined) and the Real (正 – literally upright) (section c below) (These verses are referred to in two different ways in the two versions of The Record of Dongshan in the Taishō. In T1986A they seem to be referred to as 五位顯訣並逐位頌 which is the basis from which Verdu refers to these verses by the title: 逐位頌 “Verses on the Sequence of Degrees” (alternately: Verses on Positions One by One). In T1986B they are entitled: 五位君臣頌 – which is what Powell uses in his translation: “*Gāthā* of the Five Ranks, the Lord and Vassals” (this title is most likely a later editorial addition influenced by Caoshan's formulations of the five positions(see below), or it could be taken as an indication that Caoshan's formulation was actually composed before this set of verses which were later attributed to Dongshan).) This set of verses is the basic textual starting point for the teaching of the five positions (although the Jewel Mirror Samadhi may predate this set of verses). It is located in the Record of Dongshan. The translation of “rank” implies a sense of linear progression that is often not associated with the term: 位 (see section g below for a mini-character study of the main terms used in the five positions), and a number of commentators criticize viewing the five positions as a series of steps or stages in practice and realization. Dongshan's verses are three line verses, each line consisting of seven characters (or, if one counts the titles, they are four line verses, the first line containing only 3 characters). These verses are composed in a folksong style popular with poets of the middle and later Tang dynasty. Five translations are offered for these verses in the table – Powell, Cleary, Cleary and Cleary, Luk and Wu. Also see the Hakuin commentary (section j below) for R.F. Sasaki's translation and Hakuin's commentary, the Aitken section (r) below for his translation and commentary, and the Verdu section (t) below for his translation and commentary (pp.121-129). (Dumoulin claims that while the titles of the five positions probably come from Dongshan, Caoshan actually composed the three-line verses.) (There are two titles of the fourth position, as Lai explains: “Because of the influence of a redaction in Sung, one of the wu-wei terms (p'ien-chung-chih偏中至) had also been rephrased as ‘Approaching amidst both’ (chien-chung-chih兼中至).”)

The arrangement of hexagrams displayed in the table is what some in the tradition seem to agree on (for a derivation see the note to C19), although there are certainly many other possibilities (see the Luk table below (for the version with trigrams for the first two positions instead of hexagrams), the Verdu section (t), Lai's article and Sheng-yen for some alternatives). (One possible way to approach this set of hexagrams is to view the wind trigram ䷚ (doubled) (of the first position) in terms of its function of penetrating – that is, penetrating through phenomena to emptiness. In the second position, the reflective quality of the lake trigram ䷛ (doubled) could represent clearly observing phenomena as manifestations of emptiness. The third and fourth positions then represent two modalities of bringing the realization of emptiness and phenoemna together, wind-lake ䷚䷛ and lake-wind ䷛䷚. The fifth position, the

double li hexagram ䷛, then represents a total integration where the wind and lake trigrams, while embedded, are now enmeshed, interwoven and inseparable.) (See the I Ching section above for translations of the basic entries for these five hexagrams, including the Judgement, Image and changing lines.)

The Jewel Mirror Samadhi correlations are from Luk.

The Fenyang (汾陽) verses and prose comments are translated by Cleary and Cleary. Fenyang Shanzhao, 947-1024, was one of the great ancestors of the Lin Chi house of Ch'an, noteworthy for his development of the kung an as a tool in Ch'an study. One of his points was to show the unity of the essence of Ch'an in the midst of the various methods which had evolved in the streams of Ch'an teaching over the preceding three hundred years. He was a student of the Caodong lineage before receiving the Linji line transmission. He introduced the Five Ranks into the Linji stream with his poems on the "Five States." Fenyang used Dongshan's titles for the five positions, but apparently changed the order, placing the third position before the first (such that his order is: 3,1,2,4,5 – his verses have been re-ordered on this table so as to line up with the corresponding positions of Dongshan, but note this is not the order Fenyang employed).

The Genjo Koan (現成公案) (by Dōgen 道元) correlation was offered by Mel Weitsman in a class (transmitted by Greg Fain) (from Dogen's Shobogenzo, 正法眼藏)

Hongzhi's (宏智) verses, translated by Leighton and Wu, also include Dongshan's titles. Hongzhi Zhengjue (1091-1157) collected the cases and composed the verses of the Book of Serenity.

Torei Enji (1721-1792) was one of the main disciples of Hakuin. Included are excerpts from his commentary and in parentheses, excerpts from Daibi Unkan's contemporary commentary.

The table then contains a few different brief summaries or overviews of how to interpret the five positions – from Powell, Leighton, the Shambala Dictionary of Buddhism and Zen, and Cleary (note: the Shambala dictionary commentary seems to reverse the emphasis of the 1st and 2nd ranks in comparison with the other commentaries).

The table concludes with some correlations between the five positions and other Buddhist teachings: the 8 consciousnesses, 4 wisdoms and 3 bodies discussed in Hakuin's commentary as well as the 4 dharmadhatus (with illustrations by Wan-ju T'ung-che (from Original Teachings of Ch'an Buddhism)).

Dongshan's Five Degrees of Meritorious Achievement 功勳五位頌 (section d below): The textual basis for these teachings are a dialogue and a set verses from Dongshan's record. While there is some contention about whether the five positions are progressive, there seems to be agreement that this set of the five degrees is progressive. A simple one-to-one correlation between the two sets of five positions would thus seem questionable. Cleary writes, "The so-called five ranks of accomplishment are slightly different and are all subsumed within the relative until the ultimate point when there is complete integration." Dumoulin writes that this set "introduces a new perspective by thematizing an ethical, ascetical development that differs from the noetic orientation of the basic formula. In any case, it is uncertain whether the insights of full enlightenment are present already in the earlier ranks or only on the fifth rank of perfection." Aitken's commentary below (section o)), however, goes through the modes in each set side-by-side, implying some correlation. The *Ninden Gammoku* (人天眼目), "The Eye of Gods and Men," (compiled by Hui-yen Chih-chao) contains a chart which presents a simple one-to-one correlation between the five positions in terms of upright (正) and inclined (偏) and the five positions of meritorious achievement (功勳五位) (T2006 p0316b20-b25).

Translations of Dongshan's verses are offered from Powell, Luk, Wu and Aitken. Also see the Verdu section (t) below for his translation and commentary (pp. 141-149).

Translations of the dialogue are offered from Powell and Verdu. The Verdu section (t) below also contains an interesting and detailed interpretation of the dialogue by Yuan-hsien (pp 151-155). (In the *Ninden Gammoku* and the untranslated version of Dongshan's Record (T1986A) there is a longer version of these prose comments by Dongshan.)

Then there are three contemporary commentaries - brief excerpts from a class by Mel Weitsman, and passages from Wu and Nukariya.

Caoshan's Five Positions of Lord and Vassal 五位君臣 (section e below). Caoshan Benji (840-901) was one of Dongshan's most important disciples and is remembered in large part for his elaborations on the teachings of the five positions, especially in terms of lord and vassal, host and guest. Caoshan devised new titles for the five positions employing these terms (see below for discussion of some of the complications involved in how these titles correlate with Dongshan's titles). (The table also includes a second set of titles from Luk – apparently from the text he cites: "The Finger Pointing at the Moon" Zhiyuelu.)

Caoshan also introduced the use of circle diagrams into his expositions of the five positions. Circle diagrams were a device used at various times in Chan – before Caoshan, Guishan and Yangshan made use of a set of 97 or 100 circle diagrams and Tsung-mi also employed circle diagrams, often in sets of 10. The most well-known set of circle diagrams is probably the set of 10 ox-herding pictures. The diagrams displayed here reflect the ones in the Taisho edition of these texts. The later innovation of the crescent diagrams for the 1st and 2nd ranks are displayed below with Luk's translation (Lai suggests these were imported from Tsung-mi).

Caoshan composed 4-line verses, each line containing 7 characters. Translations are offered here by Lai and Luk. Luk has changed the order of the verses in relation to the diagrams 1, 4, 2, 3, 5, stating that the compiler of the collection 'Five Lamps Meeting at the Source' mistakenly presented the verses out of order. It is unclear as to what source he is relying on for his re-ordering. This re-ordering by Luk has not been preserved here (diagrams have been included with his verses to align with the correlation he claims). The Record of Caoshan presents the same order as Lai and Verdu. The Verdu section (t) also contains a translation and commentary on this set of verses (pp159-168).

Then there are contemporary commentaries by Lai, Sheng-yen and James Ishmael Ford on Caoshan's formulation of the five

positions.

Next, another passage from the Record of Caoshan (T1987A & B) is introduced which Verdu calls the “Clear Determination of the Five Degrees” (五位顯訣) (also called “Manifestation of the Secret(or Mystery) of the Five Degrees”). Included in the table are translations by Lai, Cleary and Verdu. Lai calls these the “Exoteric verses” and attributes them to Dongshan whereas Verdu attributes them to Caoshan. They appear in the Record of Caoshan with interlinear commentary under the title:

解釋洞山五位顯訣 – “Elucidation of Dongshan’s Clear Determination of the Five Positions.” The title thus suggests that they may have been composed by Dongshan and included in the Record of Caoshan with Caoshan’s commentary. A translation (by Cleary) of the full passage with the interlinear commentary can be found below: h) Caoshan’s Elucidation of Dongshan’s Five Ranks. This rendition of the five positions focuses on the relation of words and no-words, speech and silence, which is also a major theme in the Jewel Mirror Samadhi (see for example: C5, 11, 16, 17, also 28, 29, 30, 32 (and implicitly, the title, 21, 42 (singing))). Verdu seems to have left out the passage on the second position (pg 170). The Cleary and the Verdu translations of the excerpt are continued after the table. (Also see the Lai section (o) below for his commentary and the Verdu section (t) below for his commentary, pp. 170-172.)

Then there is another passage from the Record of Caoshan which Verdu calls the “Last Words on the Meaning of the Five Degrees” (五位旨訣) (also referred to as the “Secret Meaning of the Five Degrees”). Verdu does not translate the first part of this section, only the translation by Cleary is offered here. The second section is offered with translations by Cleary and Verdu. (Also see the Verdu section (t) below for his commentary, pp. 172-177.) In the first part of this passage, Caoshan employs Dongshan’s version of the titles, but in a different order (as can be seen from the “Dongshan correlate” row). The second part also makes reference to Dongshan’s titles, but in the same order as Dongshan. (See below for further discussion of the question of the order of the five positions.)

Introductory prose comments to and a dialogue on the five positions from the Record of Caoshan (section f below): This is another passage from the Record of Caoshan. It serves as a kind of introduction to the teaching, as it is the first passage on the five positions encountered in the Record of Caoshan. The text consists of a prose passage (here divided into five expressions regarding the five positions, the fifth of which is longer and spills over into a row of its own, followed by another series of five expressions regarding the five positions) followed by a dialogue (here divided into five parts corresponding to the five positions) and concluding with final remarks from Caoshan and a verse. Translations by Lai, Cleary, Luk and Verdu are offered for the prose passage (see the Verdu section (t) for how this passage appears without the divisions employed here, p 157). Translations by Lai, Luk and Cleary are offered for the dialogue and by Lai and Luk only for the final remarks and verse. (The excerpts from Lai’s article below (section o include his comments on this passage.)











Caoshan’s titles suggest that if a correlation can be made between his version of the five positions and Dongshan’s, that positions 3 and 4 seem to have been switched with 1 and 2 as follows (especially taking into account the “older” version of Dongshan’s 4th position):

Dongshan	Caoshan
1. The Partial within the True	3. Host looking at the Guest
2. The True within the Partial	4. Guest looking at the Host
3. Coming from within the True	1. Host
4. Coming from within both together	2. Guest
(“older” version: 4. Arriving in the Partial)	(2. Guest)
5. Arriving within both together	5. Host and Guest in harmony

This in fact is the order described by Dumoulin and Lai (section m below) although both of them do not correspondingly change the order of the circle diagrams. It could be argued that the order in which Caoshan initially discusses the five positions (in the Introductory prose comments to and a dialogue on the five positions from the Record of Caoshan (section f below)) was for the purposes of creating ease in explanation – describing the dialectically more basic positions of the lord alone and the vassal alone first, then the more involved positions after that – vassal facing the lord and lord facing the vassal. This section is followed by the diagrams and Caoshan’s verses – which are not explicitly associated with titles in the Record of Caoshan (the second verse contains what may be a title: 正位, which in turn may be the basis for Luk assigning this verse to the third diagram/position). Thus, it could be argued that Caoshan here presents the diagrams and verses in either order: lord, vassal, vassal facing the lord and lord facing the vassal or, vassal facing the lord, lord facing the vassal, lord and vassal. The graphical form of the diagrams (without themselves being re-ordered) suggests the re-ordering as the enclosed circle diagrams (numbers 3 and 4) seem to be reasonable representations of the lord alone and the vassal alone whereas the half-moon diagrams (numbers 1 and 2) seem to be good representations of the vassal facing the lord and lord facing the vassal. Still, there is the fact that in the introductory passage and dialogue, Caoshan goes through the five positions three distinct times all in the same order: lord, vassal, vassal facing the lord and lord facing the vassal. However, the “Clear Determination of the Five Degrees” and the first part of the “Last Words on the Meaning of the Five Degrees” sections (see below) also in the Record of Caoshan suggest the correlating order of vassal facing the lord, lord facing the vassal, lord and vassal as these passages closely or literally follow the dialectic of Dongshan’s titles (while the second part of the “Last Words on the Meaning of the Five Degrees” section follows the 3, 4, 1, 2, 5 order using Dongshan’s terminology). Dumoulin and Lai seem to be relying on an unmentioned traditional source for their re-ordering. Luk (and others, such as Verdu in his study) correlate Dongshan’s and Caoshan’s versions of the five positions without changing the order, as displayed in this diagram from Luk’s presentation (see diagram below)(although, as noted above, Luk changes the order of Caoshan’s verses (his re-ordering is different from the 1-2 / 3-4 switch)).

The chart in the *Ninden Gammoku* presents the same set of correlations (T2006 p0316b20-b25). There are complications and problems and potentially helpful clarifications in either way of correlating the two sets. In the tables below, Caoshan's orders as they are presented in his record are preserved (given the complications in determining what should and what should not be re-ordered and the fact that re-ordering may obscure part of what Caoshan wanted to express in terms of his own presentation of the five positions).

Symbols of The Ts'ao Tung Sect

THE FIVE POSITIONS				
Tung Shan Symbols	Ts'ao Shan Symbols			
		The real comprising the seeming	Shift	Host
		The seeming comprising the real	Submission	Guest
		Resurgence of the real	Achievement	Host coming to light
		The seeming uniting with the real	Collective achievement	Guest returning to host
		Integration of the real and the seeming	Absolute achievement	Host in host
				Prince
				Minister
				Prince looking at minister
				Minister returning to prince
				Prince and minister in harmony

Master Liang Chia of Tung Shan Mountain
(From The Finger Pointing at the Moon – Chih Yuch Lu.)

The five positions teachings thus present a nest of complications and problems – including, as discussed above – the relationship of Dongshan's two versions of the five positions, the title of 4th position, speculations regarding the I Ching diagrams associated with the five positions, the relationship of all these to Caoshan's diagrams and new terminology for the five positions, various questions about the order of the five positions in Dongshan, Caoshan and Fenyang, and so on into Shishuang's reformulation and later Shingon and Neo-Confucian formulations discussed in Verdu's work. We can wonder if this is really something to sort out. Finding correlations can deepen the meaning and bring richness to the mutually involved correlates, but it can also slip into a kind of reductionistic approach. Dongshan, Caoshan, Fenyang, Shishuang, and so on kept turning this teaching of the five positions. Perhaps they were trying to help students not get fixated on a certain presentation of the five positions. Creating a system of explanation has a powerful and alluring appeal, but it can kill what was at one time a living teaching. Encountering the complexities and contradictions of these teachings, is there actually a deeper agreement underlying all of this, an agreement but not a system? Or a constantly turning system, to help us from getting mired in any system?

Looking for a cohesive vision of the Five Positions among all the different versions and orderings is mired with problems. However, imagining Dongshan, Caoshan and others, returning the the teaching device of the 5 Positions at various points in their teaching careers, and then reordering, editing, turning and changing the teachings each time to meet the evolving circumstances of themselves and their students, rather than a nest of complications, the Five Positions are alive like everything else and only become complicated when we want them to work out in some fixed way. The various incommensurable versions of the Five Positions can then be enjoyed as a field of play rather than a system to grasp. The Five Positions can be studied finding a middle way between grasping them as a system, as a series of stages and goals on one hand, and neglecting or disregarding them as irrelevant, overly conceptual and inspring gaining idea. They are offerings to help us, especially in navigating beyond initial insights into the full flowering of practice.

At issue with the order of the positions are various dialectical interpretations (or not at issue, as the non-progressing, non-polarity option below would render the question of order meaningless). Some of the dialectic possibilities suggested in interpreting the five positions include:

- | | |
|---|---|
| 1-2 polarity, 3-4-5 progression | - implied in Dongshan's titles, also see Mel's comments (section p below) |
| 1-2 polarity, 3 as pivot, 4-5 polarity | - implied in Luk's vajra diagram (notes to C19), also see Mel's comments |
| 1-2 polarity, 3-4 polarity, 5 all-inclusive, totalistic | - see Verdu (section t below) and Lai (section o below) |
| 1-2-3-4-5 progression | - most of the interpretations include some version of this |
| 1-2-3-4-5 no progression or polarity | - Mel and others mention this possibility, also a translation question for 位. |

We do not have to get too involved with the complications of the dialectical issues involved in interpreting the five positions to simply appreciate that they offer a dialectic of the seeming and the real that is a teaching in and of itself. Dongshan saw his reflection in the stream, but instead of saying that he meets himself everywhere, he says, "everywhere I meet him." He then clarifies "him": "He is now no other than myself, But I am not now him"(see C13 and notes). Like the snow in the silver bowl (C3), the light and the dark (in C9), the seeming and the real (C18 and the five positions), drumming and singing (in C21), the wooden man singing and the stone woman dancing (C42), the minister and the lord (C44), we see here a relationship between the relative and the ultimate that is intimate and dialectical.

What is the import of this intimate dialectic of the seeming and the real? On one hand, we can say that it shows us how what we do matters in that how we relate in and to the phenomenal world is pertinent to realization. On one level, this applies to paying close attention to our conduct with the guidance of the precepts. On another, it is that just how the seeming is is itself the door to the real because the real is totally intimate with the seeming just as it is now. Trying to change things in the realm of the seeming closes the door – we have the practice or method of thusness (C1), of being just this person, neither moving nor ignoring (C6), neither touching nor turning away (C7), tuning in precisely and completely (C27). Just this is the particularization of the ultimate. We need look no further (Dongshan's poem: "Earnestly avoid seeking without"). The practice is to totally be with the seeming as it is. This is the mirror mind. On the other hand, realization matters, it is pertinent to the phenomenal world. It can function in the world through us for the benefit of beings, by virtue of this dialectic intimacy. This is the functioning mirror, the principle of response – drumming and singing, serving and obeying, offering the dharma (see C5(responds to the inquiring impulse), C21(drumming), C32(bestowing), C41(arrowpoints), C45(filial and serving), maybe C38-39(low and wide-eyed)). This seems to relate to the third, fourth, and fifth positions – it has three levels or qualities of depth.

c) Dongshan's Five Positions of the Apparent and the Real (逐位頌 Verses on Positions One by One) (also see Hakuin & Verdu sections below)

Dongshan's titles	1. 正中偏 -The Apparent Within the Real (Shochuhen)	2. 偏中正 -The Real Within the Apparent (Henchusho)	3. 正中來 -Coming From Within the Real (Shochurai)	4. 兼中至 -Arriving in Both Arriving in the Apparent 偏中至	5. 兼中到 -Attainment in Both/Unity Attained (Kenchuto)
Dongshan verses on the five positions	三更初夜月明前 莫怪相逢不相識 隱隱猶懷舊日嫌	失曉老婆逢古鏡 分明覲面別無真 休更迷頭猶認影	無中有路隔塵埃 但能不觸當今諱 也勝前朝斷舌才	兩刃交鋒不須避 好手猶如火裏蓮 宛然自有冲天志	不落有無誰敢和 人人盡欲出常流 折合還歸炭裏坐
Dongshan verses (Powell)	At the beginning of the night's third watch (midnight), before there is moonlight, don't be surprised to meet yet not recognize what is surely a familiar face from the past.	An old crone, having just awakened, comes upon an ancient mirror; that which is clearly reflected in front of her face is none other than her own likeness. Don't lose sight of your face again and go chasing your shadow.	Amidst nothingness is a road far from the dust. If you are simply able to avoid the reigning monarch's personal name, then you will surpass the eloquence of former dynasties.	(Going Within Together) Two swords crossed, neither permitting retreat: dexterously wielded, like a lotus amidst fire. Similarly, there is a natural determination to ascend the heavens.	Falling into neither existence nor nonexistence, who dares harmonize? People fully desire to exit the constant flux; but after bending and fitting, in the end still return to sit in the warmth of the coals.
Dongshan verses (Cleary – Kensho)	In the third watch, beginning of the night, before the moon is bright, do not wonder at meeting without recognition; still held hidden in the heart is the beauty of former days.	A woman who's overslept encounters an ancient mirror; clearly she sees her face - there is no other reality. Nevertheless, she still mistakes her reflection for her head.	Within nothingness is a road out of the dust; just be able to avoid violating the present taboo name and you will still surpass the eloquence of yore that silenced every tongue.	When two blades cross, no need to flee; an expert is like a lotus in fire - clearly there is a spirit spontaneously soaring.	If you are not trapped in being or nonbeing, who can dare to join you? Everyone wants to leave the ordinary current, but in the final analysis you come back and sit in the ashes.
Dongshan (Cleary and Cleary – Blue Cliff Record)	In the middle of the first night, before the moon shines, no wonder when they meet, they don't recognize each other: each is hidden, still embracing the aversion of former days.	At dawn an old woman encounters an ancient mirror; clearly she sees her face - there is no other reality. Don't go on mistaking the image for the head.	Within nothingness there is a road out of the dust. If you can just avoid violating the present taboo name, you'll still surpass the eloquent ones of former dynasties who silenced every tongue.	When the two swords cross points, there's no need to withdraw. A good hand is like a lotus in fire - clearly he naturally has the energy to reach the heavens.	He does not fall into being or non-being - who dares to associate with him? Everyone wants to get out of the ordinary flow, but after all he returns and sits in the ashes.
Dongshan verses (Luk))(Luk's comments in parentheses)	Early in the evening, before the moon shines, no wonder they meet without knowing one another, (for) still hidden is their mutual aversion! (moonlight symbolizes enlightenment)	At dawn an ignorant old woman finds her ancient mirror wherein she clearly sees her face which cannot be elsewhere. No more will she reject her head by grasping at its shadow. (the old woman symbolizes antiquated prejudices)	Hard though it be there is a way to keep free from dust. Today's ability to avoid what is forbidden surpasses yesterday's most eloquent discussion! (it is forbidden to abide in this position and cling to the "mean")	There is no need to avoid crossed swords. A good hand, like a lotus blooming in a fire can leap right through the sky! (crossing of swords is the clash between the seeming and the real)	Who can be tuned to that beyond what is and what is not? Though all men want to leave the everflowing stream, each is still sitting in darkness black as charcoal. (stream=suffering, dark=not to know practice)
Dongshan verses (Wu)	In the dusk of early evening, before the moon has risen, it is little wonder if you fail to recognize the person you meet. Dimly, dimly, you approach him as a stranger with your habitual suspiciousness.	The dawn has come to the surprise of an old woman, and she chances upon an antique mirror, in which she sees clearly and distinctly her own face, so different from all the images she had formed of herself! From now on, she will no longer ignore her own head & grasp at its mere shadows.	In a cloud of dust he follows a secret road beyond the reach of dust. He excels in keeping unsaid things tabooed at present. Yet he says more than the most eloquent tongues of the past.	There is no need to avoid their crossed swords! The experienced soldier blooms like the magical lotus amidst fire, while all the time his heroic wishes pierce beyond the skies.	Beyond the "is" and the "is not." Who dares to follow the rhymes of his poetry? Let others aspire to the extraordinary! He is happy to return home and sit amidst ashes!" (enveloped in complete darkness, the Mystery of Mysteries)
I Ching Hexagram (Yanageida)	 57. 巽 Xun Gentle, Penetrating	 58. 兌 Dui Joyous	 28. 大過 Da guo Preponderance of the great	 61. 中孚 Zhong fu. Inner truth	 30. 離 Li. Clinging
Jewel Mirror Samadhi (Luk)	It is bright just at midnight. (C9)	It doesn't appear at dawn (C9)	True eternity still flows (C30)	Ministers serve their lords, children obey their parents (C44)	Just to continue in this way is called the host within the host (C47)
Fenyang – verses (Cleary trans. Fenyang's order: 3, 1, 2, 4, 5)	The thunderous roar of cutting dynamism - to watch for the sparks and lightning is still dull thinking; hesitate and you are a thousand mountains away. (from Blue Cliff Record Appendix)	See the wheel-turning king; enforcing the true imperative, with seven regal treasures and a thousand sons. Everything accompanies him on the road, still he seeks a golden mirror.	The jewel sword of the diamond king sweeps the skies with a spiritual light; it shines freely throughout the world like a crystal, its clear radiance free of dust.	A three-year old golden lion; his teeth and claws are all there - all demons and apparitions faint at the sound of his roar.	Great glory is effortless; quit making a wooden ox walk. The real one goes through the fire - the wonder of wonders of the King of Dharma.
Fenyang prose section (the order in Cleary's translation is 3, 1, 2, 4, 5)	The relative within the absolute -- the moon is bright at midnight, the sun must greet the dawn. (Fenyang's order: 2) (see C9) (from Blue Cliff Record Appendix)	The absolute within the relative – hair tip becomes a huge tree, a drop of water becomes a river. (Fenyang's order: 3)	Coming from within the absolute is lotus flowers blooming on parched ground -- their golden calyxes and silver stems are bathed in jade dewdrops. The eminent monk does not sit on the phoenix pedestal. (Fenyang's order: 1)	Arriving in both - spirit does not come from heaven or earth; how can heroism depend on the four seasons for its impulse?	Simultaneous realization - the jade woman casts the shuttle on the whirring loom, the stone man beats the drum, boom boom. (see C42)
Genjo Koan correlation (Mel)	To study the Buddha way is to study the self	To study the self is to forget the self	To forget the self is to be actualized by myriad things	One's body & mind & the bodies & minds of others drops away	No trace of realization remains and this no trace continues endlessly

Hongzhi (Leighton and Wu)	The blue sky clears and the River of Stars' (Milky Way's) cold flood dries up. At midnight the wooden boy pounds on the moon's door. In darkness the jade woman is startled from her sleep.	Ocean and clouds rendezvous at the top of the spirit mountain. The old woman returns with her hair hanging down like white silk and shyly faces the mirror coldly reflecting her image.	In the moonlit night the huge sea monster sheds its scales. Its great back rubs the heaven, and it scatters clouds with its wing feathers. Soaring here and there along the bird's path - it is difficult to classify.	Meeting face to face, we need not shun each other's names. In the changing wind, no injury to the profound meaning. In the light, a road to the natural differences.	The Big Dipper slants across the sky before dawn. In dewy cold the crane begins to wake from its dreams. As it flies out of the old nest, the pine tree up in the clouds falls over.
Torei (Okuda); (words in brackets: Daibi Unkan's modern commentary)	The Apparent within the Real is the direct seeing into the True Nature. Though already seen into, yet the energy/strength (of this seeing) is still weak. Consequently, the law of differentiation is not yet very clear, as a mirror beclouded with dust and grime does not reflect things clearly and distinctly; or as when reading a book by moonlight, the writing is not quite clear. (koans such as "MU" or the "Single Hand" are given to begin with to make trainees penetrate into the True Nature...But though the True Nature has been seen into, because of long habitation in delusions and in the afflicting passions, the seeing is not yet very clear....training after Satori is essential.)	If you wish to enter into the Samadhi of the Real within the Apparent, you need to do Sanzen on the Nanto (difficult to penetrate) Koans...The wonderful principle of differentiation reveals itself in all things. As the differentiations become clear, root and origin become ever more clear...[and] so the differentiations become even clearer. When both have become perfectly clear, there is not even a shadow of an image left between...yet this is not to be confused with not recognizing anything at all and thinking, "This" (is it)!...Within the Principle of seeing into the True Nature is the (cont.)	"Within MU (no-thing) is the Way that leads out of the dust and dirt." Within MU all is completed (in harmony, at one) and fully distinguished; thus striving on zealously in the training, in the end there's nothing to be attained. This is called "the Way comes to an end". But it is essential to advance still further. (A Bodhisattva trained in the Great Vehicle does not consider it sufficient to attain Satori and peace of heart for himself alone. He brings forth the heart of great compassion... independent & effortless in the ocean of birth & death.) (Torei 2 nd position cont) free functioning in everyday life. It is now particularly necessary to strive on with all one's might, so as to lend color to it until it pervades the whole body. Do not be deceived and allow feelings of ease to arise in the heart. (The crux of the training is in this rank...As long as you have...a clear mirror, you still have something; only when the mirror is smashed, is the One Way truly entered...one should train in this Samadhi for 3 years.)	When after Coming from within the Real (one) has found a special life, he is to reflect on the rank of Arrival at Mutual Integration and for himself see why it has been established. (Master and pupil having crossed blades, lunge and lunge, there is not the fraction of an inch's opening...This is the place where the purpose of the training gets clear, the merging of light and dark.)	Look! The Rank of Unity Attained - why has it been set up? With what kindness and skill did the old master reach down a helping hand so as to enable you to penetrate the One Principle (very essence) of seeing into the True Nature! (An old master said that the criterion for the extinction or ending of the transformations is that the query for the principle of the Rank of Unity Attained has fallen off.)
Powell summary	Form is emptiness – experiencing how all things are empty	Emptiness is form – truth of emptiness manifests in phenomenal events	A focus on the real - absorption in emptiness, as in meditation	Emptiness is not different from form - things are experienced as identical to emptiness	Neither form nor emptiness is emphasized –realization transcending the first 4.
Taigen's summary	seeing phenomena against the backdrop of ultimate void	seeing the ultimate universal in each or any one phenomenal event	emerging silent and shining from the experiential state of union with the ultimate	using both particulars & the sense of the universal with familiarity	freely using the phenomenal or ineffable reality w/o attaching to either
Shambala Dictionary of Buddhism and Zen	(hen in the midst of sho); on this level of experience the world of phenomena dominates, but it is experienced as a manifestation of the fundamental, our true nature.	(sho in the midst of hen); in this second stage of enlightened experience, the quality of nondistinction comes to the fore and the quality of manifoldness fades into the background.	([the one] coming out of the midst of sho) this is an experience in which there is no longer any awareness of body or mind-both "drop completely away." This is the experience of emptiness	(entering between the two [polar aspects]); at this stage each thing is accorded its special uniqueness to the greatest degree; emptiness has vanished into phenomena.	(arrived in the middle of both); form & emptiness fully interpenetrate each other. From this ...arises self-evident, intentionless action, that... instantaneously suits ...circumstances
Cleary (introduction to the Book of Serenity (the next 3 rows relate to Hakuin's comments)	the relative within the absolute - one practices detachment and interruption of mental habits, thereby gaining a measure of freedom and rest from compulsion and confusion. Detachment alone, however, is called a pit or a cave in Chan lore and shunned as a perilous indulgence...	the absolute within the relative is a state of merging with the environment, achieving a kind of unity of subject and object, sometimes likened to being like a mirror. This capacity to be totally absorbed in the present, however, while useful for breaking through (cont...)	coming from within the absolute does not remain in this equanimity, and turns to development of observation and action that... (Cleary 2nd position continued) the mental scattering caused by excessive attention to past or future, is also eventually shunned, called in Chan terminology "falling into the present," because it lacks the faculty of discrimination necessary for the person to be fully effective in the world.	leads to the fourth rank - arrival in the relative - mastery of action in the world.	simultaneous arrival in both relative & absolute - consummation of harmony & integration of transcendence & being in the world...a mirror spinning, the back dark side of detachment & transcendence seeming to merge w/ the functioning bright side
8 Consciousnesses 八識 aṣṭa-vijñānāni (Yoga-cara 瑜伽行派)	8th – Alaya-vijñāna - Storehouse consciousness 阿賴耶識 (The repository of all the impressions from one's experiences, the base consciousness 本識, store consciousness 藏識, or seed consciousness 種子識.)		7 th – Klista-mano-vijñāna – defiled thought consciousness 末那識 (manas) (Based on Alaya, considered the cause of the view of self. The mind organ – the ability to think.)	6 th – Mano-vijñāna – mind consciousness 末那 (The thinking mind or mental sense, seeing things as external.)	1 st – 5 th – pañca vijñāna - five sense consciousnesses 五識 (caksur sight 眼, śrotra hearing 耳, ghrāṇa smell 鼻, jihvā taste 味, kāya tactile 觸)
4 Wisdoms catvāri-jñānāni 四智	nesses transform into the 4 wisdoms which in turn manifest	Great Reflecting Wisdom ādarśa-jñānam 大圓鏡智 As a great round mirror reflects all forms exactly as they are, so does the wisdom of the Buddha. A clear, undefiled mind mind & mental functions acting in concordance with wisdom	Wisdom of the Equality in Nature samathā-jñānam 平等性智 Wisdom of knowing the nature of (essential) identity...understanding the equality of all things, due to the realization of emptiness.	Subtle Observing Wisdom pratya-veksanā-jñānam 妙觀察智 wisdom of unerring cognition that operates freely, without restriction [and] fully observes the object	Wisdom of Fulfillment of Deeds kṛtyānusthāna-jñānam 成所作智 wisdom of achievement of the Buddha vow and unrestricted activity, saving all beings
3 Bodies trikaya 三身	the 3 bodies.	Dharmakaya (Reality Body) 法身 (transcendence of form & realization of true thusness, ultimate reality)	Sambhogakaya (Enjoyment body) 報身 (enjoyment of merits attained as a bodhisattva)	Nirmanakaya (Emanation Body) 化身, 應身 (manifested in response to the need to teach sentient beings)	
4-fold Dharma-dhatu 四法界	realm of individual phenomena 事法界		realm of the one principle 理法界	realm of non-obstruction principle & phenomena 理事無礙法界	realm of non-obstruction between phenomena 事事無礙法界
Illustration given by Wan-ju T'ung-che (from CC)(excerpts)	Staying in the market, engaging in all kinds of work, one is entitled to thirty blows, neglecting cultivation of li, or reality, or non-action.		Staying on top of the solitary peak, ...one may swallow all Buddhas...but neglects all beings. also given 30 blows for neglecting shih/action.	On top of the solitary peak yet in the market. In the market yet on top of the solitary peak, I have nothing to offer.	Know where I'll be? Holding a staff sitting in front of the door. Lion, elephant, fox, wolf – all get my blows in like manner.











d) Dongshan's Five Degrees of Meritorious Achievement 功勳五位頌

Titles	向 -Looking upon	奉 -Serving	功 -Accomplishing	共功 -Accomplishing mutually	功功 -Accomplishment of accomplishment
Dongshan verses	聖主由來法帝堯。 御人以禮曲龍腰。 有時鬧市頭邊過。 到處文明賀聖朝	淨洗濃粧為阿誰。 子規聲裏勸人歸。 百花落盡啼無盡。 更向亂峰深處啼	枯木花開劫外春。 倒騎玉象趁麒麟。 而今高隱千峰外。 月皎風清好日辰	眾生諸佛不相侵。 山自高兮水自深。 萬別千差明底事。 鷓鴣啼處百花新	頭角纔生已不堪。 擬心求佛好羞慚。 迢迢空劫無人識。 肯向南詢五十三
Dongshan verses (Powell)	The sage kings from the beginning made Yao the norm; he governed the people by means of rites and kept his dragon-waist bent. When once he passed from one end of the market to the other, he found that everywhere culture flourished and the august dynasty was celebrated.	For whom do you wash your face and apply makeup? The sound of the cuckoo's call urges one home; countless multitudes of flowers have fallen, yet the cuckoo's call is not stilled; going farther into the jumbled peaks, in deep places its call continues.	The blooming of a flower on a sear old tree, a spring out-side of kalpas; riding backwards on a jade elephant, chasing the ch'i lin (mytho-logical dragon-like beast). Now hidden far beyond the innumerable peaks, the moon is white, the breeze cool at the approach of sunrise.	Ordinary beings and Buddha have no truck with each other; mountains are naturally high, waters naturally deep. What the myriad distinctions and numerous differences show is that where the chukar cries, many flowers are blooming.	Can't stand head sprouting horns anymore; when the mind rouses to seek the Buddha, it's time for compunction. In the unimpeded vista of the Kalpa of Emptiness, when no one is perceived, why go south in search of the fifty-three?
Dongshan verses (Luk)	Following the example set by emperor Yao, the prince teaches morality to his people. At times he passes by the noisy market place, while all men welcome his royal rule. (stage of shift - although the prince/real sometimes mixes with people/seeming in the crowded market place, they do not recognize him but admire his royal rule)	For whom is the elaborate toilette (formal attire) now discarded? The cuckoo's call urges a traveler to turn home; its note continues when all flowers have fallen, echoing deep among the intermingling peaks. (stage of submission - the "inner cuckoo's call" urges the student to return to his self-nature as long as old habits remain)	The flowering of a withered log (heralds) an eternal spring. Hunting a unicorn a man rode backwards on a jade elephant. Now he dwells alone beyond a thousand peaks, blessed with bright moonshine and pure breezes. (stage of achievement - the withered log is nondiscriminating mind, the jade or white elephant symbolizes the immaculate Way, backwards is going against the stream of birth and death instead of following the worldly way, the unicorn is a fabulous auspicious animal which symbolizes the supreme goal)	Buddhas and living beings do not hinder one another. The mountain may be high and deep the water; in the midst of contraries clear understanding wins the day, (and yet) the partridge calls among a myriad fresh flowers. (stage of collective achievement - hundreds of flowers symbolizes myriads of forms, partridge calls symbolizes myriads of sounds)	The rearing of the head's horn shows (its) unworthiness. A mind set on the quest of Buddhahood is shameful indeed! Since the far distant empty aeon no one yet has known that which journeyed South to visit three and fifty (sages). (stage of absolute achievement - the head's horn is a Ch'an idiom for feeling and grasping, since the empty aeon preceding the creation of our universe no one has known the absolute, in the Avatamsaka Sutra Sudhana journeyed to the south to realize Buddhahood by calling on fifty-three enlightened ones without knowing that it was just his mind that he should realize)
Dongshan verses (Wu)	All holy rulers have patterned themselves upon Emperor Yao, who treated his people with respect and humility. Whenever he passed by crowded markets and streets, he was hailed by all his people for his benevolent government. (stage of admiration/attraction/aspiration - disciple aspires to master's conduct and wisdom)	For whom have you stripped yourself of your gorgeous dress? The cuckoo's call is urging all wanderers to return home! Even after all the flowers have fallen, it will continue its call in the thickets of wood among the jagged peaks. (stage of willing submission - disciple wholeheartedly embraces meditation and strict discipline; in Chinese, cuckoo's call sounds like "time to return home")	The withered trees flower into a new Spring far, far away from Time's kingdom. The hunter of the Unicorn rides backwards on a jade-white elephant. Care-free, he makes his lofty home now beyond the myriad peaks, where clear moon and pure breeze fill him with happy days. (stage of fruition - period of rest and delight; the reverse ride evokes the idea of childlike trustfulness)	There is no conflict between the Buddhas and all the living beings. The mountains are of themselves high as waters are of themselves low. All distinctions in kind or in degree - what do they prove? Wherever the partridge cries, flowers of all kinds are blooming afresh! (stage of multiple/reinforced fruition - freedom from discriminating tendencies and habits, disciple and the world coming to fruition together)	As soon as your antennae begin to stir, it is already an intolerable misery. The slightest intention to pursue Buddhahood is a cause for shame. In the endless empty eons nobody has ever intimately known that which journeyed South visiting fifty-three enlightened ones. (stage of fruition of fruition - True Self cannot be known by anyone)
Dongshan verses (Aitken)	As the sacred master, make the way of Yao your own: he governed with propriety, and bent the dragon waist; when he passed through a market, he found culture flourishing - and the august dynasty celebrated everywhere.	For whom do you bathe and make yourself presentable? The voice of the cuckoo urges you to come home; hundreds of flowers fall, yet the voice is not stilled; even deep in jumbled peaks, it is calling clearly.	Flowers bloom on a withered tree in a spring beyond kalpas; you ride a jade elephant backwards, chasing a winged dragon-deer; now as you hide far beyond innumerable peaks - the white moon, a cool breeze, the dawn of a fortunate day.	Ordinary beings and Buddhas have no interchange; mountains are high of themselves; waters are deep of themselves. What do the myriad distinctions and differences reveal? Where the partridge calls, many flowers are blooming.	When head and horns peep out, it no longer endures; if you arouse your mind to seek Buddha, it's time for compunction; in the Kalpa of Emptiness, there is no one who knows; why go to the South to interview fifty-three sages?

Dialogue (in Dongshan's record)	僧問。如何是向。 師云。喫飯時作麼生	云如何是奉。 師云。背時作麼生	云如何是功。 師云。放下饅頭時作麼生	云如何是共功。 師云。不得色	云如何是功功。 師云。不共
Dialogue (Powell)	A monk asked, "What is 'looking upon'?" "When eating, what is it?" replied the Master.	"What is 'serving'?" asked the monk. "When ignoring, what is it?" replied the Master.	"What is 'accomplishing'?" asked the monk. "When throwing down a mattock, what is it?" replied the Master.	"What is 'accomplishing mutually'?" asked the monk. "Not attaining things," replied the Master.	"What is the 'accomplishment of accomplishment'?" asked the monk. "Nothing shared," replied the Master.
Dialogue (Verdu)	The monk asks: What is the meaning of hsiang (intention)? The master says: What do you do when eating your meals?	The monk says: What is the meaning of feng (service)? The master answers: What do you do when you turn your back on your superior [and disobey him]?	The monk says: What is the meaning of kung (individual merit)? The master answers: What do you do when you lay aside the mattock?	The monk says: What is the meaning of kung-kung (collective merit)? The master answers: It is not having one color.	The monk says: What is the meaning of kung-kung (the merit of merit)? The master answers: Not shared!
Mel Weitsmans's comments	Shift: Turning away from our usual way of seeing our life to seeing things through the eyes of dharma.	Submission: To allow yourself to let go of trying to control. Letting the dharma turn you.	Achievement: Total harmony of relative and absolute. Realization – you know who you are. Activity centered on big mind.	Collective achievement: Practice dedicated to helping all beings – actualizing the bodhisattva vow.	Absolute achievement: no idea of practice, total integration - no zen, no helping – but everything one does is correct.
Wu's commentary	In the initial stage of Hsiang (admiration, attraction, aspiration), the master must be the kind of person whose conduct and wisdom can inspire love and admiration in his disciples, so that they too may aspire to his ideals...this is but the beginning, the initial attraction.	In the stage of Feng (willing submission), the disciple is expected to embrace wholeheartedly sober meditation and strict discipline. The first fervor must now be turned into a steady fire...He has cleansed himself of all his colorful adornments... simply because a mysterious voice has been urging him to return home (the cuckoo's note sounds like 'ch'ui kuie' or 'time to return home'.)	The stage of first fruition. This is a period of rest and delight...This scene is too beautiful and quiet!...The 'reverse ride' evokes the idea of a childlike trustfulness, which is the soul of the passive way.	Now we come to the stage of reinforced fruition...since you are now free of discriminating tendencies and habits, you are like the partridge which calls all kinds of flowers into blooming afresh...in the third stage you come to fruition alone, and in the fourth you and the world came to fruition together. But Tung-shan would not stop even there!	The fruition of fruition. Like a lark in the morning, he continues to soar till he can soar no more...what an agonizing ideal of perfection is here presented. Even the hardly felt first motions of self-complacency and self-seeking are to be nipped in the bud.
Commentary from Nukariya (Religion of the Samurai - 'The Five Ranks of Merit')	The first stage is called the Rank of Turning, in which the student 'turns' his mind from the external objects of sense towards the inner Enlightened Consciousness. He gives up all mean desires and aspires to spiritual elevation. He becomes aware that he is not doomed to be the slave of material things, and strives to conquer over them. Enlightened Consciousness is likened to the King, and it is called the Mind-King, while the student who now turns towards the King is likened to common people. Therefore in this first stage the student is in the rank of common people.	The second stage is called the Rank of Service, in which the student distinguishes himself by his loyalty to the Mind-King, and becomes a courtier to 'serve' him. He is in constant 'service' to the King, attending him with obedience and love, and always fearing to offend him. Thus the student in this stage is ever careful not to neglect rules and precepts laid down by the sages, and endeavors to uplift himself in spirituality by his fidelity.	The third stage is called the Rank of Merit, in which the student distinguishes himself by his 'meritorious' acts of conquering over the rebel army of passion which rises against the Mind-King. Now, his rank is not the rank of a courtier, but the rank of a general. In other words, his duty is not only to keep rules and instructions of the sages, but to subjugate his own passion and establish moral order in the mental kingdom.	The fourth stage is called the Rank of Co-operative Merit, in which the student 'co-operates' with other persons in order to complete his merit. Now, he is not compared with a general who conquers his foe, but with the prime-minister who co-operates with other officials to the benefit of the people. Thus the student in this stage is not satisfied with his own conquest of passion, but seeks after spiritual uplifting by means of extending his kindness and sympathy to his fellow-men.	The fifth stage is called the Rank of Merit-over-Merit, which means the rank of meritless-merit. This is the rank of the King himself. The King does nothing meritorious, because all the governmental works are done by his ministers and subjects. All that he has to do is to keep his inborn dignity and sit high on his throne. Therefore his conduct is meritless, but all the meritorious acts of his subjects are done through his authority. Doing nothing, he does everything. Without any merit, he gets all merits. Thus the student in this (cont.)
(Nukariya position 5 continued:) stage no more strives to keep precepts, but his doings are naturally in accord with them. No more he aspires for spiritual elevation, but his heart is naturally pure from material desires. No more he makes an effort to vanquish his passion, but no passion disturbs him. No more he feels it his duty to do good to others, but he is naturally good and merciful. No more he sits in Dhyana, but he naturally lives in Dhyana at all times. It is in this fifth stage that the student is enabled to identify his Self with the Mind-King or Enlightened Consciousness, and to abide in perfect bliss.					

(Also see the translations and commentaries in Nan Huai-Chin (section n)) and Verdu (section p)) below)

e) Caoshan's Five Positions of Lord and Vassal 五位君臣

Caoshan's titles	君 Sovereign - Coming Within the Real	臣 Minister - Arriving Within the Apparent	君視臣 Sovereign Looking at the Minister - Apparent Within the Real	臣視君 Minister Returning to the Sovereign - Real Within the Apparent	君臣道合 Sovereign and Minister in Harmony -Arrival Within Both at Once
Other set of titles	主 Host	賓 Guest	主來?? Host coming to light	賓視主 Guest returning to host	主中主 Host in host (C47)
Caoshan's circle diagrams					
Caoshan's verses	白衣須拜相。此事不為奇。 積代簪纓者。休言落魄時	子時當正位。明正在君臣。 未離兜率界。烏雞雪上行	焰裡寒冰結。楊華九月飛。 泥牛吼水面。木馬逐風嘶	王宮初降日。玉兔不能離。 未得無功旨。人天何太遲	混沌藏理事。 睽兆卒難明。 威音王未曉。 彌勒豈惺惺
Caoshan verses (Lai)	The white-clothed (layman or literatus) should revere forms (or, ministers). This matter is nothing to be surprised at. The (military) well-gowned (officials) with illustrious lineage No need to lower their noses (or, bodies).	In the early hours, proper position (rank and file). At dawn, propriety (or Right justice) lies with Lord and Vassal. Not yet departing (li) from Tusita heaven. Black chicken walking on snow.	Ice crystallizes in flame. Willow blooms in September. The mud buffalo roars on water. The wooden horse neighs into the wind.	Imperial palace just pacified (or, just descended). Jade rabbit fails to leave (li). The tally of no-achievement has not been won. Not too late (to rejoin the paths of) men and spirits (devas).	Chaos hides principle (li) and fact (shin). Imperial order leaves (li) behind the light (or, is hard to understand). Authoritative voice is unknown to the king (or [Buddha as] the king with the Lion's roar is not yet enlightened). Can Maitreya be awake?
Caoshan verses (Luk)(Luk claims this order goes with circle diagrams)	That a common man may be a chancellor is not to be wondered at. After many generations of nobility, one will not cite them when disgraced. (Luk: 1) 	Occupied at midnight is the right position while prince and minister behave correctly. Before leaving the Tusita heaven, a white fowl runs across the snow. (Luk: 3) 	When water is frozen solid in a fire, when willow flowers open in the autumn air, the clay ox bellows on the surface of the stream, the wood-en horse is neighing at the wind. (Luk: 4) 	When the sun sets behind the royal palace, the moon cannot flee away. Before the doctrine of no-merit is realized, why are men and devas so late (to practice it)? (Luk: 2) 	The real and the seeming are the same, but this is difficult to see. It was before the Buddha came with awful (awe-inspiring) voice; how can Maitreya be on the alert (to watch it)?(Luk: 5) 
Lai's comments on Caoshan's verses	Lord (black, yin) above and Vassal (white, yang) below –propriety is in the major position. The common people naturally worship phenomenal forms, but the Lord in wisdom knows better how to dispense with common discursive language and stop listening to words.	Bias (white) in the superior position - A reversal - Vassal on top of Lord. During initial enlightenment, one must recognize the dialectics of proper/biased and lord-vassal. The initiate, however, is apparently fixated with nirvana (Maitreya's Tusita Heaven) and is not ready to leave that behind. This orientation is biased. The person is called back to the opposite pattern: black on white – “black chicken on snow.”	Lord-faces-Vassal or black encircled by white; the particulars have an upper hand. The verse begins with the li trigram (“ice within fire”) and is followed by 3 other impossible paradoxes. The paradoxes point to the paradox of nirvana is in samsara, with the focus being given to particulars (“fire, willow, ox, horse”). What is needed as a corrective is the countervision: samsara is (in) nirvana.	Vassal-faces-Lord or the particulars being absorbed into a universal emptiness. The person has attained preliminary enlightenment (“imperial palace is gained”) but in the exuberance of the moment, the person forgets to return as a bodhisattva to the world (“white rabbit fails to leave”). It is not too late; the Buddha can and should rejoin the samsaric path. This corrective in 4. should not be confused with a similar but lower reminder in 2.	Lord-Vassal-Harmony and Perfect Union. The person has abandoned his home in nirvana and learns to abide everywhere (nonabiding nirvana). The last two lines may be Ch'an irony: either they are saying that the achievement is beyond kingly but not Maitreyan comprehension or they can be translated to read “The king is not enlightened and Maitreya is still asleep.” That is, abandon enlightenment itself!
Shengyen summary	The precious mirror is revealed – seeing original nature, having faith to practice	Wisdom dominates and the practitioner focuses on their remaining vexations	The pivot of the five levels. Vexations are unmanifest, but not eliminated.	Not a white circle, but nothing – complete emptiness, true liberation	Acquired wisdom. Relating in the world, vexations are now used as a tool.
Contemporary commentary: James Ishmael Ford, Sensei (his titles follow Caoshan's version, and he alludes to imagery from Dongshan's poems)	arriving within the empty. Often people ...come to this ...and feel they've accomplished the goal...it is a pro-found accomplishment... everything that we've poured into our practice opens us to something ...we come to our own deeply personal experience of the empty...our own sense of who we are becomes unclear. We experience the real, but there is nothing to say, nothing to think. Silence...we know the world of experience is nothing other than the great emptiness. But in fact we don't stay there. Reality is dynamic.	Next we find our arriving within phenomena. The traditional image for this experience is of an old woman seeing herself reflected in an ancient mirror. Here we move from the darkness into the light, from the empty and out into the phenomenal universe. We see our own image and we know it really is empty; it is our original face from before when our parents were born. Here ideas of self and other vanish, and we know who we are. You know who you are. I know who I am. And still, there is motion.	Next we come to a place experienced as the grand synthesis of self and other. Here we find phenomena within the empty. Our actions are completely informed by our certain knowledge of our true nature...this is seen as where we live the enlightened life, where we find our actions informed by our deepest knowing of who we are. Here we find our true freedom in our actual actions. Here one has grown up, become a spiritual adult. But still there is motion.	the empty within phenomena. One image associated with this experience is that of the lotus flower within a sea of fire, an image also given to the enlightened life lived within the world. Everything is perceived within its uniqueness, alone, beautiful, never to be repeated. Here we really understand our neighbor as our very self. Here compassion manifests in every action, in every word.	the arrival within both at once. The traditional verse speaks of this moment as one where we fall into neither “yes” nor “no.” Others may strive, but at this moment the true student of the way unites everything. She sits quietly by the fire; he sits languidly astride the lion. Here the phenomenal and the empty so completely interpenetrate that there is no consciousness of either... self and other completely fall away.

五位顯訣	正位卻偏。 就偏辨得是圓兩意	偏位雖偏亦圓兩意。 緣中辨得是有語中無語	或有正位中來者。 是無語中有語	或有偏位中來者。 是有語中無語	或有相兼帶來者。 這裡不說有語無語
五位顯訣 - Clear Determination of the five positions (Lai) (“Dongshan’s Exoteric verses”)	正：(In) the Proper Position but there is Bias (still). Relying on the Biased, understanding is (still) possible. Thus are perfected two meanings.	偏：Although the Biased position is biased. Yet still are perfected the two meanings. Amidst (worldly) conditions, understanding is possible. Thus is there, within words, the non-word.	正中來：Or there are (those) coming from amidst the Proper Position: (Here), within the non-word, are words.	偏中來：Or there are (those) coming from amidst the Biased Position: (Here), within words, there is non-word.	兼帶來：Or there are (those) coming from Both Positions: Here you do not say “there are words” or “there are no words”...
五位顯訣 - Clear Determination of the five positions (Cleary)	The absolute state is relative; when it is discerned in the relative, this is fulfillment of both meanings.	The relative state, though relative, still fulfills both meanings; discerned within conditions, this is the unspoken within the spoken.	There may be emergence in the absolute; this is the spoken within the unspoken.	There may be emergence - within the relative; this is the unspoken within the spoken.	There may be mutual integration: here we do not say there is the spoken or the unspoken. (excerpt continued below - *1)
五位顯訣 - Clear Determination of the five positions (Verdu)	The degree “straight” is actually a “biased” one. If one discerns it in terms of its “biased” quality, then it harmonizes two senses.	(Not included in Verdu)	At times it has features that come from the degree “straight”; these are the worded in the midst of the wordless.	At times it has features that come from the “biased” degree; these are the wordless in the midst of the worded.	[And] at times it has features that arrive [or appear as] with both bound together [as in a synthesis]. Within this scheme one does not speak of “worded” and “wordless” [anymore]. (cont below - *2)
五位旨訣 part 1	正中來者太過也。全身獨露。萬法根源。無咎無譽。	偏中至者中孚也。隨物不礙。木舟中虛虛通自在。	正中偏者巽也。虛空破片處處圓通。根塵寂爾。	偏中正者兌也。水月鏡像本無生滅。豈有蹤跡。	兼中到者重離也。正不必虛。偏不必實。無背無向。
Dongshan Correlate	3rd -正中來 -Coming From Within the Real	4th -. 兼中至 -Arriving in Both 偏中至 -Arriving in the Apparent	1st -正中偏 -The Apparent Within the Real	2nd -偏中正 -The Real Within the Apparent	5th -兼中到 -Attainment in Both/Unity Attained
五位旨訣 - Last Words on the Meaning of the Five Degrees (part 1)(Cleary)	The whole being (body) is revealed alone (unique), the root source of myriad phenomena, without blame or praise. (from Rational Zen – words in brackets are from Timeless Spring)	Going along with things without being inhibited (hindered), like an empty boat, getting through by openness (emptiness), independent and free.	A fragment of space (emptiness) pervading everywhere, senses and objects silent.	The moon reflected in the water, or an image reflected in a mirror, basically (fundamentally) has no origin or extinction; how could there be any traces?	The absolute is not necessarily empty, the relative is not necessarily substantial (actual); there is neither rejection (turning away) nor inclination (turning to, touching).
五位旨訣 part 2	心機泯。色空忘。更無覆藏。全體露現。是曰正中偏 (In the first part of this passage above, Caoshan went through the positions in the 3, 4, 1, 2, 5 order, whereas now, he follows Dongshan’s original ordering: 1 – 5.)	山是山。水是水。無人安名。無物比倫。是曰偏中正	淨裸裸。赤洒洒。面目堂堂。盡天盡地。獨尊無二。是曰正中來	宛如囊中天子。不借禹湯堯舜令。眼見耳聞。終不借他力。耳之不入聲中。聲之不塞耳根。裏頭才轉身。塵中未帶名。是曰兼中至	不是心不是境。不是事。不是理。從來離名狀。天真忘性相。是曰兼中到
五位旨訣 - Last Words on the Meaning of the Five Degrees (part 2)(Cleary – Timeless Spring)	When mental activity sinks away and both the material world and emptiness are forgotten, there is no more concealment — the whole thing is revealed; this is the relative within the absolute.	Mountains are mountains, rivers are rivers; — no one establishes the names, nothing can be compared; this is the absolute within the relative.	Clean and naked, bare and free, the visage is in full majesty — throughout all heaven and earth, the sole honored one, without any other; this is coming from the absolute. (4th position continued;) ear does not enter sound, and sound does not block up the ear, the moment you turn therein, there have never been any names fixed in the world. This is called arrival within both at once.	Just as the emperor in his realm does not rely upon the ordinances of wise kings and emperors of the past, the eye sees and the ear hears without using any other power. As the (continued below)	This is not mind or objects, not phenomena or principle; it has always been beyond name or description. Naturally real, forgetting essence and appearance, this is called simultaneous realization of both relative and absolute.
五位旨訣 - Last Words on the Meaning of the Five Degrees (part 2)(Verdu)	In equality there is diversity. When thought and operations of the senses have been submerged and arrested, then both the material form and the void are forgotten [and concealed]. Ultimately it cannot be put in words: [it is as though] no change and motion has ever taken place. [Nevertheless], there is no [possible and perpetual] concealment, for the whole substance of reality becomes again [totally] manifest. This is called “the biased in the midst of the straight.”	In diversity there is equality. Mountains are mountains, and rivers are rivers; no man is secure with [the use of] names, and no thing can be classed [by them; that is, by names]. This is called “the straight in the midst of the biased.”	Coming from the middle of equality Stark naked and scrubbed clean, of majestic appearance, throughout heaven and earth, it alone is exalted and unmatched. This is called “emerging from the midst of the straight.” (4th position continued): He need never borrow the power of another. [The fact that] the ear does not enter into the midst of the sound, and that the sound does not block the ear, [is proof that] the body can wrap itself in a kuo-t’ou garment without acquiring a name in the world’s midst [that is, one can be in the world while not being of it]. Thus is what is meant by “arriving at the mist of the biased.”	Arriving in the middle of diversity. It is quite like the Son of Heaven within his realm, who need not borrow the edicts of Yu or T’ang, of Yao or Shun, for, as His eye can see and His ear can hear, (continued below)	Reaching the midst of both (equality and diversity)It is not the mind [subject]; it is not the world [object]: it is not the universal; it is not the particular. It has been always beyond description. [True] natural reality knows no distinction between essence and appearance. This is called “reaching the midst of both” (the straight and the biased).

***1: Cleary translation continues:** Here we must simply proceed directly. Here it is necessary to be perfectly fluid; things must be perfectly fluid. However, words on the Way are all defective; people must master spoken expressions and proceed directly ahead. The spoken is coming thus; the unspoken is going thus. Among adepts, it is not that there is no speech, but it does not get into the spoken or the unspoken. This is called integrated speech. Integrated speech has no obvious aim at all.

***2: Verdu translation continues:** Within this scheme one has but to face [the fact itself of the synthesis] and then pass on [to daily business]. Within this scheme there cannot but be shift and change, for in the very nature of things, there must be shift and change. Yet words [used] in the course [of everyday worldly business] are all unhealthy, so that a man engaged [in this business] must with discernment get [the point of] the words and phrases, then face forward and pass on [to other business]. The “worded” may come and the “wordless” may go. It is not that there are no words [used] among the [enlightened] writers, it is that they are not concerned either with the “worded” [alone] or the “wordless” [alone]. This is called “binding” [the worded and wordless] as in a single sash [as

though in synthesis], so that they cannot in any way be distinguished [from one another].

Also from the Record of Caoshan (Luk): The monk asked: 'What are the attitudes of the five positions toward the guest?' The master asked back: 'What position do you mean?' The monk replied: 'I now come from the position of the seeming and (reverently) request the Venerable Sir to receive me from his position of the real.' The master replied: 'I will not receive the seeming.' The monk asked: 'Why do you not receive me?' The master replied: 'Because I am afraid that the real will slip into the seeming.' The master then asked the monk: 'Does or does not my refusal to receive (the seeming) mean an attitude towards the guest?' The monk replied: 'It was already an attitude towards the guest (when you spoke of it).' The master said: 'Correct! Correct!' (僧問。五位對賓時如何。師曰。汝即今問那箇位。僧云。某甲從偏位中來。請師向正位中接。師曰不接。僧云。爲甚麼不接。師曰。恐落偏位中去。師卻問僧。祇如不接。是對賓是不對賓。僧云。早是對賓了也。師曰。如是如是僧問。萬法從何而生。師曰。從顛倒生。僧云。不顛倒時萬法何在。師曰在。僧云。在甚麼處。師曰。顛倒作麼)

f) Introductory prose comments to and a dialogue on the five positions from the Record of Caoshan

Caoshan prose comments	正位即空界。本來無物。	偏位即色界。有萬象形。	正中偏者背理就事。	偏中正者舍事入理。	兼帶者冥應眾緣。不墮諸有。
	非染非淨。非正非偏。故曰虛玄大道無著真宗。從上先德推此一位最妙最玄。當詳審辨明。				
	君爲正位	臣爲偏位	臣向君是偏中正	君視臣是正中偏	君臣道合是兼帶語
Caoshan prose comments (Lai)	The proper position is the empty realm, where there is originally nothing.	The biased position is the realm of forms [rupadhatu], full of myriad things.	Bias-within-propriety is 'turning one's back to the (universal) principle (li) in accommodation to (particular) facts (shih).'	Propriety-within-bias is 'abandoning the particulars and (re) entering into the universal.'	Carrying both (options; chien-tai) is 'responding mysteriously to myriad conditioned (existence) without falling into (such) particulars'
	(in a state of) being 'neither impure nor pure, proper nor biased'; this is called the vacuous, dark Great Way, the true principle of nonabiding [i.e. nirvana as non-abiding]. I follow former superior masters who proposed this position. It is most mysterious and should be well comprehended.				
	Now, the Lord represents the proper	and the Vassal the biased.	Lord-facing-vassal is bias-within-propriety.	Vassal-facing-lord is propriety-within-bias.	Harmony of Lord and Vassal is 'carrying both.' "
Caoshan prose comments (Cleary)	The absolute state is the realm of emptiness, where there has never been a single thing;	the relative state is the realm of form, with myriad forms.	The relative within the absolute is turning away from principle and going to phenomena,-	the absolute within the relative is indifference to phenomena, entering principle.	Mutual integration is subtly responding to myriad circumstances without falling into various existences.
	It is not defiled, not pure, not true, not biased; therefore it is called the empty mysterious great way, the non-grasping true source. The past worthies since time immemorial have esteemed this rank (state of integration) as the most wondrous and most mysterious. You must discern it clearly and thoroughly.				
	The lord is the absolute state,	the vassal is the relative state.	The vassal turning towards the lord is the absolute within the relative;	the lord looking upon the vassal is the relative within the absolute.	The way of lord and vassal in harmony is an expression of mutual integration.
Caoshan prose comments (Luk)	The real is the void in which essentially there is not a thing;	the seeming is the realm of forms in which there are myriads of appearances;	the real comprising the seeming is the real shifting to the seeming;	the seeming comprising the real is the return of illusions to the real;	and inclusive integration is response from the invisible, free from existence
	and being neither pure nor impure and neither real nor seeming. This is what is called the immaterial and profound Great Tao of the non-grasping True Sect. From olden times, my predecessors regarded this (last) position as the most subtle and most profound (of all). You should inquire into and see clearly				
	that prince is the real,	that minister is the seeming,	that minister turning towards prince is the seeming comprising the real,	that prince looking at minister is the real comprising the seeming,	and that prince and minister in (perfect) harmony is the inclusive integration.
Caoshan prose comments (Verdu)	The master said: The degree “straight” [or “proper”] is identical with the realm of “emptiness,” wherein there is not, and never has been, anything [in particular].	The “biased” [or “lateral”] degree is identical with the realm of form, wherein there is a myriad of [particular] forms.	[The proposition that] the “biased” is contained within the “straight” constitutes a turning one’s back on the universal and directing oneself toward the particular,	while the opposite proposition constitutes a rejection of the particular and an entry into the universal.	A “synthesis” of both constitutes an unfathomable correspondence with a multitude of objects without [at the same time] falling into [the notion of] individually existing [things or entities],
	neither straight nor biased. For this reason, it is called the Mysterious Void, the Great Way, the Unattached, the Real Principle. Our gifted and virtuous predecessors elevated this one degree to the level of the supremely subtle and supremely obscure. One should be absolutely clear about the following:				
	The lord is the degree “straight”,	while the vassal is the “biased” degree.	When the vassal faces his lord, this is the “straight” contained within the “biased”;	when the lord faces his vassal, this is the “biased” contained within the “straight.”	When the paths of the lord and the vassal meet, this is what is meant by “synthesis” [J: kentai].

Caoshan dialogue (directly following the prose comments above)	進云。如何是君。師曰。妙德尊寰宇。高明朗大虛	云如何是臣。師曰。靈機弘聖道。真智利群生	云如何是臣向君。師曰。不墮諸異趣。凝情望聖容	云如何是君視臣。師曰。妙容雖不動。光燭本無偏	云如何是君臣道合。師曰。混然無內外。和融上下平
	師又曰。以君臣偏正言者。不欲犯中。故臣稱君不敢斥言是也。此吾法宗要。乃作偈曰。學者先須識自宗。莫將真際雜頑空。妙明體盡知傷觸。力在逢緣不借中。出語直教燒不著。潛行須與古人同。無身有事超岐路。無事無身落始終				
Caoshan dialogue (Lai)	The monk : "What is Lord?" The master: "Mysterious virtue filling the universe. Lofty understanding spanning the void."	Question: "What is Vassal?" The master: "Spirited activity spreading the Way of the Lord. True wisdom benefiting all sentient kind."	Question: "What is Vassal-facing-lord?" The master : "Without falling into particulars (Vassal) looks up steadily at the Lord's countenance."	Question: "What is Lord-facing-vassal?" The master: "Mysterious countenance immobile (His) light shines with no bias (p'ien)."	Question: "What is Harmony of Lord and Vassal?" The master: "Inner and outer fused Superior and inferior harmonized."
	The master further noted that the talk about Lord and Vassal, proper and biased is for the purpose of not violating the Mean (Middle Path). "The Vassal addressing the Lord avoids improper language. This is the essence of my teaching." The master then composed the verse: Student should first understand the principle. Don't confuse the True Essence with the stubbornly-adhered-to Void. Know the enlightened essence and you know the many fallacies. Your power depends on meeting all conditions without harming the Mean. Teach and speak directly, nothing can burn (the Truth). In your hidden actions, be one with the sages of old Selfless, but active, transcend the deviant ways Selfless and actionless, attain the final goal.				
Caoshan dialogue (Luk)	A monk asked the master: 'What is prince?' The master replied: 'Virtue that is wondrous is honoured by the world, Lofty enlightenment brightens the (void of) space.' (Prince is the still and bright Dharmakaya.)	The monk asked: 'What is minister?' The master replied: 'A spiritual motive spreads the holy Tao, True wisdom works for the welfare of all beings.' (Minister is benefiting activity, or function.)	The monk asked: 'What is minister turning to prince?' The master replied: 'Freedom from clinging to all contraries Turns all feelings to the saintly.'	The monk asked: 'What is prince looking at minister?' The master replied: 'Bearing that's unexcelled is immutable, Yet in essence does it shine impartially.'	The monk asked: 'What is harmony between prince and minister?' The master replied: 'Their union is neither within nor without (And) their harmony is perfect evenness.'
	The master again said: 'The use of (these terms) prince and minister and the real and the seeming is to avoid a head-on collision with the (supreme) goal. For this reason, no words are spoken when the minister looks up to his prince. This is the essence of our Sect's Dharma. Thereupon, he chanted the following gatha: 'His own sect is what a student first should know. Voidness that is relative should not disturb reality. There is collision if the bright essence is hurt and vanishes. Efficiency depends on matching cause, not on the goal. Teaching by words should stress its indestructibility; Secret conduct should accord with that of the ancients. With body absent and (function) active, he can leap o'er the cross-roads; When both are absent there is fall into birth and death.'				
Caoshan dialogue (Cleary)	A monk asked, "What is the lord like?" The master said, "His wondrous virtue is honored throughout the world; his lofty illumination shines through the great void."	"What is the vassal like?" "His spiritual activity spreads the holy way; true wisdom benefits living beings."	"What is the vassal turning towards the lord?" "Without falling into various dispositions, freezing his feelings he gazes upon the holy countenance."	"What is the lord looking at the vassal?" "Although his wondrous countenance doesn't move, the shining of his light is fundamentally without bias."	"What is the way of lord and vassal in harmony?" "Comingling, without inside or outside; merging harmoniously, with upper and lower equal."
	(not included in Cleary)				

g) Main terms of the Five Positions

位 (wei, i): ranks, positions, modes, situations, relations, degrees, arrangements, permutations, steps, stages of apparent and real, Sasaki: “should be understood as ‘steps’ or ‘positions’ in a series, designated as such for the purpose of setting forth the doctrine.”

正 (zheng , sho): absolute, ultimate, true, correct, upright, erect, real, complete, universal, noumenal, emptiness, sameness, true nature, oneness, equality, wisdom, essence, nirvana, ri 理– universality, host (主), dark, yin (dark means here that there is no discrimination) – “There is one thing: Heaven is suspended from it and Earth rests upon it. It is black like lacquer, perpetually in movement and activity.” True Emptiness -真空
Sasaki: “represented by a solid black circle ● symbolizing ‘darkness.’”

偏 (pian, hen): relative, provisional, leaning, one-sided, eccentric, bent, apparent, partial, particular, phenomenal, form, many, attributes, differentiation, hierarchy, compassion, function, samsara, ji 事 – particularity, guest (賓), light, yang, (light means here that everything is revealed in its particular form) – Marvelous Existence (or Marvelous Being) 妙有 Sasaki: “symbolized by a solid white circle ○ symbolizing ‘brightness,’”

君 (jun) host, lord, prince, real – corresponds to 正 above – the emperor sits in the center.

臣 (chen) guest, minister, vassal, apparent – corresponds to 偏 above – the servants are on the side.

中 in, within, among, between, central, center, middle, in the midst of, hit (target), to hit the center, to be affected by, to fall into a trap, attain (also in C21, 31, 40, 47)

來 come, return, coming, returning (also in C5 and 15)

h) Ts'ao-shan's Elucidation of Tung-shan's Five Ranks (Cleary translation from the Five Houses of Zen)

The absolute state is relative; when it is discerned in the relative, this is fulfillment of both meanings.

The fact that the absolute state is relative is because it is not the opposite of any thing. But even though it is not the opposite of any thing, nevertheless it is there.

When there is no function in the absolute, then it is relative; total function is completeness. This is "both meanings."

What is "total"? One who does not look back is one who has attained. The absolute state does not come from illumination: it is so whether or not a buddha emerges in the world. That is why all sages resort to the absolute state to attain realization.

The relative within the absolute is inherent in this state; above all, don't cause disturbance.

When students choose solitary liberation outside things and stand up before the sages and declare that this is the absolute state, ultimately complete, in reality they are limiting the absolute state. Sayings like this are what the ancients referred to as the traces of passing still remaining. They have not yet attained the unspoken within the spoken. It is said, furthermore, that this is not the absolute state, because there is something said in the words. This could be called defective integration; it cannot be called mutual integration.

The relative state, though relative, still fulfills both meanings; discerned within conditions, this is the unspoken within the spoken.

This is because no aim is defined in function; when no aim is defined, that means it is really not fixed function.

The relative state, though relative, still fulfills both meanings in that there is no thing and no attachment in the function; this is both meanings. Although it is clarified in function, because it is not done violence in speech, here one can speak all day and yet it is as if one had not spoken.

The relative state is actually complete; this also involves being unattached in the midst of conditions.

There may be emergence in the absolute; this is the spoken within the unspoken.

Emergence in the absolute does not take in conditions; this is like Yao-shan's saying, "I have a statement that has never been spoken to anyone." Tao-wu said, "They come along together." Here he understood subtly. There are many examples like this. Things must come forth in combination, without confusion of noble and base. This is called the spoken within the unspoken. Also, in reference to "I have a statement that has never been spoken to anyone," when those who engage in dialogue come forth, they must avoid rejection and attachment; both rejection and attachment are due to ignorance of what's there.

The unspoken within statements does not define nobility, does not fall into left and right; therefore it is called emergence in the absolute.

Emergence in the absolute makes it clear that the absolute is not involved in conditions. To cite more sayings, it is like "How is it when the black bean has not sprouted?" or "There is someone who does not breathe" or "Before conception, is there anything to say?" This is where the buddhas of the ten directions emerge. These examples are referred to as speaking of the unspoken.

There is also borrowing phenomena for temporary use. In the state of emergence within the absolute, the one who responds must clarify the comprehension of things within the relative; one cannot clarify it while plunged into the absolute state.

If you want to know how this is expressed, it is like when my late teacher Tung-shan asked a student from Korea, "Where were you before you crossed the sea?" There was no reply, so Tung-shan himself said for him, "Right now I'm at sea, and where am I!"

It is also like when Tung-shan said in behalf of an elder who held forth his staff and was asked where it came from, "It's being held forth right now! Is there anyone who can handle it?"

In these examples, though recognition is attained within conditional objects, it is not the same as the past, when mastery had not been attained. Later people may have relegated this to cultivated development, considering that to be the transcendental.

For example, students pick out this saying in answer to a question about the meaning of the founder of Zen—"I'll tell you when a lone cow gives birth to a calf"—and say that this is emergence within the absolute state. This kind of saying cannot under any circumstances be considered emergence within the absolute. It could be called dialogue on the mystic path; it's the same thing—this is a particular path. It cannot be called integration either, because it is obvious; even if guest and host interact, it can only be called defective integration.

There may be emergence -within the relative; this is the unspoken within the spoken.

Emergence within the relative includes conditions, as in the saying "What can we call that which is right now?" As there was no answer, Tung-shan himself said, "Cannot but get it." There are many more such examples; this is referred to as the unspoken within the spoken.

Speech comes from elements, sound and flesh, which do not define place or direction, right or wrong. That is why it is said to be understood in relational context. This is emergence within the relative.

There are many corresponding sayings. For example, "What has come thus?" And, "When mind and objects are both forgotten, then what is this?" Also, "When concentration and insight are learned equally, you clearly see the buddha nature." These examples too, of which there are many, are referred to as the unspoken within the spoken.

Emergence within the relative is clarifying the essence within things, as in the saying "What has come thus?" and "When mind and objects are both forgotten, then what is this?" This category of saying refers to achievement to clarify state, illustrating the state in terms of the work.

Here too I used to cite corresponding examples. "What has come thus?" is one example of a saying: although it is recognized within conditions, in relational context, that is not the same as before. Also, with the example of "When

concentration and insight are learned equally, you clearly see buddha nature'—what is this principle?" at first I would cite corresponding sayings. As for the saying "When mind and objects are both forgotten, then what is this?"—because this is an example from among the doctrines, it is not the same as mystical study. What one must do, in dealing with doctrinal examples, is to go through them into the gateway of the source. This is the exoteric side of mysticism.

In the case of the saying "Breathing out, I do not depend on conditions; breathing in, I do not abide in mental or material elements," this is all about work; it is not the same as recognition within conditions. Here too I used to cite corresponding examples of the host withdrawing into the absolute, saying, "There is someone who has no outgoing or incoming breath," to get others to know of the absolute.

There is, furthermore, an ultimate state of immaculate purity that includes work, which may also be called emergence within the relative. This is hard to discern; it must be picked out.

For example, a monk asked Tung-shan, "What is the mystic teaching?" Tung-shan replied, "Like the tongue of a dead man." Another asked, "What is presented as an offering twenty-four hours a day?" He said, "No thing." This is said to be emergence within the relative, but these two examples are not to be called emergence within the relative state. It is necessary to distinguish them individually. The saying about the "mystic teaching" could be considered the same as work and achievement, but neither saying can be referred to as the relative or as integration. It has already been made quite clear. This is using the work to illustrate the state; using the state to illustrate the work is the same as this.

There may be mutual integration: here we do not say there is the spoken or the unspoken. Here we must simply proceed directly. Here it is necessary to be perfectly fluid; things must be perfectly fluid.

With mutual integration, the force of words is neither relative nor absolute, implying neither being nor nonbeing, so they seem complete without being complete and seem lacking without lacking. One can only proceed directly; proceeding means we do not set up a goal. When they do not define a goal, words are at their most subtle. The incompleteness of the scene is a matter of ordinary sense.

An example is the saying of Tung-shan about the story of Wen-shu and tea drinking: "Would it be possible to make use of this?" And as Ts'ui-wei said, "What do you drink every day?"

However, words on the Way are all defective; people must master spoken expressions and proceed directly ahead. The spoken is coming thus; the unspoken is going thus. Among adepts, it is not that there is no speech, but it does not get into the spoken or the unspoken. This is called integrated speech. Integrated speech has no obvious aim at all.

Integration does not fall into the spoken or the unspoken, as in Yao-shan's saying on wearing a sword, which is an integrated saying. Observe the force of the words at the moment: sometimes it is immediate and direct, and sometimes it is emptiness within differentiation. If you do not understand this subtly, you are far, far away.

To cite examples of integrated sayings, there is the saying of Wen-shu about drinking tea, and also the saying, "Where is this man gone right now?" Yun-yen said, "So what? So what?" He also said, "How about right now?" There are very many such examples.

There is also integration within work and achievement, which resembles the transcendental. It is dealt with according to the situation: for example, if you get trapped in a state of pure ethereality, then you have to realize that there are still things happening; go when you need to go, stop when you need to stop. Adapting fluidly in countless ways, do not be crude.

Now then, the forces of the words of both the one who questions and the one who replies respond to each other. None is beyond the scope of the Five Ranks. Words can be coarse or fine, however, and answers may be shallow or deep. That is why Tung-shan articulated what is not in words; in every case this was considered a necessity in response to conditions, that is all.

"People of great ignorance," being complete in essence, are not the same as "incorrigibles." "Incorrigibles" suffer mentally when they know there is something to do; yet even though they suffer mentally, they accomplish service. To suffer mentally means not to keep thinking of Zen masters, buddhas, or one's own father and mother.

"Rotten people" do not resort to total burden-bearing, so they do not set up any idol.

"People of great conservation" have got their feet stuck deeply in the mud, so maintaining their discipline is not a small matter.

Integration should be like Wen-shu's saying on drinking tea and like Tung-shan's reply to Yun-yen's ginger-digging saying, as well as Master An's saying on the teaching hall and the conversation of Yao-shan and Ch'un Pu-na on washing Buddha. For the most marvelous integration of all, nothing is better than Yao-shan's answer to Tao-wu on wearing a sword, or Pai-chang's saying "What is it?" when he was leaving the hall and the congregation was about to disperse. When Yao-shan heard this saying from far away, he said, "It's here."

Integration in the darkness uses work to illuminate things, and uses things to illuminate work; it uses errors to illustrate accomplishments, and uses accomplishments to illustrate errors, equally in this way. Whatever Yao-shan, Tung-shan, and all the other worthies produced that went beyond into the absolute were just marvelous expressions of mystic conversation, that is all. When they subsequently came to those who had attained a little power, they drew them into the absolute, in which context this type of saying is commonly used.

Because I have so much to do, I haven't had the time to go into details, and have only explained a little bit. You should not slight this; if you still get frozen or stuck anywhere, you should cut through to certainty then and there. You should practice diligently, so that this thing will never be allowed to die out. Don't reveal it carelessly, but if you meet someone who is pure and simple, who is an extraordinary vessel, then it is not to be concealed.

i) Excerpts from Blue Cliff Record, Case 43: Tung Shan's No Cold or Heat (Cleary's translation)

A monk asked Tung Shan, "When cold and heat come, how can we avoid them?"(1)

Shan said, "Why don't you go to the place where there is no cold or heat?"(2)

The monk said, "What is the place where there is no cold or heat?"(3)

Tung Shan said, "When it's cold, the cold kills you; when it's hot, the heat kills you."(4)

NOTES (added sayings by Yuanwu)

1. It's not this season. (Cold and heat) are right in your face, right on your head. Where are you?

2. The world's people can't find it. He hides his body but reveals a shadow. A con man sells a bogus city of silver.

3. Tung Shan swindles everyone utterly. The monk turns around following him. As soon as Tung Shan lets down his hook the monk climbs onto it.

4. The real does not conceal the false, the crooked does not hide the straight. Looking out over the cliff he sees tigers and rhinos—this is indeed an occasion to be sad. Tung Shan overturns the great ocean and kicks over Mt. Sumeru. But say, where is Tung Shan?

COMMENTARY (by Yuanwu)

Tell me all of you, where is Tung Shan's trap at? If you can clearly discern this, for the first time you will know how the five positions of the Tung Shan tradition of interchanging correct and biased handle people in an extraordinary way. When you reach this transcendental realm, then you'll be able to be like this without needing any arrangements, and you'll spontaneously accord perfectly.

Thus it is said: (Yuanwu here includes Dongshan's verses on the five positions)

Jurist Yuan of Fu Shan considers this case as being in the pattern of the five positions. If you understand one, then the rest are naturally easy to understand. Yen T'ou said, "It's like a gourd (floating) on the water: push it, and it rolls over without making any effort at all."...

When Tung Shan said, "Why don't you go to the place where there is no cold or heat?" this was the correct within the biased. When the monk said, "What is the place where there is no cold or heat?" and Shan said, "When it's cold the cold kills you,- when it's hot the heat kills you," this was the biased within the correct. Though it's correct, still it's biased; though it's biased, nevertheless it's complete. This is recorded in full detail in the Records of the Ts'ao Tung School. Had it been the Lin Chi tradition, there wouldn't have been so many things. With this kind of public case you must understand directly as soon as it is uttered...

VERSE (by Xuedou with added sayings by Yuanwu in parentheses after each line)

He lets down his hand, but still it's the same as a ten thousand fathom cliff:

(Who can discern this without being an adept? Where are correct and biased not perfectly merged? Once the imperial edict is on its way the nobles get out of the road (to let it pass).)

Why must correct and biased be in an arrangement?

(If you do arrange them, where will you have Today? How will you not become involved in dualism? When the wind moves, the grasses bend down; where the water runs, streams form.)

The ancient crystal palace reflects the bright moon,

(Round and full. Just don't grasp the reflection, and don't run right in.)

The sly hound of Han vainly runs up the stairs.

(It isn't just this time. He's stumbled past. Why is he running after dirt? I'll hit and say you are a fellow student of this monk.)

COMMENTARY (by Yuanwu)... Hsueh Tou said, "He lets down his hand, but still it's the same as a ten thousand fathom cliff."

There's simply no place for you to approach. "Why must correct and biased be in an arrangement?" When it comes time to function, they are naturally like this, they are not in any arrangement. This praises Tung Shan's answer.

Afterwards he said, "The ancient crystal palace reflects the bright moon / The sly hound of Han vainly runs up the stairs."

This just versifies this monk running after Tung Shan's words. In the Ts'ao Tung tradition they have "the stone woman," "the wooden horse," "the bottomless basket," "the pearl that shines (of itself) at night," "the dead snake," and so on, eighteen kinds. Their general purpose is to illustrate the position of the correct.

j) Hakuin's commentary on the Five Positions (there are also a few Hakuin quotes in section I below)

THE FIVE RANKS OF THE APPARENT AND THE REAL: The Orally Transmitted Secret Teachings of the [Monk] Who Lived on Mount To

We do not know by whom the Jeweled-mirror Samadhi was composed. From Sekito Osho, Yakusan Osho, and Ungan Osho, it was transmitted from master to master and handed down within the secret room. Never have [its teachings] been willingly disclosed until now. After it had been transmitted to Tozan Osho, he made clear the gradations of the Five Ranks within it, and composed a verse for each rank, in order to bring out the main principle of Buddhism. Surely the Five Ranks is a torch on the midnight road, a ferry-boat at the riverside when one has lost one's way!

But alas! The Zen gardens of recent times are desolate and barren. "Directly-pointing-to-the-ultimate" Zen is regarded as nothing but benightedness and foolishness; and that supreme treasure of the Mahayana, the Jeweled-mirror Samadhi's Five Ranks of the Apparent and the Real, is considered to be only the old and broken vessel of an antiquated house. No one pays any attention to it. [Today's students] are like blind men who have thrown away their staffs, calling them useless baggage. Of themselves they stumble and fall into the mud of heterodox views and cannot get out until death overtakes them. They never know that the Five Ranks is the ship that carries them across the poisonous sea surrounding the rank of the Real, the precious wheel that demolishes the impregnable prison-house of the two voids. They do not know the important road of progressive practice; they are not versed in the secret meaning within this teaching. Therefore they sink into the stagnant water of sravaka-hood or pratyeka-buddhahood. They fall into the black pit of withered sprouts and decayed seeds. Even the hand of Buddha would find it difficult to save them.

That into which I was initiated forty years ago in the room of Shoji I shall now dispense as the alms-giving of Dharma. When I find a superior person who is studying the true and profound teaching and has experienced the Great Death, I shall give this secret transmission to him, since it was not designed for men of medium and lesser ability. Take heed and do not treat it lightly!

How vast is the expanse of the sea of the doctrine, how manifold are the gates of the teaching! Among these, to be sure, are a number of doctrines and orally transmitted secret teachings, yet never have I seen anything to equal the perversion of the Five Ranks, the carping criticism, the tortuous explanations, the adding of branch to branch, the piling up of entanglement upon entanglement. The truth is that the teachers who are guilty of this do not know for what principle the Five Ranks was instituted. Hence they confuse and bewilder their students to the point that even a Sariputra or an Ananda would find it difficult to judge correctly.

Or, could it be that our patriarchs delivered themselves of these absurdities in order to harass their posterity unnecessarily? For a long time I wondered about this. But, when I came to enter the room of Shoji, the rhinoceros of my previous doubt suddenly fell down dead... Do not look with suspicion upon the Five Ranks, saying that it is not the directly transmitted oral teaching of the Tozan line. You should know that it was only after he had completed his investigation of Tozan's Verses that Shoji gave his acknowledgment to the Five Ranks.

After I had entered Shoji's room and received the transmission from him, I was quite satisfied. But, though I was satisfied, I still regretted that all teachers had not yet clearly explained the meaning of "the reciprocal inter-penetration of the Apparent and the Real." They seemed to have discarded the words "reciprocal interpenetration," and to pay no attention whatsoever to them. Thereupon the rhinoceros of doubt once more raised its head.

In the summer of the first year of the Kan'en era (1748-1751), in the midst of my meditation, suddenly the mystery of "the reciprocal interpenetration of the Apparent and the Real" became perfectly clear. It was just like looking at the palm of my own hand. The rhinoceros of doubt instantly fell down dead, and I could scarcely bear the joy of it. Though I wished to hand it on to others, I was ashamed to squeeze out my old woman's stinking milk and soil the monks' mouths with it.

All of you who wish to plumb this deep source must make the investigation in secret with your entire body. My own toil has extended over these thirty years. Do not take this to be an easy task! Even if you should happen to break up the family and scatter the household, do not consider this enough. You must vow to pass through seven, or eight, or even nine thickets of brambles. And, when you have passed through the thickets of brambles, still do not consider this to be enough. Vow to investigate the secret teachings of the Five Ranks to the end.

For the past eight or nine years or more, I have been trying to incite all of you who boil your daily gruel over the same fire with me to study this great matter thoroughly, but more often than not you have taken it -to be the doctrine of another house, and remained indifferent to it. Only a few among you have attained understanding of it. How deeply this grieves me! Have you never heard: "The Gates of Dharma are manifold; I vow to enter them all?" How much the more should this be true for the main principle of Buddhism and the essential road of sanzen!

Shoji Rojin has said: "In order to provide a means whereby students might directly experience the Four Wisdoms, the patriarchs, in their compassion and with their skill in devising expedients, first instituted the Five Ranks." What are the so-called Four Wisdoms? They are the Great Perfect Mirror Wisdom, the Universal Nature Wisdom, the Marvelous Observing Wisdom, and the Perfecting-of-Action Wisdom.

Followers of the Way, even though you may have pursued your studies in the Threefold Learning continuously through many kalpas, if you have not directly experienced the Four Wisdoms, you are not permitted to call yourselves true sons of Buddha. Followers of the Way, if your investigation has been correct and complete, at the moment you smash open the dark cave of the eighth or Alaya consciousness, the precious light of the Great Perfect Mirror Wisdom instantly shines forth. But, strange to say, the light of the Great Perfect Mirror Wisdom is black like lacquer. This is what is called the rank of "The Apparent within the Real."

Having attained the Great Perfect Mirror Wisdom, you now enter the rank of "The Real within the Apparent." When you have accomplished your long practice of the Jeweled-mirror Samadhi, you directly realize the Universal Nature Wisdom and for the first time enter the state of the unobstructed interpenetration of Noumenon and phenomena.

But the disciple must not be satisfied here. He himself must enter into intimate acquaintance with the rank of "The Coming from within the Real." After that, by depending upon the rank of "The Arrival at Mutual Integration," he will completely prove the

Marvelous Observing Wisdom and the Perfecting-of-Action Wisdom. At last he reaches the rank of "Unity Attained," and, "after all, comes back to sit among the coals and ashes."

Do you know why? Pure gold that has gone through a thousand smeltings does not become ore a second time. My only fear is that a little gain will suffice you. How priceless is the merit gained through the step-by-step practice of the Five Ranks of the Apparent and the Real! By this practice you not only attain the Four Wisdoms, but you personally prove that the Three Bodies also are wholly embraced within your own body. Have you not read in the Daijo shogongyo ron: "When the eight consciousnesses are inverted, the Four Wisdoms are produced; when the Four Wisdoms are bound together, the Three Bodies are perfected?" (**see note below) Therefore Sokei Daishi composed this verse:

Your own nature is provided
With the Three Bodies;
When its brightness is manifested,
The Four Wisdoms are attained.

He also said: "The pure Dharmakaya is your nature; the perfect Sambhogakaya is your wisdom; the myriad Nirmanakayas are your activities."

TOZAN RYOKAI'S VERSES ON THE FIVE RANKS

The Apparent within the Real:
In the third watch of the night
Before the moon appears,
No wonder when we meet
There is no recognition!
Still cherished in my heart
Is the beauty of earlier days.

The rank of "The Apparent within the Real" denotes the rank of the Absolute, the rank in which one experiences the Great Death, shouts "KA!" sees Tao, and enters Into the Principle. When the true practitioner, filled with power from his secret study, meritorious achievements, and hidden practices, suddenly bursts through into this rank, "the empty sky vanishes and the iron mountain crumbles." "Above, there is not a tile to cover his head; below, there is not an inch of ground for him to stand on." The delusive passions are non-existent, enlightenment is non-existent, Samsara is non-existent, Nirvana is non-existent. This is the state of total empty solidity, without sound and without odor, like a bottomless clear pool. It is as if every fleck of cloud had been wiped from the vast sky.

Too often the disciple, considering that his attainment of this rank is the end of the Great Matter and his discernment of the Buddha-way complete, clings to it to the death and will not let go of it. Such as this is called "stagnant water" Zen; such a man is called "an evil spirit who keeps watch over the corpse in the coffin." Even though he remains absorbed in this state for thirty or forty years, he will never get out of the cave of the self-complacency and inferior fruits of pratyeka-buddhahood. Therefore it is said: "He whose activity does not leave this rank sinks into the poisonous sea." He is the man whom Buddha called "the fool who gets his realization in the rank of the Real."

Therefore, though as long as he remains in this hiding place of quietude, passivity and vacantness, inside and outside are transparent and his understanding perfectly clear, the moment the bright insight [he has thus far gained through his practice] comes into contact with differentiation's defiling conditions of turmoil and confusion, agitation and vexation, love and hate, he will find himself utterly helpless before them, and all the miseries of existence will press in upon him. It was in order to save him from this serious illness that the rank of "The Real within the Apparent" was established as an expedient.

The Real within the Apparent:
A sleepy-eyed grandam
Encounters herself in an old mirror.
Clearly she sees a face,
But it doesn't resemble hers at all.
Too bad, with a muddled head,
She tries to recognize her reflection!

If the disciple had remained in the rank of "The Apparent within the Real," his judgment would always have been vacillating and his view prejudiced. Therefore, the bodhisattva of superior capacity invariably leads his daily life in the realm of the [six] dusts, the realm of all kinds of ever-changing differentiation. All the myriad phenomena before his eyes—the old and the young, the honorable and the base, halls and pavilions, verandahs and corridors, plants and trees, mountains and rivers—he regards as his own original, true, and pure aspect. It is just like looking into a bright mirror and seeing his own face in it. If he continues for a long time to observe everything everywhere with this radiant insight, all appearances of themselves become the jeweled mirror of his own house, and he becomes the jeweled mirror of their houses as well. Eihei has said: "The experiencing of the manifold dharmas through using oneself is delusion; the experiencing of oneself through the coming of the manifold dharmas is satori." This is just what I have been saying. This is the state of "mind and body discarded, discarded mind and body." It is like two mirrors mutually reflecting one another without even the shadow of an image between. Mind and the objects of mind are one and the same; things and oneself are not two. "A white horse enters the reed flowers "; "snow is piled up in a silver bowl."

This is what is known as the Jeweled-mirror Samadhi. This is what the Nirvana Sutra is speaking about when it says: "The Tathagata sees the Buddha-nature with his own eyes." When you have entered this samadhi, "though you push the great white ox, he does not go away "; the Universal Nature Wisdom manifests itself before your very eyes. This is what is meant by the expressions, "There exists only one Vehicle," "the Middle Path," "the True Form," "the Supreme Truth."

But, if the student, having reached this state, were to be satisfied with it, then, as before, he would be living in the deep pit of "fixation in a lesser rank of bodhisattva-hood." Why is this so? Because he is neither conversant with the deportment of the bodhisattva, nor does he understand the causal conditions for a Buddha-land. Although he has a clear understanding of the Universal and True Wisdom, he cannot cause to shine forth the Marvelous Wisdom that comprehends the unobstructed interpenetration of the manifold dharmas. The patriarchs, in order to save him from this calamity, have provided the rank of "The Coming from within the Real."

The Coming from within the Real:
Within nothingness there is a path
Leading away from the dusts of the world.
Even if you observe the taboo
On the present emperor's name,
You will surpass that eloquent one of yore
Who silenced every tongue.

In this rank, the Mahayana bodhisattva does not remain in the state of attainment that he has realized, but from the midst of the sea of effortlessness he lets his great uncaused compassion shine forth. Standing upon the four pure and great Universal Vows, he lashes forward the Dharma-wheel of "seeking Bodhi above and saving sentient beings below." This is the so-called "coming-from within the going-to, the going-to within the coming-from." Moreover, he must know the moment of [the meeting of] the paired opposites, brightness and darkness. Therefore the rank of "The Arrival at Mutual Integration " has been set up.

The Arrival at Mutual Integration:
When two blades cross points,
There's no need to withdraw.
The master swordsman
Is like the lotus blooming in the fire.
Such a man has in and of himself
A heaven-soaring spirit.

In this rank, the bodhisattva of indomitable spirit turns the Dharma-wheel of the non-duality of brightness and darkness. He stands in the midst of the filth of the world, "his head covered with dust and his face streaked with dirt." He moves through the confusion of sound and sensual pleasure, buffeted this way and buffeted that. He is like the fire-blooming lotus, that, on encountering the flames, becomes still brighter in color and purer in fragrance. "He enters the market place with empty hands," yet others receive benefit from him. This is what is called "to be on the road, yet not to have left the house; to have left the house, yet not to be on the road." Is he an ordinary man? Is he a sage? The evil ones and the heretics cannot discern him. Even the buddhas and the patriarchs cannot lay their hands upon him. Were anyone to try to indicate his mind, [it would be no more there than] the horns of a rabbit or the hairs of a tortoise that have gone beyond the farthest mountain.

Still, he must not consider this state to be his final resting place. Therefore it is said, "Such a man has in and of himself a heaven-soaring spirit." What must he do in the end? He must know that there is one more rank, the rank of "Unity Attained."

Unity Attained:
Who dares to equal him
Who falls into neither being nor non-being!
All men want to leave
The current of ordinary life,
But he, after all, comes back
To sit among the coals and ashes.

The Master's verse-comment says:

How many times has Tokuun, the idle old gimlet,
Not come down from the Marvelous Peak!
He hires foolish wise men to bring snow,
And he and they together fill up the well.

The student who wishes to pass through Tozan's rank of "Unity Attained " should first study this verse.

It is of the utmost importance to study and pass through the Five Ranks, to attain penetrating insight into them, and to be totally without fixation or hesitation. But, though your own personal study of the Five Ranks comes to an end, the Buddha-way stretches endlessly and there are no tarrying places on it. The Gates of Dharma are manifold.

** - on the quote: "When the eight consciousnesses are inverted, the Four Wisdoms are produced; when the Four Wisdoms are bound together, the Three Bodies are perfected" (From Zen Dust foot note 142, pp. 313-314) Asanga taught: "When the eighth vijnana is inverted, the Mirror Wisdom is attained; when the seventh vijnana is inverted, the Universal Wisdom is attained; when the sixth vijnana is inverted, the Observing Wisdom is attained; when the remaining five vijnanas are inverted, the Perfecting-of-Action Wisdom is attained." These teachings were adopted into Zen and Mazu's disciple Huihai explains the relationship to the three bodies: "The Great Perfect Mirror Wisdom alone makes the Dharmakaya; the Universal Nature Wisdom alone makes the Sambogakaya; the Marvelous Observing Wisdom and the Perfecting-of-Action Wisdom together make the Nirmanakaya. These three bodies are tentatively given names, and their differentiation in speech permits unenlightened persons to understand them. But once you have fully comprehended this principle, there will no longer be three bodies responding to needs." (the second half of the quote by Hakuin is actually not in the Shogongyo ron)

k) Background and Context

William Powell on the five positions: Prajna Paramita, Hua-yen and the Five Positions.

“One of the earliest systems of Buddhist thought to attract attention in China was the Perfection of Wisdom. The principle source of the interpretation of this body of Buddhist thought in China was a commentary attributed to Nagarjuna, the Ta-chih-tu lun, which was translated by Kumarajiva in the late fourth century [see the notes to the title, C7 and C42]. Emptiness was understood in this tradition, in one sense, as the perception of reality that resulted from a deconstruction of the conceptual and verbal framework by which other Buddhists have sought to rationalize Buddhist teaching. The earlier Buddhist tradition had produced the Abhidharma, an analysis of reality into discrete elements known as dharmas. This approach entailed a relatively complex conceptual framework by which an attempt was made to account conceptually for such Buddhist doctrines as the distinction between defiled existence in the mundane world (samsara) and the purified state of cessation (nirvana). Nagarjuna sought to demonstrate the fallacy of all such dichotomizing conceptualization without, in the process, substituting a new concept of reality in the resultant void. Thus language and reason were used in Perfection of Wisdom thought not to generate concepts, but as an antidote to conceptualization. When the Diamond Sutra, a short Perfection of Wisdom text, says, “One should produce a thought that is nowhere supported by anything,” it calls for speech that neither depends on concepts nor results in them. This line from the Diamond Sutra was said to have first enlightened Hui-neng, the Sixth Chinese Ch’an Patriarch. Could this line be expressing, in seminal form, the Ch’an idea of ‘a teaching outside words,’ where ‘words’ are thoughts supported by concepts, and ‘teaching’ is, among other things, the use of language free from conceptualization? Nagarjuna’s use of language to deconstruct seems to be a use of language that depends on nothing, in the sense of not arising out of an opposing conceptual system.

“The Perfection of Wisdom suggests at least two attitudes relevant to the discourse records. It discredits the language of conceptualization, and it undermines distinctions made between samsara and nirvana, ignorance and enlightenment, and phenomenal and ultimate reality. Again, in the Diamond Sutra we read, ‘Form is not different from emptiness; emptiness is not different from form.’ In addition, Nagarjuna demonstrates a performative use of language, in contrast to a merely informative use. In the discourse records, language is rarely used to inform; where doctrines are mentioned, it is usually for the purpose not of elucidating them, but of discrediting all such attempts. Language is used not for its ability to build concepts, but for its affective impact on the hearer or reader. The acumen of much of the language used in these texts belies the conclusion that such an anti-conceptual religious tradition would deteriorate into some form of know-nothing piety. And, in denying the dichotomy between samsara and nirvana, the Perfection of Wisdom provided the theoretical foundation for seeing ultimate reality as totally present in this-worldly, mundane activity.

“To deny the duality of samsara and nirvana, as the Perfection of Wisdom does, or to demonstrate logically the error of dichotomizing conceptualization, as Nagarjuna does, is not to address the question of the relationship between samsara and nirvana – or, in more philosophical terms, between phenomenal and ultimate reality. Some might be disabused of their concepts or views by Nagarjuna’s dialectic and thereby glimpse emptiness; others, through meditation, might attain a similar experience; but all continue to exist and function in the world of phenomena. What then, is the relationship between these two realms? It was partly in response to this question that the Chinese Hua-yen master Fa-tsang developed his teaching on the mutual interpenetration of principle (li) and phenomena (shih). On the one hand, according to this teaching, principle and phenomena can be thought of as quite distinct from each other. The experience of emptiness as it occurs in some forms of meditation, for example, is markedly different, on the surface at least, from worldly activity such as carrying wood. On the other hand, according to Fa-tsang, each implies the others by means of mutual interpenetration. (To illustrate this see the example of the golden lion quoted in the notes for C3.)...

“Whereas Nagarjuna and his Chinese interpreters tend to leave off at a highly intellectual, logically induced experience of emptiness, the Hua-yen masters emphasized the relationship of emptiness to form and attempted to describe the dynamics of that relationship. Those dynamics were elaborated by Ch’eng-kuan (738-839) in his teachings on the “Fourfold *Dharmadhatu*,” where experience was categorized into four modes: (1) the world of phenomena, (2) the world of principle, (3) the world of perfectly interpenetrating phenomena and principle, and (4) the world of perfectly interpenetrating phenomena and phenomena. This approach contained two important implications for the discourse records: the recognition of a plurality of modes for experiencing reality and a rhetorical basis for greater attention to the phenomenal world.

“The willingness to accept various modes of experience as valid manifestations of reality or the *dharmadhatu* meant that one need not limit Buddhist practices to those that lead to an experience of reality as unadulterated emptiness. Enlightenment need not be sought in an experience of emptiness or purified consciousness, such as that suggested in the second Hua-yen category; it could also reveal itself through any of the other three modes of experience. We see a similar understanding and approach in Lin-chi’s “Four Classifications” (*ssu-liao-chien*), as well as in Tung-shan’s “Five Ranks” (*wu-wei*). Both present modes of experiencing in terms of the relationship between ultimate and apparent reality. The following passage from the *Heart Sutra* might also be interpreted in a similar manner: “Form is emptiness, Emptiness is form; Form is not different from emptiness, Emptiness is not different from form.” (See the table above for a summary of Powell’s remarks on the five positions.)

Chang Chung-Yuan Original Teachings of Ch’an Buddhism, pp 41-57: “When we study the basic teachings developed by these two schools we cannot neglect the metaphysical speculations of great Buddhist minds such as Fa-tsang (643-720) and Ch’eng-kuan (738-839), who expounded the Hua-yen philosophy. For example, the teachings of wu wei p’ien chng, or the Five Relations Between Particularity and Universality, maintained by Tung-shan Linag-chieh, and of ssu liao chien, or the Four Processes of Liberation from Subjectivity and Objectivity, by Lin-chi I-hsuan, are closely related to the doctrines of the Identification of Reality and Appearance, by Fa-tsang, and the Fourfold Dharmadhatu, by Ch’eng-kuan.”

James Mitchell (The Interaction of Principle and Phenomena): “The Five Ranks of Dongshan are a set of five modes in which apparent or phenomenal reality interacts with ultimate or absolute reality. In traditional Buddhist terms, the teaching demonstrates five possibilities for the construction of form and emptiness. In traditional Chinese terms, the Five Ranks show the interactive

relations of *li* (principle) and *shi* (phenomena). The recorded teachings of Caoshan Benji likewise indicate the importance of the Five Ranks in the early years of Cao-Dong School. They contain extensive elaboration, through the systematic use of metaphor and symbol, of Dongshan's original theory.

"Cao-Dong School is characterized by two philosophic doctrines which do not clearly emerge elsewhere in the other chan schools of the late Tang and the Song periods. The first of these, the esoteric teaching of the Five Ranks, was created by Dongshan Liangjie and developed by Caoshan Benji. Its popularity and employment as a teaching device seems to have varied enormously from generation to generation — Dogen Zenji seems to have been little impressed with it — but it is reasonable to say that it has always had at the very least a background presence throughout the later history of Cao-Dong School. Indeed the Song-period chan histories agree in emphasizing Dongshan's Five Ranks as the original teaching of the school, and that alone probably would have precluded the possibility of its complete disappearance in later years.

"The second characteristic Cao-Dong teaching, namely the interaction or "mutual interpenetration" of *li* and *shi*, principle and phenomena, is of especial relevance to the early Cao-Dong period. It is also included in the *Record of Mazu*, indicating its probable employment in the 8th-century Hongzhou School, descended from Mazu. It is mentioned explicitly in the *Record of Dongshan*, and can be seen as the basis or underlying strategy for the formulation of the Five Ranks, a systematization of how principle and phenomena integrate and act upon each other. Shitou Xiqian, in the fourth generation before Dongshan, emphasized the teaching of *li* and *shi*, and this more than any other single factor has led to the sense of a Cao-Dong pre-history that antedates the actual founding of the sect in the 9th century; that its real roots extend back to the middle of the century preceding; and that Shitou Xiqian must qualify not only as a "Cao-Dong ancestor," but perhaps to some degree as one of the school's unrecognized founders.

"Another circumstance that heightens this attitude is the adoption for daily chanting of the two major doctrinal poems of both masters, namely *The Agreement of Difference and Unity* by Shitou and *The Song of the Jewel Mirror Samadhi* by Dongshan, thus conferring a kind of liturgical canonization in the temple ceremonies. Both poems have much in common, and in the Cao-Dong context they complement each other remarkably. They have also been highly regarded by the other chan schools, and they are generally regarded as masterworks of Chinese Buddhist literature in general.

"The teaching of the interaction of principle and phenomena comes to Cao-Dong from the Huayan School, one of the most remarkably innovative schools of Chinese Buddhism, which emerged in the 7th century, during the lifetime of Huineng. The school receives its name from *Huayan jing*, the Avatamsaka sutra, or Flower Ornament Sutra... Philosophically, it unites the Mahayana teachings of emptiness and thusness and Buddha-nature, and in so doing it indicates the future of chan. It also identifies the human mind with the physical universe, which is also seen as identical with Buddha. In fact, the Buddha, the mind, sentient beings, and phenomena are one and the same. Seen from the ultimate truth of non-duality, the traditional view of dependent arising receives a suddenly positive meaning, since ignorance is also enlightenment.

"The sutra is also full of symbolism expressing universal interdependence, interaction, identity of opposites, and unity within difference, themes which coincided to a considerable extent with pre-Buddhist native philosophic ideas in China. Translated into Chinese by Buddhahadra around 420 CE, the Avatamsaka Sutra instantly magnetized the interest of Buddhist practitioners and scholars alike, just as it continues to fascinate to this day. In the mid-600's, its study gave birth to the Huayan School, whose founders attempted to explain systematically a series of philosophic ideas which they perceived in the sutra. These ideas aroused widespread and immediate interest in all the contemporary Chinese Buddhist schools, especially in the emerging chan schools. That the chan and Huayan directions seemed more than compatible is demonstrated by the career of the Fifth Patriarch Kueifeng Zongmi (780-841), who was also recognized as a master in the chan school founded by Shenhui and known as Hoze School [Japanese: Katakū]. Zongmi is an important figure of his times for several reasons, and quite obviously he must have considered chan practice as an appropriate consequence of Huayan ideas, derived in turn from the Avatamsaka.

"The teaching of the identity and the mutual penetration of principle and phenomena, central to the establishment of Cao-Dong School, was evidently first formulated by Tuxun (557-640), who came to be regarded as the original founder of Huayan School. The early Huayan treatise ascribed without certainty to Tuxun and entitled *Fajie kuan men* (Reflections on the Dharma Realm) explains the relation between *li* (principle) and *shi* (phenomena), and the various modes of interpenetration of both. Because principle, meaning the general truths or principles which govern phenomenal reality, interacts with phenomena "without mutual obstruction (*wu ai*), both principle and phenomena are able to enter into or penetrate each other; to include, incorporate and fuse with each other, without either losing its respective identity.

"This conception receives further elaboration in the writings of Fazang (643-712), who mentions the teaching in the introduction to his commentary on *Awakening of Faith in the Mahayana*. Fazang was known later as Huayan sect's third patriarch, after he had developed the "golden lion" comparison, which became instantly popular. The statue of the lion represents its phenomenal existence, but the gold of which it is made is its principle, which is itself formless, but for that reason can adopt any form which is required. Because every part of the lion is made of gold, principle is necessarily present in each of the parts: the whole is identical with its parts, and vice versa. Consequently all phenomena manifest one principle, and this one principle achieves its expression in the world of phenomena.

"If in Buddhist terms we equate principle with emptiness, which of course is the one quality that characterizes all phenomena, then emptiness is therefore form, and form is emptiness. Emptiness is for this reason "the spiritual source" (Shitou Xiqian) of phenomenal existence. This spiritual source is also identified, in the Huayan tradition, not only with *dharmadhatu*, the true "dharma realm" invisibly permeating all things, but also with tathagata-garbha. Phenomenal existence is now seen as the one mind and body of the Buddha. Just as the theories of emptiness, thusness and Buddha-nature are unified in Huayan thinking, they are continually integrated in the language of sign and symbol employed by the great chan masters."

(also see Lai's comments on Linji's teaching of the "Four Modes of Host Client Relationships" as an influence/precedent for the five positions and the opening material in the Verdu section on Tsung-mi and Kegon influences/precedents.)

The Four Dharmadhatus:

1. 事法界 - The realm of phenomena,
2. 理法界 - The realm of noumena
3. 理事無礙法界 - The realm of unhindered mutual interpenetration of noumena and phenomena
4. 事事無礙法界 - The realm of unhindered mutual interpenetration of phenomena and phenomena.

The terms of the four dharma dhatu, or dharma realms: Ji, shih, 事 – phenomenon, fact and, Ri, li, 理 – noumenon, principle, literally means the veins in a polished gem; figuratively, it refers to basic principles. These terms are also found in the Sandokai. (Also see DT Suzuki's quote in C18 on the relation between Chinese Hua-yen (Avatamsaka) thought, the Sandokai and the Jewel Mirror Samadhi.) (The five positions are sometimes correlated with the four dharmadhatus such that the first Dharmadhatu corresponds to the first and second positions, the second Dharmadhatu corresponds to the third position, the third Dharmadhatu corresponds to the fourth position and the fourth Dharmadhatu corresponds to the fifth position.)

(Dumoulin also discusses the correlation of the five positions and the four dharmadhatus: "In neither case should the thesis be understood statically. Each of the formulations attempts to present the flowing stream of reality by stressing a different aspect of it.")

Whalen Lai: The history of Chinese Philosophy would be incomplete if the contributions of the Buddhist thinkers were not taken into account. Chinese Buddhist thought, on the one hand, is Buddhist reflection on and response to the Buddhist Dharma which the Chinese learned of from their Indian brethren. It is natural that Chinese Buddhist thought has certain non-Chinese colourings. Chinese Buddhist thought is, on the other hand, Chinese reflection that drew upon her native frame of reference. Inevitably, too, Chinese Buddhist philosophy also has elements alien to India. Since the Buddhist Dharma, by its very universal nature as the Truth, is no Indian monopoly, one should seriously consider the Chinese Buddhist response to it as one "faithful" expression of the perceived Truth. Just as Christianity is considered to be a creative synthesis of the Hebraic and the Classical tradition, "Sinitic Mahayana" should also be seen as a proud and independent offspring of the confluence of the Indian and the Chinese culture. It is said that the Hebraic concept of the Messiah and the Greek notion of the logos merged into the Christian idea of Christ as the Word of God. If so, it can also be shown that the mature Chinese Buddhist concept of li (Principle) as a synonym for the Buddhist absolute, Suchness (tathata), was a creative union of the Buddhist Dharma and the Chinese Tao. The use of the term li in the Hua-yen school, probably the most sophisticated Sinitic Mahayana school, demonstrates, I think, a synthesis of the Dharma and Tao - both symbols of Transcendence - and articulates their structural inter-relationships in a manner previously unknown in either India or China. Li provided a new insight into an eternal Truth...Fa-tsang held that Suchness is paradoxically pu-pien sui-yuan, sui-yuan pu-pien, unchanging yet it goes along with the conditions (that produce the world), going along with the conditions (of the world) but remaining unchanged. It is fairly obvious that Fa-tsang was or could likely be influenced by the Taoist concept of wu-wei wu-pu-wei, active inactivity or being non-acting (it can therefore) be most active and accomplish all, or by the dual principles in the I Ching known as pu-i, the Unchanging (Principle) and pien-i, the Changing (Principle). This tenet in Hua-yen philosophy is referred to as the principle of "dynamic Suchness". (from The I-ching and the Formation of the Hua-yen Philosophy)

From The Buddhist Teaching of Totality, translation and comments by Garma CC Chang. Chang's basic description of the Four Dharmadhatus:

The Dharmadhatu of Shih (Events) - This is the realm of phenomena, in which all things are seen as distinct and different objects or events...all the multitudinous phenomena which occur in the empirical world are of this realm. Things and events are looked upon here as distinct and independent objects...

The Dharmadhatu of Li (Principle) - This is the realm in which only the abstract principles which underlie phenomena, and the immanent reality (tathata) that upholds all dharmas, are seen. It is a realm beyond sense perceptions, a realm grasped only by intellect or intuition. All the principles and laws that dictate the events in the phenomenal world belong to this category...Of all the different Lis, the Hway Yen philosophers seem to have in mind primarily the ultimate Li – namely, tathata (suchness or thatness) either interpreted as the universal One Mind or as Emptiness...The Dharmadhatu of Shih and the Dharmadhatu of Li cannot be regarded as two separated realms. They are inseparable and interdependent, forming a unified whole...

The Dharmadhatu of Non-Obstruction of Li against Shih (Li-shih Wu-ai) - This is the realm where Li and Shih are seen as the inseparable unity. A concrete event (Shih) is seen here as an expression of a certain abstract principle (Li), and the principle (Li) as the testimony of the manifesting event (Shih).

In the third Dharmadhatu of Li against Shih, we have seen how the realm of Non-Obstruction is reached by reducing all Shih into Li and not merely as a non-differentiated whole but as a totalistic harmony of all antitheses that is at once dynamic and unimpeded. So far as facilitating people's comprehension of the principle of Non-Obstruction is concerned, this reasoning process of reducing the distinct phenomena (Shih) into noumenon (Li) is perhaps necessary, but the realm of Non-Obstruction itself, if it is a true fact, needs no such rationalization for its existence. It is simply so and profoundly so. That is to say, no reduction of Shih into Li is at all necessary to validate the Non-Obstruction of Shih against Shih, which is the ultimate and the only Dharmadhatu that truly exists. The other three Dharmadhatus – the Dharmadhatu of Shih, of Li, and of the Non-Obstruction of Li against Shih – are merely explanatory expediences to approach the fourth Dharmadhatu of Shi-shi wu-ai. They have no independent entity or existence. The only Dharmadhatu that exists is Shih-shih Wu-ai, and in its dimension each and every individual Shih enters into and merges with all other Shih in perfect freedom, without the aid of Li.

(As noted above, the Five Positions are sometimes correlated with the Four Dharmadhatus (the traditional correlation is described above and in section 3.) Caoshan's formulation of the Five Positions suggests a different correlation – 1st position (Host) = 2nd Dharmadhatu, 2nd position (Guest) = 1st Dharmadhatu, 3rd and 4th positions (Host Coming to Light and Guest Returning to Host) = 3rd Dharmadhatu, and 5th position (Host in Host) = 4th Dharmadhatu.

However, Dongshan's Five Positions as a dialectic of Hen and Sho may be more fruitfully compared to the internal dynamics of the 3rd Dharmadhatu which unfolds a dialectic of Shih and Li, things and principle. In this case, the 5th Position could still perhaps be correlated to the 4th Dharmadhatu as realization with no trace of realization. Tu Shun (557-640) is regarded as the founder of the Hua-Yen school. Here is Tu Shun's exposition of the 3rd Dharmadhatu, the Non-Obstruction of Li against Shih – from *Meditation on the Dharmadhatu*. This exposition also gives some sense of how the Five Positions can be seen as positions rather than a linear set of stages (which almost every commentary slips into to some extent.).

The Meditation observes: Ten principles are set forth here to elucidate both the fusion and dissolving of Li and Shih, their co-existence and extinction, co-operation and conflict [as reflected in the principle of the Non-Obstruction of Li and Shih]:

1. The principle that Li [must] embrace Shih.
 2. The principle that Shih [must] embrace Li.
 3. The production of Shih must rely on Li.
 4. Through Shih the Li is illustrated.
 5. Through Li the Shih is annulled.
 6. Shih can hide the Li.
 7. The true Li is Shih itself.
 8. Things and events [Shih-fa] themselves are Li.
 9. The true Li is not Shih.
 10. Things and events [Shih-fa] are not Li.
- [Tu Shun expands:]

1. Li, the law that extends everywhere, has no boundaries or limitations, but Shih, the objects that are embraces [by Li] has limitations and boundaries. In each and every Shih, the Li spreads all over without omission or deficiency. Why? Because the truth of Li is indivisible. Thus each and every minute atom absorbs and embraces the infinite truth of Li in a perfect and complete manner.
2. Shih, the matter [or event] that embraces, has boundaries and limitations, and Li, the truth that is embraced [by things], has non boundaries or limitations. Yet this limited Shih is completely identical, not partially identical, with Li. Why? Because the Shih has no substance – it is the selfsame Li...
3. This means that Shih has no other essence [than Li]; it is because of Li that Shih can be established, for all causations are devoid of self-nature. It is also because of this No-Selfhood that all things come into beings...
4. When Shih grasps Li, Shih is emptied and Li is substantiated; and because Shih is emptied, the Li that 'dwells' in the total Shih vividly manifests itself [i.e., Li is disclosed and Shih is hidden]...
5. When Shih grasps Li and makes Li emerge, the form of Shih is annulled, and the only thing that clearly and equally appears is the sole and true Li. Beyond the true Li, not a single piece of Shih can be found...
6. The true Li follows and establishes causal events. However since these causal events are against Li [in so far as the world of convention is concerned], the result is that only the events appear, but Li does not appear, [as ordinary men only see the tangible Shih in their daily experience but not the abstract Li]...
7. If a Li is true, it should not be outside of Shih. There are two reasons for this...because of the principle of...the emptiness-of-Selfhood-of-dharmas. Second, because Shih must depend on Li, [Shih] itself is hollow without any substance. Therefore, only if Li is identical with Shih through and through can I be considered to be the true Li...
8. All things and events of dependent-arising are devoid of Selfhood, hence they are identical with reality [Li] through and through. A sentient being is therefore Suchness per se without [going through] annihilation...
9. The Li that is identical with Shih is not Shih as such. This is because the true Li is different from the illusory, and the real is different from the unreal; also that which is depended upon is different from that which depends...
10. The Shih – that which is embodied in the total Li – is not always Li as such, because its form and nature are different, and because that which depends is not that which is depended upon. Although the total body of [Shih] is in the Li, things and events can also vividly appear.

The above ten principles all consist in dependent-arising. To see Shih from the standpoint of Li, we find forming and annulling, unification as well as separation. To see Li from the standpoint of Shih, we find revealing as well as concealing, one as well as many. [In the great Totality, therefore] contradiction and agreement all become harmonious with no impediment and no obstruction, and all in all arise simultaneously. One should meditate on this deeply to let the view clearly appear. This is called the 'Meditation of the Harmony and Non-Obstruction of Li and Shih.' (Chang notes: "It is, after all, not a philosophical inquiry but an instruction in spiritual meditation.")

Pre-Dongshan readings of 五位: Five ranks . Five stages . In the Yogācāra school 瑜伽行派, the division of the path of practice into five levels. These five ranks are enumerated in both Hīnayāna and Mahāyāna treatises. They are primarily explained in the *Abhidharmakośa-bhāṣya* 俱舍論, and the *Thirty Verses on Consciousness-only*, both written by Vasubandhu 世親.

1. In Yogācāra, these five are: the stage of accumulation (資糧位), the stage of preparation (加行位), the stage of proficiency (通達位), the stage of practice (修習位) and the stage of completion (究竟位).
2. In the *Abhidharmakośa-bhāṣya*, they are the stage of accumulation (資糧位), the stage of preparation (加行位), the stage of seeing the Way (見道位), the stage of cultivating the way (修道位), and the stage of no more learning (無學位).
3. In the *Vajrasamādhi-sūtra* (金剛三昧經), the Five Stages are: the stage of faith 信位; stage of deliberation 思位; stage of cultivation 修位; stage of practice 行位; stage of non-attachment 捨位. See T 273.9.371a-b.

These formulations of Five Stages have some similarities with Dongshan's Five Positions of Meritorious Achievement.

On fivefold classification themes in general in Chinese thought:

ZS p. 659-660: The Five Phases: The Chinese classification of all things into two great classes, yin and yang, was extended into a system of five classes, or five phases. The five basic classes are metal, wood, fire, water, earth. Almost anything imaginable is divisible into five classes: time, place, colors, food, numbers, clothing, animals, kinds of ritual, organs of the body, planets and stars, offices in the bureaucracy, tones of music, etc.

As with yin and yang, the five phases are not thought of as fixed and unchanging essences but as phases of cyclical change. According to one explanation (the “mutual overcoming order”), earth overcomes water, water overcomes fire, fire overcomes metal, metal overcomes wood, and wood overcomes earth. In another system (the “mutual production order”), wood produces fire, fire produces earth, earth produces metal, metal produces water, and water produces wood. There were, however, other competing systems.

The five phases provide a comprehensive system for determining what set of things are consistent with each other and in what order events should proceed. The system of five phases thus provides the philosophical basis for theories of music, culinary taste, art, good government, ritual, divination, etc. (end of ZS citation)

1) Kōdera on the Five Ranks in the development of the Soto School

(From Dogen's Formative Years in China by Takashi James Kōdera)

It is apparent that Tung-shan's 'Five Ranks' were devised under the influence of Hua-yen metaphysics, especially that of Tushun (557-640). The doctrine of the 'Five Ranks' was further systematized and developed by Tung-shan's successor, Ts'ao-shan Pen-chi, who came from a Confucian background. It is important to note that their teaching is said to have had its basis in Ts'an-t'ung-ch'i by Shih-t'ou Hsi-ch'ien (700-790). In this work, Shih-t'ou utilized such words as the 'spiritual origin' and 'branch,' 'brightness' and 'darkness.' 'Particulars' and 'principle' are the terminologies that clearly indicate the Hua-yen influence in his Ch'an teaching. This can be viewed not only as the first conscious adaptation of Hua-yen doctrine into Ch'an, but also as the precursor for the dialectic of the 'Five Ranks' theory of the Ts'ao-tung School. Shih-t'ou has also been credited with considering the Chao Lun by Send-chao (374-414) as the synthesis of the teaching of the early Chinese Buddhist monks. He also exhibited some Taoistic tendencies. For example, he described the Buddha as the 'great immortal'. But neither one of these elements can be clearly discerned in the 'Five Ranks' theory.

The theoretical foundation of the Ts'ao-tung School, which was thus finally established by Tung-shan and Ts'ao-shan under the influence of Hua-yen metaphysics, was further developed during the succeeding generations, chiefly in Kiangsi Province. Ts'ao-shan Hui-hsia and Chin-feng Ts'ung-chih, the most notable disciples of Ts'ao-shan Pen-chi, furthered the philosophical tenets of the School, but their contribution was largely restricted to the philosophical substantiation of the 'Five Ranks' theory. As a result, the School did not succeed in increasing its appeal to the masses, and its legacy rapidly declined.

It was Yun-chu Tao-ying (d. 902), a disciple of Tung-shan and a fellow-monk of Ts'ao-shan Pen-chi, who made efforts to sustain the lineage of Tung-shan. He paid greater attention to the propagation of the School than to a further delination of its philosophical stance. It is said that the disciples who flocked around Tao-ying at his monastery in Kiangsi were always over 1,000 in number...

After T'ou-tzu [Yi-ch'ing (1032-1083)], the Ts'ao-tung School began to recover and to re-establish its roots. On the basis of his broad Hua-yen learning, T'ou-tzu revived the importance of the 'Five Ranks' with the Ts'ao-tung School. And emphasized the importance of returning to the spirit of Bodhidharma, while other schools tried to return to Hui-neng...

While the monastic rule of the Ts'ao-tung School was...established by Fu-yung Tao-k'ai, its characteristic meditative praxis derives from his grandson-in-Dharma, Hung-chih Cheng-chueh (1091-1157), the ninth generation of the Yun-chu lineage...

Hung-chih's emphasis upon 'silent illumination Ch'an' was further substantiated by his Tso-ch'an chen (Manual on Sitting in Meditation), in which he claimed the centrality of penetrating into the interfusion of the Real and the Apparent, and the identity of the Bright and the Dark. This was in keeping with the spirit of the Hua-yen influenced formulation of Shih-t'ou and Tung-shan. While Tung-shan's 'Five Ranks' was largely metaphysical in orientation, Hung-chih applied it to the level of the actual meditation experience of the monks. (pp 96-100)

m) General remarks, quotes and teachings on the Five Positions

Shodoka: One stage of practice contains all stages, without form, without thought or action.

Sandokai: Progress is not a matter of far or near, but if you are confused, mountains and rivers block your way.

Zen Sand: ZS 8.89: If you don't get your mind off rank, you will fall into the poison sea.

Transmission of Light, Case 35: Qingyuan went to study with the Zen master Huineng and asked, "What work is to be done so as not to fall into stages?" The Zen master inquired, "What have you done?" Qingyuan said, "I do not even practice the holy truths." The Zen master said, "What stage do you fall into?" Qingyuan said, "If I do not even practice the holy truths, what stages are there?" The Zen master recognized his profound capacity.

Dōgen: Shobogenzo Bukkyo (Shobogenzo Book 3, Gudo Nishijima) Because the unreliable have learned from the unreliable, they know no truths others than the unreliable...Sometimes, hoping to offer a guiding hand to others, they quote...Tozan's three paths and five relative positions, and so on, and see them as the standard for learning the truth. My late master Tendo was constantly laughing at this...The founding patriarch's three paths and five relative positions, as kernels of the truth, are beyond the area which the unreliable can know. He has received the authentic transmission of the fundamental principles, and has directly indicated Buddhist conduct; his can never be the same as other lineages.

Dōgen: Shobogenzo Butsido (Shobogenzo Book 3, Gudo Nishijima) To each individual monk who pursues real mastery in practice, I issue a stern warning: Do not retain the random names of the five sects, and do not retain any concept of lineages or customs belonging to five sects. How much less should there be the...five relative positions...The truth of Old Master Shakyamuni is not small thinking like that, and it does not esteem thinking like that as great.

Dōgen: Shobogenzo Shunju (Moon in a Dewdrop, Kaz Tanahashi) If buddha-dharma had been transmitted merely through the investigation of differentiation and oneness, how could it have reached this day? Peasants or stray cats who never understood the inner chamber of Dongshan, and have not passed the threshold of the buddha-dharma, mistakenly say that Dongshan guided students with his theory of five ranks of differentiation and oneness. This is an inadequate view. You should not pay attention to it. You should just investigate that the ancient ancestor has the treasury of the true dharma eye...Do not mistakenly say that Dongshan's buddha-dharma is the five ranks of oneness and differentiation.

Dōgen: Eihei Kōroku 3.221 (Dōgen's Extensive Record, Leighton and Okumura) When I sit you should stand. When I stand you should sit. If we both stand or sit at the same time, we will both be blind people. (fn: One standing and the other sitting refers to the distinction between universal and particular, or host and guest. Each side must abide in its own position.) Therefore, Dongshan arrayed the five ranks of lord and minister, and Linji enumerated the four kinds of guest and host. A person within the gate sits solidly grounded, and even if he wants to leave, cannot. A person outside the gate shifts all over, like ocean waves, and even if he wants to enter cannot. These different persons do not know each other and do not meet each other. You are you; I am I. We do not disturb each other, each protecting our own territory. When suddenly those in the four directions change their positions and switch host and guest, the person on the path does not leave their house, and the person in the house does not depart from the path. Yours is mine, and mine is yours. We should say that he and I share one house; host and guest are equally strong. If we can see it like this, there is something that does not interact with the two paths [of host and guest] and cannot be included in the four phrases. Where shall we meet together with that [reality beyond dichotomy]? *Dōgen held his staff upright, pounded it once, and said: Return back to the hall and consider this.*

(Also see Dōgen's comment in the notes to C47 on the host within the host.)

Dōgen: Eihei Kōroku (Dōgen's Extensive Record, Leighton and Okumura) Verses for the twelve hours:

Midnight; Hour of the Rat [about 11 P.M. – 1 A.M.]

The barbarian knows he has not yet arrived, but still has understanding,

Don't wonder about the robe transmitted before midnight.

Sit cutting off the apparent within, together with reality arriving.

Turning this over, make your bed and sleep.

(fn: "The apparent within, together with reality arriving" is an abbreviated reference to the five ranks teaching of Dongshan.)

Hakuin: (Secrets of the Five Ranks of Soto Zen in Kensho, Thomas Cleary) How sad is the aridity of contemporary Zen Schools! They laud unintelligent ignorance as transcendental direct-pointing Zen. Considering unsurpassed spiritual treasures like "Focusing the Precious Mirror" and the Five Ranks to be worn out utensils of an antiquated house, they pay no attention to them. They are like blind people throwing away their canes, saying they are useless, then getting themselves stuck in the mud of the view of elementary realization, never able to get out all their lives. In particular, they do not know that the Five Ranks are a ship across the poison sea of the absolute state, a precious discus spinning through the prison of the two voids. Since they do not know the essential road of progressive cultivation, and are unfamiliar with these secrets, they sink into the stagnant water of followers and individual illuminates, stumble into the dark pit of scorched sprouts and spoiled seeds, eventually reaching the point where even Buddha himself could hardly save them. What I received from Shōju Rojin forty years ago, I now offer as a donation of teaching to genuine students of the mystery who have experienced the great death. This should be handed on privately, because it was not set up for people of middling and lesser potential. Make sure not to take it too lightly!...Old man Shōju said the master teachers first set up the Five Ranks as a compassionate expedient to get students to experience the four cognitions. This is quite different from doctrinal discourse.

Hakuin: (A Chronological Biography of Zen Priest Hakuin (by Torei zenji), The Eastern Buddhist, Spring 1994, Norman Waddell) (age 24) One day the master (Hakuin) asked Shōju to instruct him in the Soto school's Five Ranks of Apparent and Real. In reply, Shōju told the master to set forth his own understanding of the Five Ranks. When the master had finished, Shōju said with a laugh, "Is that all? Nothing more?" The master was silent. "There is nothing better for clarifying post-enlightenment training than Tung-shan's Five Ranks," said Shōju reprovingly. "Its principle is exceedingly profound. If there were no more to it than what you have understood, it would be just a useless piece of temple furniture. Why do you suppose Tung-shan formulated the number of different ranks he did?" Shōju later transmitted the secrets of the Five Ranks to the master. But when he reached the passage, "A

double Li hexagram, the Apparent and Real totally integrated; Putting one on top of the other there are three..." he stopped abruptly. The master begged Shōju to continue and give him the secret of the passage that follows: "Completely transformed, there are five." "You can't expect to get it all in just one visit," Shōju replied. "Take a look at Tung-shan's verses on the Five Ranks. Don't read anything else. Pay no attention to the comments or theories others have made about them. If you do, you'll find yourself down inside the same old hole as the other polecats"... (age 25) (Hakuin) asked a favor of (Sokaku, a fellow student of Shōju). "Shōju is advanced in years," he said. "It may not be possible for me to see him again. Brother Kaku, I'd like you to get him to teach you the secret of the 'completely transformed, they become five,' phrase of the Five Ranks so that you can pass it on to me." Sokaku agreed, and the two men set out on their separate ways... (age 26) Sokaku arrived from Shōju-an during the lecture meeting, just as he had promised. The master asked him for the secret of the "completely transformed" passage of the Five Ranks. "It's not easy," said Sokaku. "Sokaku," said the master, "Would it make it any easier if we enlisted the aid of some liquid Prajna (sake)?" The master's fellow monks went and tracked down a flask of sake. Sokaku's cup was filled but as he raised it to his lips the master caught his hand. "Have your drink after you give me the secret," he said. "No," Sokaku said, "let go of my hand." "After you drink all that sake," explained the master, "you won't be in any shape to explain it to me." Unable to come up with any reason to refuse, Sokaku finally began to explain the passage. He had done no more than utter the words "Completely transformed, they become five..." when the master suddenly realized the meaning. "Stop! I've got it now! I understand it!" he declared. The others were indignant. "Don't stop him!" they said. "We don't understand it yet." "You can learn it from me," replied the master. Sokaku had by then finished off several cups of sake and they all had a good laugh. Next day when the master found time to be alone with Sokaku he set forth to him the understanding he had grasped. Not a word he spoke was inconsistent with the teaching Shōju had entrusted to Sokaku.

Tōrei (Discourse on the Inexhaustible Lamp of the Zen School) (The five ranks) is not to be confused with what in the Tendai School is called "meditative insight" (seeing into emptiness, then seeing into the temporary, then insight into the true form of the middle way)...As to the five ranks, these were established to help those who have already seen into the True Nature to penetrate deeper into the Dharma and by the light of this insight to bring forth the single eye and the great Dharma King.

Suzuki-roshi: In—in Sōtō, people say in Sōtō—Sōtō priest doesn't—Sōtō school doesn't use kōan, and they have no kōan practice. But Dōgen-zenji, after studying kōans, and he simplified all the kōan in a—in a quite simple forms, as—like Tōzan-zenji in China did. Tōzan-zenji used five ranks—five ranks of practice, or five ranks of seeming and reality. But Dōgen-zenji did not use five ranks in practice or five ranks in seeming and reality because Dōgen-zenji's understanding or teaching of Zen is much simpler than that. Quite simple. The point of Sōtō Zen—Dōgen-zenji's zazen is to live on each moment in complete combustion, like a kerosene lamp or like a candle. So how to live in each moment, and how to become one with everything, and attain oneness of the whole universe, is the point of his teaching and his practice.

Lu K'uan Yu (Ch'an and Zen Teaching, second series) This esoteric Dharma (of the Precious Mirror Samadhi) is absolute and does not admit anything which can be called either the real or the seeming. However, a master should use these two terms to teach his deluded disciples so that they know difference between these two conditions and successfully pass through the five positions of prince and minister for their attainment of the absolute. Snow, silver, egret and moonlight are used as examples to show this difference; although they are all white, they are not of the same white when gathered together for comparison.

John C.H. Wu (The Golden Age of Zen) This doctrine (of five positions) and others like it are not of central importance in the teaching of Tung-shan's school...They are merely expedient means or pedagogical schemata for the guidance of the less intelligent students. It is regrettable that historians of Ch'an have a tendency to treat these incidentals as essentials and to ignore the true essentials altogether.

Dumoulin (from Zen Buddhism: A History, India and China): Among the disciples of Tung-shan, it was Ts'ao-shan who preserved this precious teaching [of the five ranks], elaborating and perfecting it in the process. His character and interests being totally different from those of his fellow disciple Yun-chu, Ts'ao-shan loved to study...Yunchu, the other important disciple of Tung-shan, had little or no interest in the dialectic of the Five Ranks. He directed his efforts toward the immediate experience of enlightenment, which he incarnated in an exemplary ethical life...The Five Ranks of the House of Ts'ao-tung represent the most important dialectical formula in all of Zen Buddhism...In contradistinction to the other fivefold formulas in Buddhist philosophy based on ontological-psychological analysis – one thinks of the Abhidharmakosa or the doctrine of vijñaptimātra – all five ranks of Ts'ao-tung express various aspects of one and the same thing: the fundamental identity of the Absolute (or universal One) and the relative (or phenomenal many). The formula of the Five Ranks originated in Mahayana metaphysics but was given a Chinese form. Given its affinity with the I Ching (Book of Changes), we may speak of it as an expression of Chinese philosophy. The basic concepts stem from Tung-shan, who in turn was building on foundations laid by Shih-t'ou and other Zen masters of the T'ang period. But it was Ts'ao-shan who grasped the core of the master's teaching and gave it its final form.

Dumoulin: Textual traditions offer two variants for the title of the fourth rank; both of them make good sense...henchushi, "Arrival at the Middle of the Bent," [and] kenchushi, "Arriving in Mutual Integration"...The advantage of this latter title is that it corresponds neatly to the third Dharma realm of the Kegon schema (see the four dharmadhatus above), the realm of the "uninhibited interpenetration of li and shih"...In the original rendering of the title line, "Arrival in the Middle of the Bent," the relationship of opposition between the third and the fourth ranks is evident. Even though the title lines of each mention only one pole explicitly – either the absolute or the relative – the other is clearly implied. This device serves to preserve the full force of the formula's symmetry. The second, middle graph of all the title lines is the same: chu[中]. In the first two ranks it is translated simply as "in," signifying the mutual penetration of the relative and absolute. In the next two ranks, it is better rendered as "middle," since the sense is that both poles exhibit a dynamic that transcends opposition...The opposition between these two ranks (the third and fourth ranks of Caoshan's version) supports the henchushi ("Arrival at the Middle of the Bent") reading of the fourth rank even though the word for the absolute is not actually used. Later, the fourth rank was given various interpretations by different commentators.

Sekida: You reach this state of mellow maturity by repeating the cycle, from the First rank to the Second, the Third, the Fourth, the Fifth, and then coming back once more to the First. Each rank gains in profundity and becomes increasingly mellowed

with each repetition. The Third Rank, which can be regarded as the base camp for your ordinary life, is enriched by experience of the Fourth and Fifth ranks, as well as of the First and Second. Training is done by repetition. Each rank is independent of the others and has its own individual character.

Brockard and Ohashi's titles: "In the Stright the Bent," "In the Bent the Straight," "Departing from the Straight," "Arriving at the Coherent," and "Homecoming in the Coherent."

Thomas Cleary (Timeless Spring): Caoshan used terms and images borrowed from ancient Chinese books as well. The five ranks have cosmic as well as meditative and 'metaphysical' implications. The so-called five ranks of accomplishment are slightly different and are all subsumed within the relative until the ultimate point when there is complete integration. The great Rinzai master Hakuin said that there was a great deal of confusion surrounding the five ranks; this teaching can be a useful tool or a swirling vortex.

Cleary (Appendix to the Blue Cliff Record): The germ of the five states—or positions, ranks—is in the Ts'an Tung Ch'i, 'Merging of Difference and Identity,' written by Shih T'ou (700-790), ancestor of the Ts'ao-Tung house. Tung Shan exposed the five states in his Pao Ching San Mei Ke, 'Song of the Jewel Mirror Meditation,' and composed a set of poems on the five states of the interrelation of the true/ absolute and biased/relative. Ts'ao Shan, who seems to have used the five ranks more than Tung Shan's other disciples, had been a scholar of Confucianism until the age of nineteen and expressed the five states in terms of lord and vassal, or prince and minister.

Daido Loori: (capping Verse and Comments on Caoshan's Love Between Parent and Child)

Why must Yin and Yang be placed in an arrangement?

If you do, you will never have today.

When the wind blows, the grasses bend.

When the rain comes, the river fills.

Why should self and other be placed in an arrangement? Male and female, parent and child, teacher and student, good and bad, up and down — all of these pairs of opposites can be understood in terms of Master Dongshan's integration or identity of absolute and relative...Why must Yin and Yang be placed in an arrangement? Essentially what I'm doing is denigrating the Five Ranks because the ranks are a series of arrangements of Yin and Yang: Yin coming from Yang, Yang coming from Yin, Yin and Yang interpenetrated. Each rank has a value in terms of understanding a particular facet of the relationship, but the fact is that while you're understanding these facets you miss your life. You will never have today. What is today? Today is right now, this moment. Today is this breath, this action, this very thushness itself. It doesn't know about Yin and Yang. It just is. When the wind blows, the grasses bend. When the rains come, the river fills. That moment is the reality of our lives.

Geoffrey Shugen Arnold (speaking on Luzu's Wall Gazing): This is the basis of the Five Ranks of Master Dongshan, of appreciating reality in all of its aspects. Each rank is a different way of looking at the universe. At this (Holds up a stick). At this (Points to himself). At life. At the moment. At suffering. At freedom from suffering. How can one teaching be responding to all the different questions? Because it contains the universe. So what is this teaching of Luzu's? What is solitude?

John Crook: Here then is a powerful vision as to how emptiness expresses itself in forms. In meditation one may take up many aspects of the same phenomenon and through seeing their interdependence and lack of inherent existence allow them to merge into one understanding or experience. When the self also participates totally in that experience that one thing becomes uncharacterisable. Experience thus becomes empty, yet as soon as thought reappears the categories re-establish themselves. The understanding of emptiness must therefore necessarily also invoke form. The two are co-dependent. Meditation implies action and vice versa. Master Tung-shan in T'ang dynasty China formulated a similar teaching known as the Five Ranks that depict the integration of opposed dualities as may occur in the practice of meditation. The first rank places the relative within the universal; the second places the universal within the relative; the third is the principle of emerging from the universal (i.e. the appearance of the ten thousand things from a unified sense of emptiness); the fourth is an integration of the particulate and the universal in one vision in which however their separation is still apparent; the final rank is unity itself without divisions. Each rank is never the less present in all the others.

Morton Schlutter: Dongshan Liangjie is commonly associated with the dialectic of the Five Ranks, which may have originated with him. One of his disciples, Caoshan Benji is reputed to have further developed the idea of the Five Ranks...However, the dialectic of the Five Ranks was never a distinguishing characteristic of the Caodong tradition. The system was not employed by many Caodong masters, and it was taken up by some monks belonging to other traditions of Chan.

Victor Hori (from Zen Sand): (commenting on the five positions (Goi) as part of the fifth category of the modern Rinzai Zen koan curriculum) The Goi koan do not introduce the monk to anything new. Rather, they require the monk to systematize all the koan that he has passed, using the classification system of Tozan's Five Ranks. The ranks are: The Crooked within the Straight, The Straight within the Crooked, The Coming from within the Straight, The Arrival at Mutual Integration, Unity Attained...The practicing monk has met with the pair *sho'i* and *hen'i* in koan practice long before he reaches the Five Ranks. In fact, the distinction between the Fundamental and its particular instantiations, as seen in the First Barrier koan and its particular sassho checking questions, is basically the same distinction as that between *sho'i* and *hen'i*. Koan almost always divide into two or more parts that invariably see the koan from the two sides of *sho'i* and *hen'i*. Some commentators claim that the philosophical background of Mahayana Buddhist thought stands behind Zen, and indeed this is one of those places in which that background emerges into clear relief in that the distinction between *sho'i* and *hen'i* can easily be taken as the Zen transformation of the Two Truths. Although the Five Ranks is associated with Tozan Ryokai, the idea of five ranks or positions must have grown out of the Chinese theory of Five Elements or Five Forces...Some of the final koan connected with the Rinzai Five Ranks aksi treat the hexagrams of the *I Ching*. In working on these koan, the monk is expected to prepare a set of six woodblocks with yin and yang faces to be used in the sanzen room when he meets the roshi...(in discussing how koan may be divided into a number of sections with various assignments) Tozan's Five Ranks can be divided into 47 parts with numerous jakugo (capping phrase assignments).

Digital Dictionary of Buddhism on the Five Positions of Meritorious Achievement:

The lesser-known of the two types of five stages taught by Chan Master Dongshan Liangjie 洞山良价(807-869). Both are found listed under the rubric of 洞山五位. This one explains Chan applications of effort in five stages, as follows:

向 The beginning period. The practitioner, as a beginner, seeks awareness and realization of his possession of the Buddha-nature.

奉 The period of deep practice. The practitioner deeply and sincerely practices meditation to find the sublime enlightenment and a subtle realization of their own nature.

功 Period of enlightenment. The practitioner escapes from the duality of opposites within saṃsāra after intensive practice. She also completely trusts in her Buddha nature without any doubts.

共功 mutual effectiveness. A period of integration period (between their intellect and behavior) when body and mind are united.

功功 The stage/period of no-hindrances; the final stage is to free even from their attainment of enlightenment without any attachment and return to the regular society and teach others

n) Shunryu Suzuki on the Five Positions

July 3, 1969. (69-07-03-V)

We have been studying same thing [laughs], you know, over and over again—sometime by Prajñāpāramitā-sūtra, sometime by five ranks, sometime by ten powers. But actually, that is various explanation of zazen power. And if you extend our understanding, you will understand everything in the most meaningful way—the most adequate way. That adequate way is called "middle way," you know. The most appropriate way. And you will do something which is necessary when it is necessary, in the most adequate, appropriate way [laughs]. This is very difficult, you know. This is very difficult practice. This is—someone who can do this kind of activity, this kind of—who can observe—who can do things in this way is good priest [laughs], good student...

I have explained the poem about "Emptiness is form," or *shōchūhen*. [this refers to a talk not in the transcripts]1 *Shō* is reality and *hen* is "form" or "seeming". *Shōchūhen*. And the next one is *henchūshō*, the opposite. And *chū* means, you know—*chū* or *soku*—means some activity in which—not activity—some—not relationship, but something in which everything appears—every event, you know, appears. What will it be [laughs]? Something in which, you know, appears. Maybe say a little bit more [laughs]: something in which everything appears—something in which always appears—that is the present moment, right now. You know, right now, you know, things happen, not in past or present. So practice should be the practice of "right now." That is *chū* or *soku*... So if you want to practice zazen, you know, you should practice it right now. That is *chū*. *Shōchūhen* or *henchūshō*. Or *Shiki soku ze ku*, (Heart Sūtra: "Form is emptiness.") you know. *Ku soku ze shiki* (Heart Sūtra: "Emptiness is form.") is, you know—is—means "right now there is being," you know.

So we—if we, you know, catch things right now, "Form is emptiness, and emptiness is form" because we catch it right now. Because we practice right now zazen, you know, not future or not past, we are Buddha himself. It does not mean—"Form is emptiness" does not mean "some day [laughs] we will—we will attain." That is, you know, right understanding of "Form is emptiness."

...*chū* or *soku ze* means "right now," or "practice"—real practice which you do right now. Okay? You know, so "Form is emptiness," you know. Right now it is so, but it is not always so. Do you understand? You don't understand [laughs, laughter]. Let me have a cup of [laughs] water. You have to think... So this, you know, *chū* or *soku ze* is very, very important. That is why Dōgen-zenji left *Shōbōgenzō* explaining "this moment, this moment, this moment."

The poem says:

At dawn an ignorant old woman finds ancient mirror.

Wherein she clearly sees her face which cannot be elsewhere.

No more will she reject her head by grasping at its shadow.

There was story in India — there were an old woman called Enyadatta. She used to see herself in her old mirror. And she liked to see her beautiful face or her beautiful eyes and eyebrow in the mirror. But one day she couldn't see the beautiful eyes in the mirror. So she became crazy. She thought she lost her beautiful eyes or face. This is the story which we should understand first.

"An old woman" means "form." An old ignorant woman means "form" or "seeming" or "attribute" opposite to the reality or original face. "At dawn"—early in the morning—"an ignorant old woman finds her ancient mirror." It means that form—the old man (Enyadatta is female in the Japanese version of the tale and male (Yajñadatta or Vajradatta) in the original Indian tale.) and mirror is one. When she sees herself into the mirror, she is the image in the mirror, and the image in the mirror is herself. So it means "form is emptiness." Emptiness is old mirror, or original face. So here, old woman is—it means old woman is emptiness or original face.

The next line is: "Wherein she clearly sees her face which cannot be elsewhere." This is the translation. This translation may be too beautiful, you know. If you are rigid—if you translate it literally: "Clearly it is, nothing but the reality." Both is nothing but reality. She is mirror. Mirror is she. Image in the mirror is herself and herself is in image in the mirror. If you take her as a subject of the sentence, it means "emptiness is form, and clearly it is—they are nothing but the reality."

This is next line: "No more will she reject her head by grasping at its shadow." When she saw her eyes in the mirror, she was very happy. She was grasping her head, in other words. But she rejected her head when she couldn't see her face in the mirror. So it means she took one and rejected another. But actually they are the same. Tentatively, you may understand this way: Early in the morning an old woman had a mirror. And old woman and image in the mirror is one. So it is foolish of her to reject, you know, her original—her own face, you know, accepting the face in the mirror. Even though, for some reason, she couldn't see her own face in the mirror, it does not mean she lost her face [laughs]. I want you to understand this way.

Actually the story we have is in the Indian sūtra *Shūrangām-dharani*. ("The Buddha said, 'Did you hear about Yajñadatta from Shrāvastī who on impulse one morning held a mirror to his face and fell in love with the head in the mirror? He gazed at the

eyes and eyebrows but got angry because he could not see his own face. He decided he must be a mountain or river sprite, lost control, and ran madly about" (*Shūrangāma Sūtra, Taisho Tripitaka*, No. 945; translation by the Buddhist Text Translation Society).) There was an old [wo]man, you know, who enjoyed to see her image, her face in the mirror. But when she wanted to see her beautiful eyes and eyebrow on her head, it is not possible to see her face [laughs]. So even though she tried to see her eyes, which she see, and eyebrow, it is not possible to see. But she became very discouraged when she couldn't see her beautiful eyes on his head without a mirror. And she became crazy. That was more like original story. I don't know which is true story but if we understand in that way—to reject her—not to reject her face—it means, you know, because she couldn't—just because she couldn't see, you know, her own beautiful eyes, but that is real, you know, eyes—that is "form," you know. And that is nothing but the mirror [image?] she will see, almost all the time, in the old mirror. Old mirror means "reality."

One story is when she thought she couldn't see her own face in the mirror, she became crazy. Another one is: she—after seeing her beautiful face in the mirror, she tried to see her own eyes and eyebrow on her head [laughs], which is not possible. And she couldn't see, so she became crazy. Anyway, this is just parable. I don't mind which is true. But anyway it means that what you see right now, in this moment, is also reality—not after or not before. The right now, what you see, is reality.

The next one [of the *shōhengoī*] is: "Form is form." *Shōchūrai*. *Shō* is "emptiness." *Chū* is "right now," or "is." *Rai* is "come." So, according to Charles Luk, seeming uniting with the real...That which exist is just emptiness. It is utter darkness where you cannot see anything in it. That is *shōchūrai*. It is enlightenment itself...It is the stage where you cannot find any particular meaning to things you see, or when you are completely detached from things you see...things appear just like utter darkness...No perceptual world. Even in your zazen when you have very good *shikantaza*, and if you hear the bird sing outside, there is no distance between you and bird. And you actually are not hearing the bird. And the bird is not anywhere—anywhere special—not on the tree, or across the stream, or on the wall—just [laughs], you know, sound—beautiful sound [laughs]. That is, you know—you may say that is "bird." But it is not even a bird. Afterwards you may say: "That was bird. It was very beautiful." But at that time it was not even a bird [laughs]. That is something like this. Or you don't even move [laughs]. Just sound. *Shhh*. That is *shōchūrai*.

In the new *Japanese-English Buddhist Dictionary* it says: "Even in the state in which discriminative thinking is transcended, there exist power to manifest the function of all the phenomena." The thinking or sensational world is already transcended completely, but still there will be the manifestation of sound or color. Even though there are sound or color, it is just same as no sound because that is the world of sound only or color only. When it is color only, it doesn't make any sense [laughs]. It is just one color only, you know...The world of sound only—there is nothing but a sound—one sound—one sound of the bird. That is the sound is completely different from the sound you may hear in terms of good or bad, or in terms of who made that sound. Do you understand the difference? The difference between what you have in everyday life, in usual sense, and the things you will hear in complete zazen. In the world of "things only," or "sound only," you hear. You cannot hear that kind of "sound only" when you are involved in lazy practice: "What time will it be?" "I am very sleepy this morning." "I should stay in bed more so that I can have good practice [laughs, laughter] next time," you know. In that kind of zazen [laughs], you will not hear the bird—the bird of sound only.

This poem says:

Hard though it be, there is a way to keep free from dust.

Today's ability to avoid what is forbidden

Surpasses yesterday's most eloquent discussion.

This also is not literal translation. If you translate it literally, "There is the way to keep yourself from dust." It means that there is a way to keep emptiness from dust. The "emptiness" means "original face" or "emptiness." And "dust" means the dualistic thinking mind. "there is a way to keep our empty mind, to keep our emptiness, from the dust of dualistic thinking mind."

"Today's ability to avoid what is forbidden," means we don't call [say] Emperor's name. You call very intimately, friendly name of the President. But in China or in Japan we don't call Emperor's name by his first name, and he has no second name. He has just, first name, and we don't call [say] his first name, even. So "to avoid what is forbidden" means not to call emptiness by name of many things, like: "I attained enlightenment." Or, "Enlightenment experience is something difficult." And, "I have attained enlightenment." And, "This is big enlightenment." And, "This is minor enlightenment." [Laughs.] If you say so, it means that you couldn't avoid what is forbidden. You called forbidden name [laughs]. So if someone ask you what is emptiness, there is no way to say what it is. If you say something, that is not all—that is not emptiness itself. We should know that.

Hmm. I think I have to explain this point next time. There is many misunderstanding in this area. When you say, you know: "it is not possible," word has just limited sense, and there is some limit. It will give some limitation to the reality. Even though I say: "Water is cold" [laughing]—but if you don't drink it, you don't understand actually what is water...But when we say words is—when we say—we do not say—explain the limitation of the word, but we use words to point out the reality. So we do not mean to reject the word, or to reject our head. We should not reject our head. We should not reject our word even though it is not perfect.

Shunryu Suzuki continued - Commenting on Blue Cliff Record Case 43 Dongshan's No cold or heat. (69-07-26-V):

When you are trying to seek for some attainment, it is the stage "form is emptiness." But after you attain—you start the practice of "form is emptiness," you know, you should find out that everything should—is buddha. Buddha is everything. So that is "emptiness is form."

And "emptiness is emptiness" means to get rid of the attainment you attained. And when you bec- [partial word]—are quite free from attainment, that stage is "form is form." Where there is no—when it is hot, you should be hot buddha, you know. That is "form is form"—the stage of "form is form." As long as you, you know, stick to your attainment, your attainment does not work. So when you are free from your attainment, your attainment will start to work.

So if you say, "I attain this kind of stage," you know, as long as you say, "I attain this kind of stage," you are not ordinal [ordinary] person. So you cannot communicate with ordinal [ordinary] person. You may be—you may be something different person

from ordinal [ordinary] one, but that is not our stage to attain. When you become completely ordinal [ordinary] person, after your attainment, you are said to be perfect—you are said to have perfect attainment.

Maybe this is the characteristic of Zen. We do not stay [in] some certain stage. For us there is no stage to stay [in]. When it is cold, we are cold buddha [laughs]. When it is hot, we are hot buddha. We may say: "Oh, it is hot!" [Laughs.] But we do not [say] any complaint.

"Oh, it is hot. Oh, it is cold." To say so is all right, but if—if you don't try to escape from [it], it is all right. That is the stage [in which] you can help people in its complete sense. Sometime, you know, if you have—if you are respected, or when people respect you, you know, because of your attainment, you will find out some—you will find out some way to help them. That is true. But that is not perfect. When you completely forget about your attainment, and you become completely good friend of others, I think you can help people in its true sense.

...as long as you stick to some position, we are not really, in its true sense, we are not Dōgen's descendents. So even though we wear those robes, you know, we should forget about those robes. Although we observe strictly, you know, the way of wearing those things—how—there is strict manner to wear those robes—even though we are observing strictly our way, at the same time, we should be completely detached from the rituals and robes. Do you understand? Maybe, you know, if we are—if I am very strict with the manner or rituals, usually you think, "He is very rigid," you may say—you may say so. But actually it is not so. This is, you know, something which is difficult for you to understand. That is why we have so many, you know—we repeat:

Form is emptiness. Emptiness is form. Form is form. And: Emptiness is emptiness.

Even though you study those four lines or statements as a whole life study, you will find—you will have something more to study. Most of you, in [at] your age, I think, that you attained is—will be the stage—may be "emptiness is form." Most of you may be "form is emptiness." When you, you know, see some, you know—when you at- [partial word]—you have some attainment or some understanding [of] what is emptiness, you feel as if you attained something pretty well—not completely but pretty well. And you feel you are something different from usual person. "Oh, they don't understand what I attained. But I know what it is, you know. I am something different from ordinal [ordinary] person." You will be—most people will stay forever in this stage. And you will be very proud of your attainment. And you will behave quite different way from usual people. But that is, you know, the second stage or—first stage or second stage. And there are many things to study after you attain that kind of attainment.

Why you st- [partial word]—why you stay without ma- [partial word]—without making any progress at the first stage or second stage is mostly because you don't know the real practice—what is real practice, and because you do not have real teacher...

From a talk on Genjo Koan, August 20, 1967 (67-08-20-A):

There are four ways of understanding the relationship of form and emptiness: form is emptiness, emptiness is form, form is form, and emptiness is emptiness. "Form is emptiness" may not be so difficult to understand, but it will be misunderstood by some advanced, hasty people. "Yes, form is emptiness. There is no need for us to attach to some particular thing. Form is emptiness." This looks very clear, and this view of life is better than attaching to some particular form or color, because in it there are actually many, many views of life. And this view of non-existence is deeper than the view of seeing many things which actually look permanent and which look like they have some self-nature. But as we explained already, and as you have already understood, there is no special self-nature for anything, and everything is changing. As long as everything is changing, nothing is permanent. So this [form is emptiness] may be a more advanced view of life.

But "emptiness is form" is rather difficult to understand. The emptiness which is the absolute goal we will attain, which is enlightenment itself, is form. So whatever you do is enlightenment itself. This is rather difficult to understand, or to accept, because you think emptiness is some unusual thing. Something unusual is something very common. This is rather difficult to understand, especially when you practice zazen. Even though your practice is not perfect, that is enlightenment. This statement is very difficult to accept. "No, my practice is not perfect." But when we understand form is emptiness, and emptiness is form, back and forth in this way, and form is form, and emptiness is emptiness, when emptiness comes, everything is emptiness, and when form comes, form is form, and we accept things as it is.

So when we come to the understanding of "Form is form and emptiness is emptiness," there is no problem. This stage, or this understanding, is what Dogen Zenji means by, "When the moon is in the water, the water will not be broken, nor will the moon be wet." Moon is moon, and water is water. This is "form is form, emptiness is emptiness." But here there is the possibility of the misunderstanding that there is no need to practice Zen. "Form is form, and emptiness is emptiness. If this is true, why do we practice zazen?" You will have this kind of misunderstanding. But each of the four statements also includes the other three, so there are four ways of understanding each statement. If it is not so, it is not true understanding. So all four statements are actually the same. Whether you say form is form or emptiness is emptiness, or form is emptiness, or emptiness is form, one statement is enough for you. This is true understanding of *prajna paramita*.

o) Excerpts from Lai's article (Lai, Whalen, "Sinitic Mandalas: The Wu-wei-t'u of Ts'ao-shan" in Early Chan in China and Tibet, edited by Whalen Lai and Lewis Lancaster. Berkeley Buddhist Studies Series, 1983, pp. 229-25.) (also see the notes to C18-20 for further excerpts from this article)

There is a little known and even less understood—especially among English-speaking scholars—tradition in the Ch'an heritage: the use of black and white circles as means for triggering enlightenment. In a tradition that distrusts words, such Ch'an diagrams would appear to be the better carrier of esoteric meanings. A picture does, at times, speak better than a thousand words. The *I Ching* ("Book of Changes") has long recognized this principle. It says that the sages created the *I Ching's* basic ideograms, hsiang, to convey the mystery of change in the universe...and appended remarks to them to bring out their fuller meanings. Words are seen as secondary to the forms of the trigrams. A later commentator, Wang Pi, the Neo-Taoist, went one step further and said: Once the meaning or the principle behind the forms is grasped, one can even forsake the forms themselves. Truth is ultimately ineffable and therefore even the use of diagrams should be seen as a means. The Buddhist would hardly disagree. *Paramartha*, the highest truth, is beyond words and concepts. Discourses in words or in diagrams are ultimately skillful means, upaya.

Because of this concurrence in outlook, the Ch'an tradition in China slowly adopted a skillful use of diagrams in the transmission of its teachings. Chinese Buddhist interest in the *I Ching* probably began at an early date...A revival of *I Ching* scholarship in the T'ang period is said to occur under the monk I-hsing (683-727). I-hsing was a pupil of Subhakarasiṃha and an aide in the translation of Mantrayana texts under this Indian master. Apparently I-hsing produced some kind of diagram or diagrammatical arrangements, t'u, of the hexagrams in the *I Ching*. Unfortunately whatever diagrams I-hsing might have produced have been lost, but it would not be amiss or speculative to suggest that he probably learned the art of distilling esoteric messages of the Buddha-Dharma into simple diagrams from the Indian Tantric tradition. Tantrayana utilized the yantra or the mandala as the carrier of its hidden teachings. In these forms and diagrams, the structure of the mind and the geography of the universe are depicted. Meditation upon the forms would lead to an interiorization of the archetypal patterns and thereby finally to liberation. The Chinese Ch'an tradition acquired this art also and created its own set of sinitic mandalas.

The earliest known case of Ch'an diagrams that has survived to this day is the work of Tsung-mi (780-841), a patriarch of both the Hua-yen and the Ho-tse (Shen-hui) Ch'an tradition. Tsung-mi's teacher, Ch'eng-kuan (738-839?), the fourth patriarch of the Hua-yen school, already made explicit references to the parallels seen between the Hua-yen philosophy and the *I Ching*. The implicit use of the *I Ching* for the formation of the Hua-yen philosophy was made previously by Fa-tsang (643-720), the historic founder and third patriarch of the school...

The Ts'ao-tung Ch'an diagrams are called Ts'ao-shan wu-wei t'u or Diagrams of the Five Positions attributed to Master Ts'ao-shan Pen-chi (840-910). They are created by Ts'ao-shan to explain the wu-wei (Five Positions) doctrine taught by his master, Tung-shan Liang-chieh (807-869)...Traditional Ts'ao-tung scholarship believes that the diagram, the wu-wei doctrine and Ts'ao-shan's explanations are symmetrical, that there are no discrepancies between the component parts of "Ts'ao-shan/ Wu-wei / T'u". Sectarian exegeses of the diagrams presume this symmetry and often rely on commentaries from a later period. The major aim of this paper is to introduce the diagrams and their philosophy and furthermore to show that the component parts of "Ts'ao-shan / Wu-wei / T'u" came together through a series of syntheses. The common elements shared by the three notwithstanding, there were innate tensions between them that led to divergent interpretations. Historical innovations, developments and, possibly, corruptions explain the confused scholarship on this tradition and its relative neglect and mistrust by large sectors of the Ts'ao-tung followings...

The English translation of Dumoulin's book, *A History of Zen Buddhism*, has called it "five ranks," but this is misunderstanding the original intentions of the diagrams or the philosophy. Wei fi is the traditional Chinese cosmological and calendarological idea for "space," just as shih would correspond to the notion of "time". Since Chinese did not have abstract ideas of Time and Space in manners similar to the West, wei and shih should be seen preferably in terms of astrological categories, i.e. the positions of the stars and the phases of the moon. Wei also had socio-cosmic functions. A person should occupy a "proper position," cheng-wei, and should be given a "proper title," cheng-ming. The latter was a philosophical position held by Confucians concerning the ideal polity (usually rendered as "rectification of names": the father should be a father, a son should behave like a son, etc.). In the more metaphysical usage, "occupying a proper position" can imply taking a proper orientation toward reality. Because there are superior and inferior positions, usually coordinated with yang (superiority) and yin (inferiority), and because there is in China the ideal of finding the perfect harmony between such major and minor positionings, one can speak of taking a stand in and of the major and the minor position. A feminine element in a lower position is occupying, in that sense, her proper position, cheng-wei. The opposite of a "proper position" is a "biased position," p'ien-wei. The "bias" can be due to mispositioning, i.e. the superior taking an inferior position, or due to the innate inferiority of the position, i.e. the yin element in the peripheral position—proper for her but peripheral nonetheless. These also apply to the proper/improper positions of yin-yang in *I Ching* hexagrams.

The wu-wei philosophy of Tung-shan pertains to such "positionings," and the full name for it is wu-wei p'ien-cheng the five positionings in terms of (different) proper and biased arrangements. Tradition says that this philosophy originated with Tung-shan, although one legend reports that Tung-shan admitted of receiving it from Yueh-shan (745-828) who at one time studied under Ma-tsu (709-788). The wu-wei philosophy was and is regarded as "secret teachings" and the wu-wei-t'u, along with other esoteric diagrams in the Tung-shan tradition are still supposedly being passed down in Japanese Soto Zen from masters to their inner circles of disciples. The secret transmission goes back to the legendary transmission of the wu-wei philosophy from Tung-shan to Ts'ao-shan. The story goes that when the latter finally decided to leave his master, he was told to return at midnight. At midnight, the wu-wei philosophy was transmitted to him. The Hsien-chu'eh was compiled by his disciple Hui-hsia and the third-generation student Kuang-hui commented on it such that the existence of this teaching was made public. Like the transmission of the Dharma from mind to mind through the Ch'an patriarchs, this secret teaching in Ts'ao-tung Ch'an defies historical verification for it had not been intended to be objective or publicly knowable. There have been skeptics now and in the past, within and without the Ts'ao-tung tradition, who questioned the alleged origin of the wu-wei philosophy. The wu-wei philosophy is not evident in the public and private teachings of Tung-shan's teaching as recorded in his Yulu, and some versions of this wu-wei philosophy are too sophisticated to be dated back to

Tung-shan himself. However, the wu-wei philosophy was associated always with Tung-shan by name and it is not impossible that the germs of that philosophy had their roots in this mid-ninth-century figure. One might feel that the overt *I Ching* philosophy in the wu-wei ideology should be dated to Sung when a new era of *I Ching* speculation surfaced and became public. The more elaborate of the wu-wei philosophy does have this "Neo-Confucian air" as one critical commentator within the tradition charged. However, like the *T'ai-chi-t'u* (Diagram of the Great Ultimate), the wu-wei-t'u too might have an invisible root leading back to the T'ang era and to Buddho-Taoist circles. It is not inconceivable that the wu-wei p'ien-cheng philosophy had its roots in T'ang, for another Ch'an treatise, the Ts'an t'ung ch'i attributed to Shih-t'ou (d. 790), was clearly built upon the *I Ching* and made explicit use of the (p'ien-cheng) hui-hu paradigms...

The message is elliptic, but at least these "exoteric" verses give some idea to the "esoteric" meanings of the wu-wei. There are two clues. The reference to the use and non-use of words points to (Indian) Madhyamika dialectics. The reference to the proper and the biased position points to what I would relabel as the "major" and the "minor" perspective on reality, and they can, with some care, be associated with the perspective of the Two Truths, the supramundane and the mundane, the locus of wisdom and of compassion. The final goal in the progression of the five positions (that one can take vis a vis reality) is definitely the harmonization of the proper and the biased perspective, that is, to wit, "seeing things from both sides" in such a way that all imperfections vanish and even the distinction between word and silence—nay, even the dialectical paradoxes of words-in-silence or silence-in-words—is transcended. I will paraphrase the wu-wei liberally, in categories more familiar to the Buddhist scholar steeped in the Indian perspective, and show again how the Chinese cosmology had not betrayed the message of Nagarjuna's Madhyamika:

Proper Position: One might have attained the "proper perspective" of seeing universal emptiness (sunyata) but in being fixated with this transcendental norm, one unknowingly allows nihilistic "bias to exist still." All discursive knowledge depends on mundane logic, and therefore one must "rely on the biased (lower knowledge)," for it too, properly used, "can make understanding possible." In short, perfect understandings can be gained from both perspectives: the universal emptiness and the secular particulars.

Biased Position: Although one may still be in samsara and not fully enlightened, yet the two paths of enlightenment—through the particular realities and through universal emptiness—have not been excluded. By understanding the limitations of our conditioned existence through the very tools provided by its mundane discursive logic, higher prajna can be made available. In that case, the use of language or of words should be such that the ineffable truth be contained. note: The above two positions are approaching Truth from two independent arenas; in the next two positions, we find attempts to synthesize two sides of the same truth-perspective.

Coming (toward Final Enlightenment) from the Proper Position: If you approach Truth from the Absolute side, silence - the domain of the ineffable - alone is instructive.

Coming (toward Final Enlightenment) from the Biased Position: In the realm of the Relative, relative words must be used again to evoke the Absolute Silence.

Coming (toward Final Enlightenment) from Both Sides: Even the distinction between the Absolute and the Relative, silence and the word, nirvana and samsara has to be abandoned. See it as it is, tathata. The unitive vision will dominate.

Interpreted in this way, the wu-wei philosophy can be seen as the transformation of the Madhyamika dialectics into a yin-yang, or "host-client" (pin-chu), dialectics. The only nominal difference is that the Chinese scheme assumes that the perfect reality, harmonizing the yin and the yang, should be "approached" through the major (host) as well as the minor (client) perspective. The union of samsara and nirvana is best "seen" when a person zigzags through the samsaric and the nirvanic "position" until he spiritually comprehends both in his being. At that final harmonizing stage, he attains the wholesome insight.

The Exoteric Verses paraphrased above, when compared with the Samddhi Song, is clearly much simpler and to the point. The five positions given in the Verses are also fairly simple. However, traditionally, the wu-wei are not aligned to these five in the Verses but to a more elaborate set of five found in the Three-lined Verses.

Clearly the latter set (three-lined verses) is more intricate and more dialectical in structure. It begins the series not with a relatively pure set of the "proper" and the "biased" but with a more complex one already involving a combination. Furthermore, instead of using the one term, lai, "come," for the last three stages, the Three-lined Verses uses a progressive set of lai "come," chih "approach," and tao "arrive." The verses used to describe this more dynamic set are also more complicated. (They are excluded in the present study because of space and the innate difficulties in the language.) I share Ui's opinion that the Three-lined Verses were produced at a later date, and think that in introducing the lai-chih-tao sequence, it incorporated a temporal (shih) element that was absent in the original's relatively pure spatial (wei fi) philosophy. This temporal element is in my opinion technically difficult to convey through diagrams, and departs from the simpler understanding of wu-wei in Ts'ao-shan's commentary...

If the wu-wei philosophy has always been associated with Tung-shan, the actual diagrams have always been thought to have been created by Ts'ao-shan. However, to be exact, Ts'ao-shan created the wu-hsiang, the five "forms," a set of five circles, but they have always been thought to be depicting the wu-wei and thus traditionally considered to be the wu-wei-t'u. For the sake of historical clarity, we should separate out the wu-hsiang and the later assumption of it as wu-wei-t'u. Not only might the wu-hsiang not be originally affiliated with the wu-wei scheme in the Exoteric Verses and the Three-lined Verses, it is also technically very difficult to see how they are representations of the elusive *I Ching* trigrams and hexagrams derived from the Samadhi Song. If we look at the *Yu-lu* of Ta'so-shan, we find few of the *I Ching* elements but instead, a still different set of wu-wei—and all these in one and only one passage in his collected sayings. The passage is translated below. The reader would note a new element: the alignment of the wu-wei with the chiin-ch'en (Lord and Vassal, a virtual synonym of host and client, pin-chu, scheme. This new alignment apparently originated with Ts'ao-shan...

Ts'ao-shan's prose explanation of the wu-wei chun-ch'en was fairly intelligible even in translation. The first section aligns Lord with Emptiness, Vassal with phenomenal particulars. The Lord looking up to the Vassal means that the universal is corrupted by the particular. To counteract this, the Vassal should in reverence look up to the Lord, that is, abandon once more the particular in preference for the whole. The Lord and Vassal in harmony produces the union of samsara and nirvana, form and emptiness. The

Middle Path is attained. One finds the non-abiding nirvana ("nirvana as not grasping onto anything as the absolute"). Put another way, the Lord is wisdom and the Vassal is compassion. The Lord needs the Vassal and the Vassal needs the Lord. Sunyata and upaya, prajna and karuna, must complement one another. The bodhisattva acts in the world and when action ceases, he rejoins the nirvanic cool. Nothing in Ts'ao-shan's explanation requires a knowledge of the *I Ching*. The wu-wei is simply the art of shifting one's perspective in order to attain the perfect vision.

With the wu-hsiang and the accompanying verses, there arrive greater difficulties. The diagrams are mysterious and the verses are even more so. What is perhaps most peculiar are the appearances of the word *li* (the same word as the basic trigram analyzed before) in three of the five verses (depending on editions)! Verse number 3 talks about "ice amidst burning flame"—a subtle reference to the trigram: ☲. Since Chinese poets are good jugglers of words, these overt and covert appearances of *li* must somehow point back to the trigram *li* of the *I Ching* and therefore to some trigram mysticism originating in Tung-shan...

(Lai writes on the debate concerning the fourth circle:)

In favor of the blank fourth circle: The poem accompanying the wu-hsiang is the closest circumstantial support there is (Caoshan's verse). The fourth verse supports the use of a blank circle. The fourth stage is "pure enlightenment" or wisdom without compassion, i.e. emptiness. And the rabbit that lives in the moon (according to Chinese folklore) fails to leave behind this circle-moon and its light. The white circle is a good antithesis to the fifth black circle that represents "chaos" and "departure from light" as well as the "unknowing" king and the "yet unawaken?" Mai-treya. Structurally, this would mean pitting circle 4 against circle 5, just as circle 1 and circle 2 are set up as opposites. In this case, circle 3 (the hidden *li* trigram circle: ☲ ☳) is given the key position of being the stabilizing core to the five circles. This is in agreement with one authoritative later rearrangement of the five in terms of the Five Elements.

In favor of the black-encircling-white version: If we align the wu-hsiang to anything beyond the accompanying verses, then we have to have circles 1 and 2 in tension, circles 3 and 4 in tension, with the resolution in circle 5, where Lord and Vassal are in harmony and the proper and the biased are being "carried simultaneously." Then, since the third circle is *li*, the fourth has to be *kan* (☵). A Hegelian mind would appreciate the dialectics: thesis and antithesis produce a preliminary synthesis (circle three) which in turn generates its own antithesis (circle four) leading to the final perfect synthesis (circle five). The following is a simple commentary diagram of my own (see diagram at right). Structurally, the first two opposites and the next two opposites both point to the final synthesis. Put the pairs together and the result is the fifth black circle. Clearly the second set is a more complex combination of opposites.

If that is the case, a review of the fifth circle is necessary. It is not really then a black circle, but a black-on-white circle except the perfectly overlapping white is invisible. This nuance is not lost to a commentator who created this circle: ● to preserve the intention:

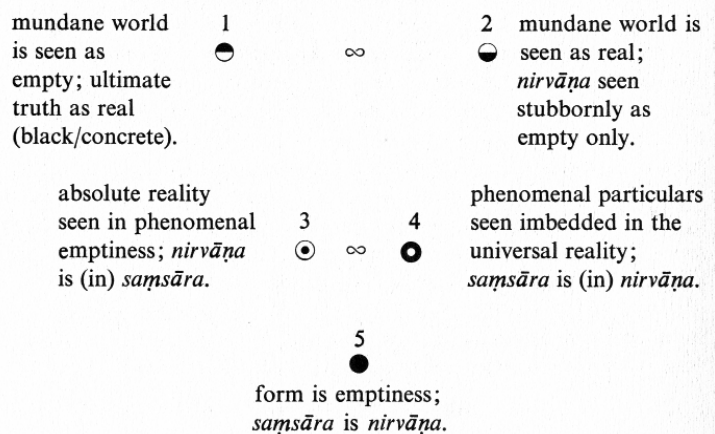
"Traditionally, the fifth circle is depicted as black. However, since the previous four circles use black and white to depict the proper and the biased, then the fifth should represent the "carrying both." Why then was the black circle used? If it is purely black, the meaning of

"carrying both" would be lost. So I borrow from the ancients and produce this criss-crossing circle ● to convey this (coincidence of opposites)." (from the Zenshu)

Which then is the authentic circle? The blank or the white-in-black? The tentative answer would be: if the circles were wu-hsiang circles the meaning of which was explained in the poems, the blank fourth and the black fifth made perfect sense as they are. If the circles were meant to be wu-wei-t'u, then the second option is the more logical one. Perhaps this answer shows how wu-hsiang were at one time independent of wu-wei. If my simple alignment earlier already poses insolvable problems, the traditional and more complicated alignment has even more problems.

Other problems aside, a philological problem is whether cheng-chung-p'ien 正中偏 is "bias within propriety, (relative within the Absolute)" or its reverse "propriety within bias, (the Absolute within the relative)." The issue involves the word chung 中 (lit. "middle") and whether it is to be taken as a preposition denoting the location ("in the middle of") i.e. the relative within the Absolute, or as a verb pertaining to the action of propriety/the Absolute (the proper/the absolute "centering itself") upon the biased/the relative. The Chinese ambivalence becomes polar opposites in English. Even with the help of the chiun-ch'en parallel, it is not easy to decide which would be the more proper reading. (I follow the lead from the Exoteric Verses, i.e. 正位卻偏 → 正中偏) With the greater possibility for mutual illumination through cross-references, the more problems there are also demanding solution. deal with the full tradition of accumulated wisdom (and folly), I will limit myself to focusing on the diagrams and their historical fate.

I would suggest that Lin-chi I-hsuan's theory of "Four Modes of Host Client Relationships" could have influenced Ts'ao-shan's contribution of chun-ch'en wu-wei. Host-client is virtually a synonym for chun-ch'en, Lord and Vassal. Even the notion of "seeing, confronting" in Lin-chi's paradigm echoes Ts'ao-shan's idea of "facing, looking up." (Later, Lin-chi' Ch'an adopted Ts'ao-shan's use of chung, i.e. etc.!)



Lin-chi		Ts'ao-shan	
Client confronts host	賓見主	Vassal faces Lord	臣向君
Host confronts client	主見賓	Lord faces Vassal	君向臣/視臣
Host confronts host	主見主	Lord and Vassal in Harmony	君臣道合
Client confronts client	賓見賓		

And the dialectics are similar. In the Lin-chi sequence, a novice comes to see his master but in his unawakened state, it is a case of a supplicant confronting his host. A turn-about is to occur. The novice may be able to eliminate his lesser self (client) and find a Higher-Self position (as host). Then in seeing his master again, it will be a case of "mind meeting mind" on par with one another—host meets host at last. (Egoists who never see eye to eye constitute client confronting client.) Since client and host are "positions" (wei) in a concrete social sense, and since host should be above (superior) and client below (inferior), it would not be too hard to envision the production of the wu-hsiang circles based, not so much on Tsung-mi, but on Lin-chi's insights or equivalents.

If that is the case, the wu-hsiang circles, in form inspired by Tsung-mi, in substance by host-client dialectics, were never meant to be the pictorial depictions of the wu-wei scheme found in the Samadhi Song. Except for a mystique surrounding the *li* trigram for the mind, the wu-hsiang circles were not heavily reliant on the intricate *I Ching* changes. It is only much later that these various themes in Ts'ao-tung Ch'an were brought together and we have then this supposedly logical, but in fact highly problematical, alignment of the adjuncts making up the full Wu-wei-t'u philosophy (see diagram at right).

Because of the influence of a redaction in Sung, one of the wu-wei terms (p'ien-chung-chih 偏中至) had also been rephrased as "Approaching amidst both" (chien-chung-chih 兼中至), and the corresponding circle was given as blank...

(Conclusion) By the eighth century, the Ch'an tradition in China had become an established tradition. In rejecting Indian scriptural authority, Ch'an could experiment with insights drawn from the native traditions. In this new atmosphere, Taoist elements, for some time regarded with suspicion, were revived within the Ch'an circle. In Ts'ao-tung Ch'an, there was probably an early mystification of the trigram *li* as the symbol of the mind and perhaps a simple form of the wu-wei or five-positions philosophy was transmitted from Tung-shan to Ts'ao-shan. However, far from being just native Chinese speculations, these ideas were also able carriers of the basic insights of Madhyamika dialectics.

Following the footsteps of Tsung-mi, Ts'ao-shan created his own set of wu-hsiang circles, originally fairly independent of the wu-wei philosophy. He probably used a blank circle for the fourth diagram and the set was fairly well explained by the accompanying verses. However, later association with other schemes necessitated perhaps the redrawing of the fourth into the white-in-black version. Because Ts'ao-shan had already alluded to the *li* trigram in the verses, the momentum to create a perfect correlation with other schemes was then set up. There are different ways to align the wu-hsiang to the chun-ch'en series and to the fuller wu-wei progression. My own preferences have been to follow the line of direct correlations, but the traditional ways of alignment are more elaborate. Dumoulin's set given earlier, however, is still 'static' compared with the fuller 'final' set listed above. The final set incorporated the dynamic temporal (shih) concern traceable to the Three-lined Verses. In the end, the fivefold evolutions from the hexagram chung-li were also brought into the picture, and the Samadhi Song became indispensable as the proper interpreter of the wu-wei-t'u philosophy. However, since there were innate discrepancies between the simpler wu-hsiang structures and the Samadhi Song, the resultant tension led to redactions, developments and perhaps corruptions of the earlier scheme.

Ts'ao-shan wu-wei-t'u	Ts'ao-shan chün-ch'en	Tung-shan wu-wei
●	Lord faces Vassal "Back turned toward principle while accommodating to facts."	Bias within Propriety 正中偏
◐	Vassal faces Lord "Abandoning the particular and entering into the universal."	Propriety within Bias 偏中正
⊙	Lord Alone "Emptiness."	Coming from Propriety 正中來
◑	Vassal Alone "Myriad things."	Approaching from Bias 偏中至
●	"Spirited activity spreading the Way. . . ."	
●	Lord-Vassal Union "Responding to myriad conditions . . . without falling into particulars."	Arriving amidst Both 兼中到

q) Nan Huai-Chin on Dongshan's 5 Ranks of Meritorious Achievement:

"Tung-shan went up to the teaching hall and asked the assembly: 'How is it when you are going toward it? How is it when you are upholding it? How is it when you are working on it? How is it when you are working on it together? How is it when you are working on your work?'"

Passages like this are called recorded sayings: they are records of what he said at the time, in vernacular language. "When you are going toward it," means when you are going toward this Path, and your meditation work is about to get there. "Upholding" is the same as lifting something up; it means getting a grasp on something, taking a firm hold. What is "going toward it"? When you are about to be enlightened, but you are not yet enlightened, if we take a comparison from The Surangama Sutra's "realm of the skandha of form," it is like when you are about to break through the realm of the skandha of form. The sky is about to brighten: it seems light but it is not yet light. It seems you understand but you do not yet understand. "Upholding it" means you have properly reached it. But when you have awakened, you still have to make efforts. Thus Tung-shan asks, how is it when you are working on it? "Working together" and "working on your work" are both stages in the process of cultivating realization. Altogether, there are five stages in the process. Thus in the Ts'ao-Tung school they speak of the five positions of lord and minister. They differentiate five steps from making efforts in meditation work, to awakening, on to complete success.

"A monk asked: 'What is going towards?' Tung-shan said: 'How is it when you eat food?'" This monk understood this statement, and did not ask a second question. Next he asked: "'What is upholding?' Tung-shan said: 'How is it when you turn your back?' The meaning of this was: how is it when you turn around?'"

"The monk asked: 'What is working?' Tung-shan said: 'How is it when you put down your hoe?'" In other words, when you have been doing something and working at it until you are tired, how is it once you relax? This really means abandoning everything.

"The monk asked: 'What is working together?' Tung-shan said: 'Not finding form.'" The physical body made up of the four elements is in the category of form, and so are things like the meditative realm of purity of the single expanse of light.

"The monk asked: 'What is working on work?' Tung-shan said: 'Not common.'" This refers to the qualities unique to the enlightened ones, which they do not have in common with the unenlightened.

Tung-shan was afraid not everyone would understand, so he composed some verses. In these verses the Ts'ao-Tung school tells us a step-by-step progression of meditation work in the Dharma Gate of the mind-ground. These verses describe methods of meditative effort. You are wrong if you read them as mere literary creations.

Tung-shan's verse on "going toward":

*The sage lord always models himself on the sage emperor Yao
He manages people with proper norms of conduct, sinuous dragons at his waist
Sometimes he passes through the noisy city markets
Everywhere he goes the cultured people hail his sagely court.*

This is "going toward." When you reach this stage, and you have awakened to the Path, you are correct whether you are moving or still. You are always in this realm, and you never change. This is almost enlightenment. This is "going toward."

Tung-shan's verse on "upholding":

*The wash water and the rich make-up: who are they for?
The cuckoo's cry warns people to return
The hundred flowers have all fallen, but the bird's cry is endless
It is still calling in the depths of the chaotic mountain peaks.*

Tung-shan's verse on "working":

*On the withered tree flowers bloom, a spring beyond the ages
Mounting the jade elephant, riding the unicorn
Now hidden on high beyond the thousand peaks,
The moon is bright, the wind is pure, it's a fine day.*

Tung-shan's verse on "working together":

*Sentient beings and buddhas do not infringe on each other
The mountains are high by themselves, the waters are deep by themselves
The business of understanding clearly the myriad differences and distinctions
Where the partridge calls, the hundred flowers are renewed.*

Tung-shan's verse on "working on work":

*The horn on the head has just sprouted—it is not yet worthy
Intentionally seeking buddha is very embarrassing
Far away, the empty eon—no one knows
Sudhana went south to visit fifty-three teachers.*

What these poems describe is all step-by-step meditation work, all a process of cultivating practice.

p) Mel Weitsman teachings on the five positions (from notes)

(Overview:) 1. darkness prevails, light is hidden, 2. Light dominates, dark is hidden within, 3. balance, within revealed is the absolute, 4. totally in the world, 5. no idea of practice, total integration, no zen, no helping – but everything one does is correct.

Rinzai zen is progress oriented with stages and levels. Soto has progress but no gain and understanding no gain is realization. The five positions became an intellectual game and people dropped them as a teaching method.

1st is ri, retreating from the world, leaving the world – absolute Samadhi. 2nd is ji, entering the world. – positive Samadhi. These two form the rhythm of practice, moving between these two fundamental aspects of our practice. As in formal zazen, we sit down and then we get up.

Hakuin sees the five ranks as a progressive practice, but they can also be seen as just five positions and how things look from those five positions. We do learn in stages, but we are not so into talking about it. In Soto Zen, there is sudden enlightenment followed by gradual practice. Hakuin made a system, but Soto Zen is like swimming around in the big ocean, just knowing where you are moment by moment. To think there's progress is wrong. To think there is no progress is wrong... Be careful of models – they look at things in a structured way. Enlightenment is present when we begin practice. You don't need to get enlightenment before you do the gradual practice. Enlightenment is there, but not full realization. Some realization is there, but do we know what it is? Many teachers do not understand the five ranks. Others got into splitting hairs and missing the point, so they fell into disrepute... The 8 consciousnesses are: the five sense consciousnesses (1-5), the individuating or sense discriminating and thinking consciousness (6), the mano-vijnana or ego consciousness (7), and the alaya or storehouse of memory and seeds (8). The consciousnesses are inverted or turned and become wisdoms. Consciousnesses become wisdoms when they are purified.

The 1st and 2nd positions are the basis, they are like opposites and we move back and forth between these two. They are interconvertible, going forwards and backwards. The 3rd, 4th, and 5th positions are not opposites like the 1st and the 2nd. They are where the 1st and the 2nd are integrated. They include both the 1st and the 2nd but they do not treat them singly. The 3rd, 4th and 5th positions show how this integration deepens and illuminate different aspects of this integration. They are a further development, a progression of actualizing realization, the 4th and 5th keep extending the integration of the 3rd position. The 1st and 2nd are like enlightenment – where are practice starts. Then the 3rd, 4th and 5th are like the practice that follows and refines enlightenment.

1st is form is emptiness – absolute samadhi. 2nd is emptiness is form – positive samadhi. 3rd is where the 1st and 2nd are integrated. 4th is practice in the world. Total engagement in compassionate activity. 5th is the black circle – no need to strive anymore. Hakuin is afraid we will be sufficed by a little gain.

On Tozan's verses and Hakuin's commentary:

1) Met but not seen – longing for our true home...nothing to be seen or heard – it's beyond consciousness. Everything is veiled in darkness – being there without knowing. Meeting yourself – but no recognition, that is, no identification. This is just stillness, water without waves. Resuming true mind.

2) In the midst of anything, you shine through it. Everything comes back to life – houses are houses, people are people. This is the bright side, where everything is illuminated. Entering into the phenomenal realm but the upright is hidden – you don't see it. The first and second are the basis.

3) The pivot point, the center of our practice. The black dot at the center is the real. The white circle around it is the phenomenal. It is also a combination of the seeming and the real, like the 1st and 2nd positions, but it is a different position. Within emptiness, there is a path. We take some direction, but not it is not fixed in any way – karma is cut-off. This is the rank of maturity in our practice – not remaining in attainment. This is resurgence – now the light is seen based on the dark – activity based on big mind. The 3rd is the realm of actual activity, the realm of our life.

4) An intensification of the 3rd position – totally bright – just operating in the world, forgetting the realm, simply working in the world for all beings. Samadhi in activity. Working in duality and with dualities – this is where the real difficulty lies – where opposites meet. Nothing to give but there is giving. Saving the world – but just light up your corner of the world. Suzuki-roshi said, "If you attach yourself to a comet, people will feel sorry for you." This is a very high level of practice, but there is still more – Tozan is always reaching further.

5) Unity attained. The image is an old man, stumbling. Like Deshan who was so gentle in his older years. The tiger becomes a pussy cat. Leaving Zen behind. Everything done is total bodhisattva activity. Just doing it with no attachment to result. Just do what you have to do.

The five ranks are a wonderful study to orient practice. I keep coming back to this. All of our practice is included in it. So, with a good grasp of these five ranks, you see what is included in our practice.

r) The Five Modes of Tungshan by Robert Aitken, from The Morning Star.

Mode I

THE PHENOMENON WITHIN THE UNIVERSAL

*When the third watch begins, before the moon rises,
don't think it strange to meet and not recognize the other,
yet still somehow recall the elegance of ancient days.*

Tung-shan Liang-chieh was a ninth-century Zen teacher in the line of Ch'ing-yüan, and is venerated as the founder of the Ts'ao-tung (Soto) Sect. His gatha about the third watch is the first in his cycle of five poems about understanding the Dharma entitled "The Five Modes of the Phenomenon and the Universal." It is a cycle that relates to the substance of Zen Buddhist practice, and is closely related to his "Cycle of Honor and Virtue," which relates to the manner of practice. I discuss the two cycles together in these essays. "Five Ranks" and "Five Degrees" are usual translations of the ideographs I render here as "Five Modes," if only to de-emphasize the progression. Each mode is complete in itself, but I find also a step-by-step development from one mode to the next.

In this first mode, the phenomenon is you yourself after you have become well settled in your practice. You reach midnight, the third watch in Chinese horology, and find yourself suddenly facing the most profound darkness and silence, the vast and fathomless void. Your discriminating mind is altogether quiet. You have entered the place beyond thought and words, where the ice has melted and the old house has collapsed. There is nothing at all there. At the same time you have a strong sense of encouragement and a feeling of endearing intimacy with the most ancient wellsprings. You are enjoying your Mu.

Notice that Tung-shan does not begin with the first watch. He does not begin with advice, like Wu-men, to take up Mu and settle into this single word of a single syllable. He does not caution us not to speculate on interpretations. He skips ahead and begins at a point equivalent to the middle of Wu-men's comment on "Chao-chou's Dog": "Inside and outside become one, and you are like a mute person who has had a dream. You know it for yourself alone" (GB-1). As Hakuin Ekaku says, this is a most important step—the Great Perfect Wisdom Mirror is completely revealed, but strange to say, it is like black lacquer. You cannot see what it is, and if you try to express it, you cannot help falling into error. Some people regard this mode as the be-all and end-all of Zen practice, and error is too weak a term for their position. They loll complacently in self-absorption, declaring everything to be void. "Nothing special," said the monk Hui. That won't do, as Ch'ang-sha said (BS-79). "The light of things" is hidden in the void, yet it is plain to be seen, plain to be known intimately: A monk asked Yun-men, "What is the pure and clear body of the Dharma?" Yun-men replied, "Flowery hedge." (BCR-39)

Such an inclusive realization of the omnipresent worlds of the Dharma is still to come, however. In this first mode, things are completely dark. The other is there, but you can't make out the lineaments. You have an encouraging sense of beginningless, ancient times, but you can't put it into words. Don't think this strange, that is, don't preoccupy yourself with your inability. You are in process and there is more to go. The question remains, what is the other?

Wu-tsu said, "Shakyamuni and Maitreya are servants of another. Tell me, who is that other?" (GB-45)

Zen teachers are forever speaking of that other. Lin-chi said: On your lump of red flesh, there is a true person of no rank who is constantly going in and out of your face. Those of you who have not yet confirmed that one, look! look! (BS-38)

Shakyamuni, Maitreya, and all ancestral teachers, including Lin-chi himself, are servants of this true person of no rank who goes in and out of the face of each of us. "Look! look!" You cannot afford to stay in the complacent mode of "nothing special," for when malice appears, you will be at a loss, and you will retreat or lash out in response, making everything much worse. Maintain your practice and your understanding will deepen. The green pear hangs in the sunshine, and the farmer says confidently, "Not yet!"

How should one proceed with this ripening process? Here is the path, set forth in the first gatha of Tung-shan's "The Five Modes of Honor and Virtue":

*As the sacred master, make the way of Yao your own:
he governed with propriety, and bent the dragon waist;
when he passed through a market, he found culture flourishing—
and the august dynasty celebrated everywhere.*

The Emperor Yao was a king of legend and folklore from misty beginnings where personal nobility was the highest order of human attainment. The metaphor is Confucian, a natural image for a Chinese master, but the point is Buddhist: "You yourself are the sacred master. You yourself are the Buddha. Begin there. Live up to your sacred nature. Live up to your Buddha-hood!"

If Confucian and Buddhist metaphors seem removed from the standards of our modern acquisitive society, the point is that any ideal of dignity and honor and integrity will stand out vividly in contrast to the conspiracies and conflicts of class and race and nation-state that endanger humanity—and in contrast to anthropocentric conspiracies and conflicts that endanger the Earth and its many beings. Tung-shan presents for us a model of personal dignity and honor and integrity for our difficult task of practice within the predatory systems that surround us and infuse our lives.

Like other masters of the past and present, Tung-shan speaks to you and me with the utmost respect. The Buddha himself used the highest honorifics in addressing his followers. We are indeed all members of the sacred community of Bodhisattvas. This is a much deeper acknowledgment than simple acceptance of the self.

"He governed with propriety, and bent the dragon waist." The mythological Yao is your attendant spirit and mine, as we govern ourselves and engage with our family, colleagues, and community. "The dragon waist" is the imperial midsection, the belt-line of the Buddha, yielding with a bow in the give-and-take of communal decision making.

Confucianism stresses the natural influence of the one with inner harmony to bring harmony to the world. Buddhism stresses mutually dependent arising. This is harmonious, as that is harmonious. Governing with propriety and bending the dragon waist, Yao finds the culture of a harmonious society celebrated everywhere.

This is a matter of bringing forth what is already there. We are Buddhas from the beginning, and in temporal terms this means from birth. We are guided by parents and teachers to respond from our innate nobility, and very early we can identify that

nobility as our own, and begin to express it as ourselves. Step by step we cultivate flexibility and honor through the daily exigencies, and our words and conduct resonate far beyond the burning of the soup or the repair of a skinned knee.

"When he passed through a market, he found culture flourishing." Here the sacred master enters the city with bliss-bestowing hands. This is the ultimate scene of the Ten Ox-Herding Pictures, the Future Buddha (you and me) arrived, mingling with publicans and prostitutes and enlightening them all. The culture flourishes with the encouragement of each Buddha, each center, fulfilling herself and himself and all beings in our multi-centered universe.

Tung-shan links generous nobility and judicious governance with culture, for indeed Yao and his spiritual descendants encourage the culture that is inherent and potential in the human being: music and dance and drama and poetry and storytelling and metaphysics and architecture and sculpture and painting. They encourage the enjoyment of rivers and mountains and flowers and trees and clouds. They encourage a bountiful and dynamic spirit of serving and trading among individuals and groups with specialized talents.

"And the august dynasty celebrated everywhere." This is pride of community, taking joy in common nobility and turning the Wheel of the Dharma. The inner working of the universe—the ultimate harmony of mutual interdependence—is actualized. The Hua-yen literature presents a model of this celebration called the "Net of Indra," where every point is a jewel that perfectly reflects and indeed contains every other point. The dynasty, the epoch, is august because its many queens and kings behind counters in trade; in classrooms with children; in studios, gymnasiums, factories, farms, homes, and offices, take pride in living up to their noble heritage. (In Tung-shan's ideal, everyone has work and a home.) They celebrate each other as they say "Good morning; how are you?" They celebrate the world in their particular bioregions, cherishing configurations and interrelationships.

Tung-shan's vision arises from an experience that kindles the Buddha's own nobility. We can sense its potential at every juncture through our delusions and preoccupations. How can we bring it forth from beneath our own Bodhi tree?

Thus Tung-shan establishes the tone of practice. It is a holy path, and you accept yourself with the utmost veneration as a pilgrim who takes the ancient teachings as your own. You have a sacred responsibility to yourself, to your ancestors, and to all beings, to fulfill your noble heritage.

Indeed you inherit the royal crown of the Blue Planet itself and its earth—each clod of clay, as William Blake says in the *Book of Thel*: My bosom of itself is cold, and of itself is dark, And he that loves the lowly pours his oil upon my head, And kisses me, and binds his nuptial bands around my breast, And says, "Thou mother of my children, I have loved thee, And I have given thee a crown that none can take away."

I frequently say that you share the nature of Shakyamuni Buddha. Tung-shan says, in effect, you share the nature of the Emperor Yao. It is also true that you share the nature of the royal clod of clay, the mother of everyone and everything. Live up to your nobility!

When you govern yourself with propriety and take up the noble practice of breathing Mu—letting Mu breathe Mu—the old house collapses, and you are free to know the ancient joy of the vast and fathomless Dharma. All modes of Zen practice depend upon this first step, and are included within it.

Mode II

THE UNIVERSAL WITHIN THE PHENOMENON

*An old woman, oversleeping at daybreak, meets the ancient mirror,
and clearly sees a face that is no other than her own.*

Don't wander in your head and validate shadows any more.

Several terms in Chinese can be translated "old woman," and this one implies a muddlehead. Tung-shan is here taking an ordinary, sexist metaphor of his time and using it to present the feminine talent of both women and men to forget the self.

Katsuki Sekida once told us a story of attending sesshin with a friend, an older man. On the last morning after breakfast they sat silently together on the narrow balcony of the zendo, watching the sunrise. "Oh," said the old man vacantly and slowly, "the sun is coming up." Mr. Sekida recognized the potent stupidity of this mundane remark, and urged his friend to see the roshi at his next opportunity. There the old man encountered the ancient mirror.

In the interval between waking and sleeping, between sleeping and waking, and when life flickers in the last moments before death, the "certain certainties" of food, sex, and money fade away, and deeply instilled coordinates of purpose and memory disappear. This is the condition that Mr. Sekida's friend found in his practice. People in this state feel lost, they drop things, fall down, and weep inexplicably. They appear before the roshi unable to speak, yet they are clearly simmering. Wonderful!

When this existential stupidity is fully ripened, the ancient mirror finally drops its dark veneer. The morning star has a chance. The gecko has a chance. "Here I am," calls the bell; "Here I am," shouts the thrush. In his comment on this second mode, Hakuin quotes Dōgen's contrast of self-centered pursuits with the act of perceiving the bell and the star: "That the myriad things advance and confirm the self is enlightenment. That the self advances and confirms the myriad things is called delusion." Dōgen here warns us against ordinary acquisitiveness—the Faustian dream, Mode Zero, so to speak, a phase that precedes the Way of the Buddha:

Shall I make spirits fetch me what I please,

Resolve me of all ambiguities,

Perform what desperate enterprise I will?

I'll have them fly to India for gold,

Ransack the ocean for orient pearl,

And search all corners of the new-found world

For pleasant fruits and princely delicates.

Christopher Marlowe's magnificent language evokes the admirable energy of Faust, and we are seduced by a lawn party of lords and ladies, their elegant appointments, their splendid food and drink, and their gracious servants—the whole affair ransacked from ocean, forest, and the labor of the poor. Resources are depleted; entire nations are ruined.

I'll have them read me strange philosophy
And tell the secrets of all foreign kings;
I'll have them wall all Germany with brass,

And reign sole king of all the provinces;
Yea, stranger engines for the brunt of war
Than was the fiery keel at Antwerp's bridge,
I'll make my servile spirits to invent.

The confident men who laugh so intimately among their peers at the lawn party are gathering intelligence and making contingency plans. The creative leadership of Yao has shifted and the genius of the nation has been subverted to a mindless escalation of protection and aggression. The brass ring about the country becomes Star Wars, and the technology that developed a clever bomb under a bridge brings forth the pure ugliness of nuclear conflict and planetary devastation.

We and our fathers have created civilizations and prepared their destruction with the pursuit of authority as personal fulfillment. Our mothers have participated as well, but Faust was not a woman, and like Gretchen our mothers have for the most part been drawn along in complicity with the masculine forces that governed their lives.

Having said all this, I must acknowledge also the virtue of confirming and naming the myriad things. We would not be human without our disinterested quest of knowledge and our joy in recreating forms and experiences with art, music, and literature. These pursuits are not errors, however, the sort Dōgen had in mind. The delusion is self-aggrandizement, the confirmation of the importance of others for our greed, power, and acquisition that have no bounds.

Dōgen taught zazen and realization as a process of individuation within his specific sociocultural and historical context. He lived in safer times, but you should not permit the sense of urgency you feel in our dangerous world to divert you from his guidance. He and Tung-shan and Hakuin and their ancestors and successors stood on ground you and I can stand upon and deal with the prospect of nuclear winter and biological holocaust.

The ground of our ancestors is under your feet, but it takes great effort to realize it. If this is merely a personal effort to reach something, it is called delusion, Dōgen says. In fact, it is Mara, The Destroyer. However, when you join the mountains, rivers, trees, animals, and other people in the universal pursuit of understanding, then at a ripened moment the morning star or the thrush or a word from a friend comes forward and actualizes your true nature. You are then the Bodhisattva Kuan-yin, hearing the sounds of the world.

Inside and outside are one in this experience; male and female are one in the practice. When you muster your masculine elan to seek out your essential nature, you are at the same time readying your feminine sanctuary. Your senses are open. The sound of the wind and the crack! of the kyosaku pass right through your body. Eventually you find yourself in the vast and fathomless darkness of nothing at all, and it is then that you awaken at last and encounter the ancient mirror. The myriad things stand forth vividly and call out bravely. You hear the gecko as if for the first time, "Chi! Chi! Chi-chichichi!"

In a single cry / the pheasant has swallowed / the fields of spring.

Like the Buddha's experience of the morning star, this was a momentary realization. Thereafter, Tung-shan warns us, "Don't wander in your head and validate shadows any more." Indeed. Even if all appearances become the jeweled mirror of your own house—even if you yourself become the jeweled mirror of all houses, your practice continues, and your jeweled mirror and those of others become more and more clear. The cry of the gecko or the song of the thrush can open the gate—it is up to you to walk through and maintain your Way.

This ongoing practice is set forth in Tung-shan's second gatha in his cycle of Honor and Virtue:

For whom do you bathe and make yourself presentable?

*The voice of the cuckoo urges you to come home;
hundreds of flowers fall, yet the voice is not stilled;
even deep in jumbled peaks, it is calling clearly.*

"Service" is the title of this gatha, meaning service to your noble potential. "Lord and Vassal" is the subtitle Tung-shan used for his "Five Modes of the Phenomenon and the Universal." We serve our most honored nature by forgetting ourselves in our service, casting off body and mind, reflecting all things as ourselves.

"For whom do you bathe and make yourself presentable?" Tung-shan is reminding us of the noble nature we serve. We purify ourselves, "eliminating mistaken knowledge and attitudes held from the past" (GB-1). And as Dōgen says in the Genjokoan, this casting away is continued endlessly.

"The voice of the cuckoo urges you to come home." The voice of the cuckoo is true nature itself, but from the vantage of practice, it is a wonderful reminder. One of my first teachers, Asahina Sogen Rōshi, used to say in his Sunday talks to lay members of Enkakuji, "When someone comes in, Mu. When someone goes out, Mu. When someone coughs, Mu. When you walk down the hall, Mu. When you open the door, Mu. Let everything that happens remind you of Mu." Not only do you return to Mu, you return all the more strongly there each time, with all the more determination, and all the more modesty about what you might have attained so far. "Hundreds of flowers fall, yet the voice is not stilled." Your delusions have dropped away, your concepts of sage and ordinary person, delusion and realization, subject and object, have been forgotten, yet this is not enough. The bell continues its reminder, the gecko cries, the neighbors raise their voices, the helicopter drones and rattles overhead. Come back to your home. Come back to Mu!

"Even deep in jumbled peaks, it is calling clearly." Even in the most difficult circumstances, when you feel isolated by the malice of people on the job and misunderstandings with your family members, when injustice is everywhere and the world is in crisis—the thrush sings magnificently in the hibiscus hedge. Come back to your home, come back to your place of rest. When you come forth from there, you come forth appropriately.

Mode III

EMERGING WITHIN THE UNIVERSAL

*Within nothingness the road is free of dust.
If you can simply avoid mentioning the emperors name,
you will surpass the eloquence of the Sui dynasty poet.*

Nothingness (k'ung in Chinese, ku in Japanese, literally "sky") is the environmental equivalent of Mu, so to speak. The road of k'ung is the Tao of the Buddha, completely free of dust—that is, completely free of compulsions, anxieties, and preoccupations. Mode III is the darkness and emptiness of Mode I revisited, but now there are no obstacles:

A monk asked Tung-shan, "When cold and heat come along, how can I avoid them?" Tung-shan said, "Why not go where there is neither cold nor heat?" The monk asked, "Where is there neither cold nor heat?" Tung-shan said, "When it is cold, let the cold kill you. When it is hot, let the heat kill you."

Preoccupation with unpleasant weather, with the advance of old age, with the imminence of death, with the danger of nuclear war—this is a dusty path. Why not go where there is no old age and death? Why not go where there is no danger?

Where is there such a place? Right here in nirvana. When it is hot, is there anything but heat? When it is cold, is there anything but cold? In times of bereavement or danger let your situation enter you fully.

How about the situation of comfort or pleasure? Well, that's like the reststop on a climb. Time for rebandaging the blisters and offering water to a dry throat. Time for an interlude of sharing with good companions. Then on we go.

All along one deals with the challenging and difficult factors of one's life. The Heart Sutra promises freedom from anguish, not freedom from afflictions. The path is one of suffering the afflictions of life—allowing them, as Tung-shan says. If you allow the afflictions to advance and confirm yourself, your body and mind disappear, and the thrush can take over.

This is the Great Death, for which physical death is an imperfect analogy. When Imogen in Shakespeare's *Cymbeline* dies, her half-brother Guiderius sings: Fear no more the heat o' the sun, Nor the furious winter's rages, Thou thy worldly task has done, Home art gone, and ta'en thy wages.

Guiderius is addressing his sister's body, now released from fear of heat and cold. With the Great Death, however, we escape into heat or cold. Altogether intimate with the flaming sun of summer or the freezing blizzards of winter, we return to our original home free of worry, and we continue our practice of freedom from worry.

Remember that the old teachers were never talking about a state, always about an experience, a peak experience that opens a door. If the experience comes too soon, the door may not be evident. People often complain to me that they have been practicing for a long time without anything happening. "Count your blessings," I want to say. You will have real cause for complaint if Mu becomes evident when you first sit down. "Is this all?" you will ask. The peak experience earned with arduous climbing will reveal further peaks, and broader vistas.

This continuing practice, the Great Life, is a matter of being careful about the name of the emperor. In old times in East Asia and even today in Japan, one does not mention the august name of the current ruler. He is known as "His Imperial Majesty, the Present Emperor." The analogy here is, of course, that you do not give your deepest understanding or the object of your deepest understanding a name. Like the pious Jew who will not pronounce the name of God, like Bodhidharma responding to the Son of Heaven, we conscientiously avoid concepts of our liberation.

Emperor Wu of Liang asked Bodhidharma, "What is the first principle of the holy teaching?" Bodhidharma said, "Vast emptiness, nothing holy." The Emperor said, "Who is this, standing here before me?" Bodhidharma said, "I don't know." (BCR-1)

"Who are you?" the Emperor asks. "I don't know who I am," Bodhidharma replies. "I don't know where I came from; I don't know where I am going." Bodhidharma not only avoids mentioning the Emperor's name, he declines to identify his own august nature.

Dwelling there, you come forth with eloquence that surpasses a legendary Sui-dynasty poet and orator whose coherent words silenced all competitors in speech contests. The point here is, of course, not to defeat others, but to bring forth the mind of the fathomless void and present the appropriate topic clearly, or take the appropriate action decisively. It is the search of Mode I, the Phenomenon within the Universal, brought to fulfillment.

The appropriate topic is the Dharmakaya itself, the pure body of the Dharma that is altogether empty—the nature of all phenomena. This is the Way that is free of dust, but it is along the dusty roads of the Ganges Valley that the Buddha turned the Wheel of the Dharma—his appropriate action. Not everybody preaches, some will write, some will create music or art, some will take in abandoned children, some will volunteer in cooperatives, some will organize against exploitation. Some will do all of these, and more. As Hakuin comments:

In this rank, the Mahayana bodhisattva does not rest in the realm of attainment, but from the sea of no-effort lets great uncaused compassion shine forth. Standing on the four pure and great Universal Vows he lashes forward the Dharma Wheel.

It is a Way that is creative and free, and so can offer encounters and activities that are quite remarkable and funny, though the upshot is peaceful. Here is Tung-shan's gatha for the third mode of his cycle of Honor and Virtue:

*Flowers bloom on a withered tree in a spring beyond kalpas;
you ride a jade elephant backwards, chasing a winged dragon-deer;
now as you hide far beyond innumerable peaks—
the white moon, a cool breeze, the dawn of a fortunate day.*

This gatha is entitled "Achievement," partly in a congratulatory sense, and also as a milestone marking a new beginning, the way a graduation ceremony is called "Commencement." Other meanings of the original term are "merit" and "good results." You have indeed attained profound equanimity. The end, however, is not yet.

"Flowers bloom on a withered tree in a spring beyond kalpas"—this is the path, the Tao of the Buddha, free of dust, the road beyond time and space. The tree does not come or go, and is completely at rest, yet it blooms with the marvelous skin tones of Rembrandt and the joyous celebrations of Mozart. It comes forth with the eloquence of all great poets. "Dwell nowhere, and bring forth that mind," as the Diamond Sutra says. After supper, you take up dishcloth and dishes. After breakfast, you step from your house to the corner to catch the bus.

"You ride a jade elephant backwards, chasing a winged dragon-deer." The winged dragon-deer is the ch'i lin, the mythological mount of beings who inhabit the air. This is the realm of Dharma-kaya Koans: Lifting my leg, I kick the Scented Ocean upside down; lowering my head, I view the Four Dhyana Heavens. (GB-20)

The Scented Ocean surrounds the Peak of Wonder, and from its summit you can view the Four Dhyana heavens of Hua-yen cosmology below you. Yet, like flowers blooming on a withered tree, this is ordinary, daily life, though it is not the daily life of anxieties and compulsions. It is the supernatural world of this world. In the realization poem he submitted to his teacher Shih-tou, the Layman P'ang wrote: My supernatural power and marvelous activity: Drawing water and carrying firewood.

"Now as you hide far beyond innumerable peaks"—the innumerable peaks are all about, and you are not somewhere else. Like the Buddha Shakyamuni you have left your palace of indulgence. You are hidden away from your old categories of delusion and enlightenment, worldly people and sages, but there you are in the midst of greed, hatred, and ignorance.

From Shakyamuni's time to the present, the Buddhist monk has been called the "home-leaver." That is, the monk leaves family, friends, and worldly career to come back to the origin. The traditional layperson could not do this. The home was not sacred, and the temple was not profane. As modern laypeople we hide ourselves in our own families, among our own friends, at our own workplace. We leave home without leaving home. We find our home where we are.

Commonly we say in Zen, "There is nothing to attain." This is a subtle metaphor, open like all traditional wisdom to radical misunderstanding. "Ordinary mind is the Tao." This is not the ordinary mind of looking out for number one. It is rather "the white moon, a cool breeze, the dawn of a fortunate day." It points clearly to the practice of all the Buddhas. As Yun-men said, every day is a fortunate day (BCR-6).

Mode IV

PROCEEDING WITHIN PHENOMENA

*Like two crossed swords, neither permitting retreat;
dexterously wielded, like the lotus in the midst of fire—
a natural imperative to assail heaven itself.*

Self and other are provisionally separate; emptiness is provisionally forgotten. Your aspiration for realization—and your aspiration that all beings be realized—encounters people, animals, and things of the world, including your own thoughts and feelings. You muster your body and mind and center yourself upon a single matter like the koan Mu, the task at hand, or a friend in conversation. These are beings of the ancient mirror, and you take up the sword of Kuan-yin to challenge them.

The Buddha seated under the Bodhi tree was completely centered on his question about suffering. "Why should there be suffering?" Everyone and everything likewise became centered, engaging the Buddha in Dharma combat. Neither side could advance or retreat.

Suddenly the tension vanished, and the morning star prevailed. Both sides realized their wisdom and virtue to their own best understanding—the Buddha as Buddha, the morning star as the morning star. But this is the mode of returning home, a mode yet to come in our sequence. The Dharma encounter presented in this fourth mode of Proceeding within Phenomena is subtle confrontation of Mu, for example, continuing on and on.

Holding Mu firmly, you find everything else is Mu, holding you firmly. This is called the samddhi condition of "Silver Mountain, Iron Cliff." It is Bodhidharma, facing the wall of his cave for the last nine years of his long life. It is the wall facing Bodhidharma and holding him. It is the Buddha holding fast to his question of suffering, and finding it holding him as well.

The vow to maintain the tension of this mode, whatever happens, opens the way to practice to the end of one's life and beyond, even if there is no resolution. Pain and inconvenience hold us on course, malice and misunderstandings hold us, family members and friends and their love hold us, the mutual practice of working with sisters and brothers in the Sangha holds us, the calls of doves and cardinals hold us.

This is "the lotus in the midst of fire" in Tung-shan's usage, a metaphor from the Vimalakirti Sutra that originally referred to aspiration in the midst of desires. Tung-shan broadens the metaphor to mean "aspiration in the midst of samsara"—all the phenomena of the world.

The two are joined. The athlete knows about this creative tension. Skiers and surfers press ahead, the snow or sea presses back, and away they go, released. The artist, musician, poet, and indeed all of us—homemakers, bureaucrats, merchants, teachers—all know the tension and its fulfilling possibilities.

In traditional mondo, inside and outside are joined in what is really confrontation with oneself. With each breath of zazen, and indeed in every conversation and every kind of encounter, the engagement without surrender can lead to syntheses that would otherwise not be possible. This from the record of Lin-chi:

Ma-yu came to see Lin-chi. He spread his mat and asked, "Which is the true face of the twelve-faced Kuan-yin?" Getting down from the rope-bottomed chair, the Master seized the mat with one hand and with the other grabbed hold of Ma-yii. "Where has the twelve-faced Kuan-yin gone?" he asked. Ma-yu jerked himself free and tried to sit on the chair. The Master picked up his stick and hit at him. Ma-yii seized the stick, and holding it between them, they entered the Masters room.

The spirit of "holding it between them, they entered the Masters room" is like that of "two crossed swords, neither permitting retreat ... to assail heaven itself." We dramatized this in a Dharma encounter at the Koko An Zendo. The student and I ended up grasping my little staff and exiting together up the stairs, as everybody clapped. This is the joyous tussle of children and baby animals; it is the delight of sexual love; it can be the dynamic of family and community interaction. It is corrupted in confrontations where Mara the destroyer presides—in dark passages of communal, corporate, and international warfare.

The nineteenth-century statesman and warrior Yamaoka Tesshu narrowed Tung-shan's metaphor of two crossed swords to the literal, and reduced the poetry to swordsmanship. The master Tekisui Giboku had given him the fourth mode about the two crossed swords as a koan:

Every minute for the next three years, Tesshu butted his head against this koan. During breaks in conversation, Tesshu would cross two pipes, trying to figure out the problem, while eating he would put his chopsticks together like two swords. Tesshu always kept a pair of wooden swords near his bed. If a possible solution presented itself at night, Tesshu would jump out of bed and ask his wife to grab a sword and confront him.

Finally, it was in zazen that the swords crumbled. He announced that "final awakening had come, like dew reflecting the world in total clarity."

I think that the metaphor itself holds the sword, as all the koan metaphors do, as all true poems do, as the challenges of daily life do from moment to moment. To take metaphor literally and to persist there playing with pipes and chopsticks and wooden swords might enable the fool to become wise, as in Blake's proverb, but I am sorry that Tesshu could not confront the likes of Chia-shan to check his "final awakening."

A monk asked Chia-shan, "What if one sweeps away the dust and sees the Buddha?" Chia-shan said, "You must brandish your sword." (BS-68)

Not yet! Not enough! Not enough yet! Even when the dew naturally reflects the world, the true master will keep his sword handy for any thought of finality.

This is the natural virtue of continual engagement, using virtue in its neutral meaning of "quality," and is rooted in the fact of uniqueness among all beings. Though there are important milestones—very important milestones—like the fifth mode to come, the final awakening remains unmentionable. It is like a negative number, existing in somebody's head, while the Wizard of Oz turns out to be a little man working the levers of power in the governor's office in Kansas.

Tung-shan brings us back to the poetry of differences that Tesshu tried to work out with his left chopstick and right chopstick. Here is Tung-shan's gatha called "Virtue and Virtue," the fourth in his cycle of "Honor and Virtue":

*Ordinary beings and Buddhas have no interchange;
mountains are high of themselves; waters are deep of themselves.
What do the myriad distinctions and differences reveal?
Where the partridge calls, many flowers are blooming.*

This is the Nirmanakaya, the Buddha body of infinite variety. Every dewdrop glistens in the sun, and even a dead ant is altogether precious: Go bring him home to his people. Lay him in state on a sepal. Wrap him for shroud in a petal. Embalm him with ichor of nettle. This is the word of your Queen.

Unless it is clear to you that Buddhas and ordinary beings, and indeed each particular thing, are uniquely themselves, you become abstract and careless. In learning to pay attention, the Japanese term mottainai is very instructive. Literally meaning "irreverent" or "sacrilegious," it is commonly used to mean "wasteful." An ordinary usage would be "It is sacrilegious to use so much paper." Nuclear war and biological holocaust are the natural upshot of ignoring mottainai.

All this is not to deny oneness and emptiness. Oneness and emptiness on the one side complement uniqueness on the other. As Wu-men wrote: Moon and clouds are the same, valleys and mountains are different. (GB-35)

It is pleasant to retreat into the universe of oneness and emptiness. One finds there a cool nirvana, with no distinctions—and no responsibilities, for there is no one to be saved. But, as Ch'ang-sha said, "a spring mood is better than the autumn dew falling on the lotus flowers" (BCR-36). In the spring mood, or mode, mountains are high of themselves, seas are deep of themselves. Joy comes and we take delight, sorrow comes and we weep. The Hibiscus bracken-ridgei and its varieties, kauaiana, mokuleiana, molokaiana, all of them gladden our hearts, and each Hibiscus brackenridgei, variety kauaiana, comes forth personally as itself. Each flower, each leaf has its own particular configuration, and its own particular challenge. What do all these distinctions and differences reveal? Tung-shan answers his own question: "Where the partridge calls, many flowers are blooming." I am reluctant to offer my own comment, and prefer to follow my first teacher, R. H. Blyth, and quote the poem he loved more than all others:

Swiftly the years beyond recall,
Solemn the stillness of this fair morning.
I will clothe myself in spring-clothing,
And visit the slopes of the Eastern Hill.
By the mountain-stream a mist hovers,
Hovers a moment, then scatters.
There comes a wind blowing from the south
That brushes the fields of new corn.

Mode V

ARRIVING WITHIN TOGETHER

*Not falling into being or non-being—who can be in accord with this?
Everyone longs to leave the eternal flux,
not just to live in harmony, but to return and sit by the charcoal fire.*

Fundamentally, of course, everyone is in complete accord with the complementarity of being and non-being: every person, every animal, every plant. Standing up, sitting down, eating, drinking—there is no separation in this ultimate unity.

Realizing this in daily life is another matter. Not falling into being is not becoming preoccupied with technology and fashion or pursuing fame. Philosophically, it is not confining yourself to the world of fullness, oneness, uniqueness, and variety. The Buddha cannot find a home in such one-sided notions.

Not falling into non-being is avoiding the Cave of Satan, a vacuous echo chamber, where nothing matters and there is nothing special. It is the exclusive place of purity and clarity, emptiness, the vast and fathomless void, where no Bodhisattva can survive for even a moment.

Avoiding these two perils of being and non-being was a challenge to Shakyamuni and Tung-shan. It is our challenge, our field of practice.

Fluctuations in the practice of Shakyamuni Buddha were probably very tiny and our deviations are broad, but once we enter the path, our lives are practice, whatever our condition might be. One of my Zen friends likens practice to the radar beam that guides the airplane to its destination. This beam does not lock the airplane into a fixed path. It does not create a constant condition. It is only a beam, and when the airplane strays and its mechanism senses the beam becoming fainter, then built-in corrective devices bring it back to the proper direction, only to have it stray again. So long as the mechanism functions, the airplane swings back and forth across the beam, unerringly on its true path.

Keizan offers a poetical mechanism to help us stay on the beam:

Though we find clear waters surging to the vast blue sky in autumn, how can it compare with the hazy moon on a spring night? Most people want to have it pure white, but sweep as you will, you cannot empty the mind. (TL-6)

Do you incline toward the full, complete, Sambhogakaya of the great ocean, surging to the heavens? The hazy moon, the misty rains in Manoa Valley are a good reminder that harmony is a vast net of interbeing, and not merely a projection of human expectations. It is in interbeing that we take our pleasure here, not just the interbeing of people, animals, and plants, but of form and emptiness, life and death. Basho knew this lesson well:

The day when Fuji / is obscured by misty rain— / that's interesting.

Do you incline toward the pure and clear Dharmakaya, the vast sky with not a bit of cloud? In Asian languages, "pure white" means "colorless," and "colorless" means "formless." "Most people want to live without any blemish," Keizan says in effect, and indeed this is our ideal. The life of practice set forth by the earliest Zen teachers in the vow we repeat at every gathering:

Greed, hatred, and ignorance rise endlessly, I vow to abandon them.

The Three Poisons rise endlessly, and sweep as we will, we cannot empty our minds of them. Nonetheless, we vow to eliminate them completely. Joyously we sweep and sweep under the hazy moon. "Everyone longs to leave the eternal flux." The other day someone spoke of a recent personal tragedy, saying that her grief had taught her how to "get off the train." She explained that at last she was not caught up by the continuity of work and "driving on to the next task," and that for the first time she could enjoy the greenness of leaves and the redness of hibiscus flowers. Their beautiful colors became intimately her own. She was no longer wasting her powers in the world of achievement. I see this change continuing to unfold in her life as she consciously applies her deeper understanding.

In getting off the train, one comes home. William F. Powell translates Tung-shan's last line: "But after bending and fitting, in the end still return to sit in the warmth of the coals." We try to accommodate ourselves, we try to live in accord with circumstances, to harmonize, to go on to the next task—but ultimately we long for the mood of Kuan-yin, sitting in royal ease, one knee upraised.

My friend who described the experience that came with her tragedy continues her professional work, her Zen practice, and her family life. The warm coals could be her metaphor, however, as it can be ours, home fires that sustain us late and soon, as we get and spend. The Mudra of Royal Ease we love in images of Kuan-yin can be the seal of our own consciousness as we wait in the gridlock of morning traffic. Tung-shan sets forth this practice, this home, this Mudra of Royal Ease, in the final gatha of his cycle of Honor and Virtue, called "Virtue upon Virtue":

*When head and horns peep out, it no longer endures;
if you arouse your mind to seek Buddha, it's time for compunction;
in the Kalpa of Emptiness, there is no one who knows;
why go to the South to interview fifty-three sages?*

What is the antecedent of "it" in the first line—"it endures no more"? In a note relating to this poem, Powell quotes a dialogue between Nan-ch'uan and Tao-wu:

Nan-ch'uan asked, "What can you say about the place where knowledge does not reach?"

Tao-wu said, "One should absolutely avoid talking about that." Nan-ch'uan said, "Truly, as soon as one explains, horns sprout on one's head, and one becomes a beast."

There is nothing wrong with being a goat or a water buffalo, but a goat-woman or a buffalo-man is not truly human. Tao-wu and Nan-ch'uan were both correct, but I can't help noticing suspicious bulges on the foreheads of both of them, not to mention my own. Earlier, Tung-shan cautioned us about avoiding the name of the emperor. That was a lesson in cultivating creativity in expounding the Dharma. Here he is concerned not with our maturity in teaching, but with our very purpose and motive.

Even when you feel an aspiration for Buddha-hood, you correct yourself, Tung-shan says. Such aspiration is bodhichitta, the fundamental imperative of all great teachers—but it can also be an addiction and a pose. As Paul warned the Corinthians, "Let him that thinketh he standeth take heed lest he fall." Paul is concerned about keeping the faith. Tung-shan suggests that faith itself can bring us down. It is time to take stock. There is nothing at all to be called Buddha-hood. Be easy!

The Kalpa of Emptiness is an incredibly long interval in the measurement of vast reaches of time that Indian philosophers devised, and here it is a metaphor—the mind of not-knowing, the mind of Bodhidharma standing before the Emperor of China, and the mind of his many wonderful heirs, including Ma-tsu: "not mind, not Buddha" (GB-33). In the final chapter of the Hua-yen literature, the pilgrim Sudhana traveled to the South to interview fifty-three great teachers, and his last teachers were Maitreya and Samantabhadra. There is no need to follow Sudhana's path. Maitreya is not the future Buddha, after all.

s) From A Dharma Talk by James Ishmael Ford, Sensei, 3 September 2001:

(also see his comments on the individual positions in the Coashan table above)

The most important point within in this is our, you and I, coming to understand the nature of dynamic reality, where emptiness and the realm of form not only exactly are each other, but also inform each other. There is movement in this reality at least as we human beings experience it. It is dynamic, and it can be known. It means what we do counts, everything we do, every choice we make, has consequences. Understanding both the “hows” and the “whys” of this is our way toward wisdom.

In some schools there are descriptions of fifty-two different combinations of insight on the way to deepest understanding. But, in our Zen way five seem to be enough to give us a sense of how this dynamic happens. Tung-shan Liang-chieh...adapted five images out of the I Ching... to guide us into a deeper understanding of this dynamic quality of reality.

Called the Five Ranks, it has become the penultimate koan collection in training for both the Japanese Rinzai and Harada/Yasutani Zen curricula. Here we are confronted with the relationship between the “relative” or “apparent” or “phenomenal,” and the “absolute” or “real” or “empty.” And it is here we begin to see the movement of our experience as we come to spiritual maturity...

Hopefully a reflection on these five ranks, give us some sense of the exact identity of the phenomenal universe with our very selves and the emptiness that is sunyata. Also, I hope, this brief description opens us to sense the dynamic quality of these aspects of reality, how they differentiate and inform each other...And I hope it speaks to the nature of wisdom on this way that is Zen Buddhism. This Zen way we are walking has nothing to do with retreat from the world. Rather it is about our most intimate connection with the world wherever we find ourselves, meditating in a monastery, washing dishes in our home, or doing business on Beacon Hill.

This briefest of descriptions of the Five Ranks is meant to show how our own personal experience of sunyata, yours and mine, may genuinely inform our every action, allowing us to walk in the world with, as one commentary says, “bliss bestowing hands.” This is the wisdom way of the Buddha.

Now, one more caution is important here. It would be a mistake to take the apparent teleology, the seeming direction of these five ranks as more than utilitarian. Again, the real world is dynamic, and the intricacies of relationship are so vast one can never say with certainty what a “direction” might or should be. We can experience all these spiritual states at different times without any specific progression.

t) Extensive excerpts from Alfonso Verdu's Dialectical Aspects in Buddhist Thought

Alfonso Verdu, Dialectical Aspects in Buddhist Thought: Studies in Sino-Japanese Mahayana Idealism. Center for East Asian Studies, The University of Kansas, 1974 (Extensive excerpts are included here as this publication is hard to find and offers translations and considerations not found elsewhere. His commentaries have some useful sections, although he gets involved in some philosophical sidetracks (and has a predilection for words like "Kegonian").)

Pg iii: This book purports to present a sequence of essays on one of the most essential, though neglected, developments in Buddhist Mahayana thought: its "dialectical" character. What I mean by "dialectical" is the method of comprehensive philosophizing that pulsates in the great thinkers of all times and explicitly has characterized the Hegelian movement in the West. Nothing is more proper in Buddhist philosophy than to show the human faculty of reason in the act of overriding its own self. In exposing its own limitations, Reason shows also the infinite and unspeakable transcendence and freedom that it harbors within itself. Through the process of historical dialectics, beginning with the Hinayana schools of psychological atomism and phenomenalism, past dialectical "negativism" (Madhyamika) and subjective idealism (Vijnanavada) up to the summit of "totalism" in the T'ien-t'ai and Hua-yen doctrines, Buddhism has borne one of the most coherent, progressive systems of philosophy that man's thought has ever produced... This expansive breathing from categorical rationality to the suprarational lights of intuition has also extended itself – contrary to the belief of modern Western Buddhist dilettantism – to the very midst of practice Ch'an and Zen teaching, especially in its Ts'ao-tung (Japanese: Soto) branch.

Pg 3: Nagarjuna, the Indian founder of Madhyamika (the "Middle Way" school), was the first Buddhist thinker to introduce a dialectical system as the means of developing progressive philosophical views and definitions of truth... In this historical development of Buddhist philosophy, the Hua-yen (Japanese: Kegon) school – together with the T'ien-t'ai (Japo: Tendai) school – appears as the positive counterpart of the more negativistic Madhyamika school of Nagarjuna. The Hegelian principle that the proper dialectical moment lies in the suspension or negation of the thesis is fundamental but not final or definitive. The superseding of this negation into a new synthesis is of positive character, namely, the negation of the negation by the overreaching of the opposites into an identity that "preserves" their difference. In Hegelian terminology this "identifying" moment that surpasses the "dialectical" stage of suspension is called the "speculative" moment. Because Nagarjuna did not heed this positive "result" of the dialectical method, his exposition remained a closely connected manifold of negations. Thus, it was the Hua-yen school which brought the Buddhist dialectical moment, initiated by Nagarjuna, into the formally positive "speculation" concerning the philosophical expression of truth.

Pg 4: The fact, however, that dialectics in Eastern thought was not restricted either to the Indian instance represented by Nagarjuna or to the later developments in Chinese Buddhism should not be overlooked. Neither Indian thought nor Buddhism as such is the exclusive propounder of dialectical theories. In a more "cosmogonic" context, Chinese thought in its original patterns of Confucianism and Taoism contains already clear signs of surprising high dialectical expression. Chinese classical dialectic ontologies can be involved in the method of divination as given in the famous I Ching (Book of Changes).

(Source material and precursors to the Five Positions)

Pg 4: Kuei-feng Tsung-mi, the sixth patriarch of Hua-yen, who was intimately connected with well-known Ch'an masters of his time and was closely followed by the founders of the Ts'ao-tung branch of Zen Buddhism, who gave "Zenistic" formulation to Kegonian dialectics in the poetical forms of the "Five Ranks" or "Five Degrees" (wu wei, Jap: goi).

Pg 55: Tsung-mi, the fifth patriarch of Kegon and a master of Zen, who greatly influenced the trends of the Soto school... By his close relationship with the Ho-tse (Jap: Katakū) branch of Zen Buddhism, Tsung-mi became an ideal synthesizer of both speculative and practical Buddhism.

Pg 53-54: In the Sraddhotpada, however, causation was found to operate on the basis of a "reflexive, two-sided permeation": the "true thusness" determines itself from original knowledge into ignorance, and from ignorance back into knowledge, on a perpetual cycle of self-permeation. This cycle is a dialectical one: "thusness" posits limitation (negation of knowledge) and reconstitutes the "limitation" into the original "unlimitation" ("negation of negation" of knowledge); sameness posits difference; and one posits many; while the many of difference are reabsorbed into the oneness of sameness, although now preserved as "differences-in-identity."

Pg 54: This is the fundamental process followed by the Kegon school, whose whole metaphysical doctrine takes its source from the famous chapter of the Gandavyuha (Chapter on entering into the dharmadhatu of interpenetration) of the Avatamsaka (Hua-yen) Suttas. This chapter symbolically envisages ultimate reality as a tower in the heavenly city of Jetavana, which is composed of an infinite number of jewels (analogous to Indra's net), each of which contains the infinite images of all the others. This is the world of All in One and One in All that is disclosed to the pilgrim and seeker of truth Sudhana...

There is an infinite self-containedness of infinity: Each limited being contains within itself the infinite by which it is contained... an old biography of Fa-tsang relates the expedient used by the teacher in order to illustrate this all-comprehensiveness to his students: "He took ten mirrors, arranging them, one each at the eight compass points and above and below, in such a way that they were a little over ten feet apart from each other, all facing one another. He then placed a Buddhist figure in the center and illuminated it with a torch so that its image was reflected from one to another. His students thus came to understand the theory of passing from 'land and sea' (the finite world) into infinity." In this way an endless multiplication of the finite figure would take place in the new realm of the infinite self-multiplying reflections of the mirrors. Thus the Kegon doctrine of "interpenetration" or "nonimpededness" is illustrated, as being the inner quality of... the abode of all enlightened sentient beings.

Pg 56: Kegonian "four poles of all-comprehensive reality," which makes use of the Confucianist symbols used by Tsung-mi and by the Soto founders... The symbolic circles, which were used by Tsung-mi in his own diagrams, represent fundamental unity (the white) and multiplicity (the black). According to Kegonian terminology, unity is accepted universally as the a priori source of consciousness (or subjectivity) and is indicated by the character pen (Jap: hon, or priority), whereas "multiplicity" signifies the manifold of experience (or objectivity) and is indicated by the character mo (Jap: matsu, or posteriority). Although shinnyo, or "true thusness," is fundamentally one (white), it is represented as containing the potentiality of self-actuation and self-definition (the black dot in the

center): thereby it is at the base of the realm of the Tathagata-garbha (matrix of thus-coming). The pure white and pure black circles of hon and matsu indicate the primordial differentiation between subjectivity and objectivity. The reconstitution of identity within the spiritual realm of consciousness reabsorbs multiplicity into the original identity, in which the subject and the object coalesce into an all-comprehensive “identity-in-difference”: this establishes the realm of muge (nonimpededness) or yuzu (interpenetration), which, as cognitive realization, becomes the all-embracing storehouse of consciousness.

Pp 59-60: According to Kegon, reality is neither monistic nor dualistic; this expression is in the very core of Kegonian thinking, since strict monism, as opposed to strict dualism, constitutes a mere negation, implies partiality, and therefore does not reveal all-comprehensive ‘identity in difference’ of ultimate reality.

Pg 65-66: Three stages:

1. The first stage exhibits total unawareness of the priority of the subject which is made into another object among many. Thereby the subject settles for sheer multiplicity.
2. The second stage involves a simple, one-sided negation, which, though reaffirming the subject, negates the objects altogether and blots out their determinations from the field of consciousness. This is the highest state of samadhi, whereby a self-expanding “blank” consciousness is attained.
3. Finally, the third stage conveys the true ‘negation of the negation’: it negates the oppositional ‘otherness’ of the object, but preserves its determinations as ‘nonother,’ or as ‘permeated’ with the identity of ‘true suchness.’

The first stage gives forth the sheer multiplicity of the finite (Thesis)

The second yields a one-sided, all-exclusive unity of illimitation or better said ‘indefinition.’ (Antithesis)

The third reveals an all-sided, all-including unity of illimitation which incorporates the finite into the infinite. (Synthesis).

Pg 103-106: The wu-chiao (J: gokyo, or five doctrines) scheme, originated by the third patriarch and real founder of Kegon, Fa-tsang (J: Hozo, 643-712, regarded as the 3rd Kegon patriarch), and formulated anew in Tsung-mi’s work Yuan-jen-lun (J: Genninron, On Man’s Original Nature) is a compendium of the historically dialectical role played by the main streams of Buddhism. The wu-chiao theory, which is similar to the a-li-yeh shih scheme, is shown also as developing in five stages. This is the fivefold framework that will also become the pattern of the Ts’ao-tung wu-wei (J: Soto no Goi, or the Five Ranks of Soto Zen). It seems as though the number five measures the pulsation of Chinese and Buddhist thought.

According to the wu-chiao theory, as developed by Tsung-mi in his Yuan-jen-lun, the history of Buddhist thought has developed through the well-known dialectical transition from “negation” to the “negation of negation.” Each of the stages overlaps with the foregoing one. The fifth transcends all others in a perfect global formulation of the Buddhist teachings... Besides his listing of the Hinayana and Fa-hsiang schools, Tsung-mi’s mention of the Madhyamika (Ch: San-lun, J: Sanron), under the name P’o-hsiang-tsung (school of “destruction of all characters,” or negativistic school) is particularly significant. He admits that the P’o-hsiang doctrine of “void” represented a major dialectical advance upon the Fa-hsiang (J: Hosso) subjectivistic approach, and this in spite of the fact that the Indian Madhyamika was already in existence long before the Vijñānavāda school of Vasubandhu and Asanga was founded. In its Chinese development, the “middle way” doctrine is considered to represent a more perfect formulation of Buddhism than the subjectivistic one.

Nevertheless, Tsung-mi still thought that the “emptiness” concept as propounded by the P’o-hsiang school, was too negativistic and obscure a doctrine, accessible to only a limited number of esoteric circles. The pure indeterminability and ineffability of the concept of “void” (sunyata) as applying to both “subject” and “object,” “vijñāna” and “dharma,” was too far off an expression of suchness to exert any appeal on the uninitiated. On this account the doctrine was not considered to be very “catholic” in the Mahayanistic sense. In his Yuan-jen-lun, Tsung-mi refers to Kegon as the “open doctrine” of the “All-in-all Buddha-nature,” as ultimately overcoming the “pure void” stand of the P’o-hsiang school, which in the master’s appraisal is “hidden” or “secret.” The “open” and true character of reality is embodied in the a-li-yeh shih (alayavijñāna) as the full manifestation of the Tathagata-garbha and the dharmadhātu of “interpenetration” described by the Kegon Sutras and by the writings of Fa-tsang....

All stages up to the fourth manifest partial aspects of truth, each one more perfect than the preceding. Only the fifth includes all aspects taught throughout the whole historical range of Buddhism in a perfect and all-encompassing totality. Although these stages do not correspond to the Five Degrees of the Soto Zen school, they contain nevertheless all of the elements that intervene in the mystical dialectic of Soto.

Title	Doctrine	Dialectical stand	Chinese formulation
1. Popular (also Pudgala-vada)	Karma-remuneration in Heaven and Hell	Affirms both Unity and Plurality as oppositional	The Ego is. The dharmas are.
2. Hinayana (Sarvastivada School)	Non-existence of ego (anatman) Existence of all dharmas.	Negates: Unity, Affirms: Plurality	The Ego is not. The dharmas are.
3. Idealistic Mahayana (Vijñānavāda)	Mere ideation (vijñaptimātrata) “Only consciousness exists”	Affirms: Unity, Negates: Plurality	Consciousness is. The dharmas are void.
4. “Middle Way” Mahayana (Madhyamika)	Negativism. Relativism. Relative and absolute “emptiness.”	Negates both: Unity and Plurality	Consciousness is void. The dharmas are void.
5. Kegon Mahayana (also Tendai and Zen)	Totalism. Mutual inclusiveness. Metaphysical interpenetration.	Affirms both: Unity and Plurality as nonoppositional	The essence of all Nature: “Meeting and melting.”

Pg 117 The highly synthetic approach of Kuei-feng Tsung-mi, which represents a concrete link between Kegon and Zen, is grounded on the transcendental unity of “interpenetration” between “form” and “nonform.”...

The Soto doctrine of the Five Degrees enumerates five approaches to the relationship between “unity” and “plurality,” “ideintity” and “difference,” “absoluteness” and “relativity,” in manner similar to the chueh-pu-chueh (J: kaku-fukaku, “knowledge-nonknowledge”) relationship exemplified in Tsung-mi’s scheme. Although an obvious structural parallelism between the a-li-yeh shih scheme and the Five Degrees exists, one essential difference must be noted: the Five Degrees represent an attempt to visualize explicitly the five perspective moments that are implicitly identical for the enlightened mind. In this sense, they should embody not only a pure thought dialectical process, but an all-comprehensive and universal one, capable of absorbing within itself the pan-cosmism and universalism proper to the strictly original sources of Chinese thinking, namely Taoism and Neo-Confucianism.

(Introduction to Five Positions)

Pg 118: To view the texts as a philological basis for the Five Degrees Doctrine fails to provide one with the clues needed for an evident and clear-cut interpretation; and this is especially unfortunate when the inner structure of the dialectic is examined. A faithful translation of the original Chinese text will not be free of linguistic and metaphorical obscurities; this fact hampers the possibility of definite, clear-cut interpretations and demands a great deal of guesswork. The most difficult (and also the most decisive) texts are divided into four basic sets of verses, each of which contains five stanzas; the first two sets are attributed to Tung-shan, the founder of Soto Zen, while the two remaining sets are compositions of his disciple and cofounder, Ts’ao-shan. Additional explanatory texts of both founders and the interpretive writings of the two later Soto masters Chi-yin Hui-hung (J: Jakuon Eko) [11th or 12th c.?] and Yung-chueh Yuan-hsien (J: Eikaku Genken) [1578-1657] will be quoted in translation and used as the primary sources for reference and commentary.

Pg 118: The key terms in the Wu-wei shuo (J: Goi no setsu, Doctrine of the Five Degrees) are cheng (J: sho) and p’ien (J: hen). Cheng (the straight) denotes absoluteness, substance, equality, and ideal principle. P’ien (the biased) denotes relativity, diversity, function, concreteness, matters, and so forth. The perspectives concerning the interrelationship of both constitutes the Five Degrees.

Corresponding symbols suggested by Tung-shan, which are frequently used by Ts’ao-shan and subsequent interpreters, are the “lord” or “ruler” as the meaning of cheng and the “vassal” or “subject” as the meaning of p’ien.

Pg 118-119 Basic graphic expression of the Five Degrees were used by interpreters (such as Hui-hung), who relied upon a set of very brief and intriguing instructions presented in the Pao-ching san-mei (Samadhi of the Precious Mirror) text. Apparently, the text was composed by a master of Tung-shan and quoted in its entirety in the extant records of the founder. These symbols resolution of opposites is as proper to the Kegon as it is to the Tendai school; and it embodies a doctrine in which dynamic and intuitive realization is supposedly featured in the attainment of Zen-satori. Blyth formulates the Five Degrees through correlative sentences, which may be as unpoetical, impractical, and devoid of Zen as he wants: God becoming man, Man becoming God, God being God, Man being man, Being neither God nor Man...Only external similarity will remind one of the theological, spurious formulation used by Blyth.(p 120)

(Translations and commentaries)

The Chu-wei-sung, or Verses on the Sequence of Degrees, of Tung-shan.

(pp. 121-129: Dongshan’s verses with Verdu’s comments and some Yuan-hsien excerpts:)

1. There is diversity in the midst of equality.

In the beginning of the dead of night at the small hours, and before the moon shines, do not be surprised that people meeting do not recognize one another.

And yet, they still harbor a faint memory of the fascination of the past day.

The “pitch dark” period of the dead of night is a lucid symbol of undifferentiated consciousness... This stage corresponds to a standpoint of noetic emptiness, the highest state of samadhi... The enlightened mind has reached the peak of total cessation of sensorial and intellectual functions. But this stage of pureness is neither final nor exclusive: it contains the “seeds” of “past experiences” in the subliminal levels of consciousness. When “the moon starts shining,” the process of discrimination will be ready to reappear.

2. There is equality in the midst of diversity.

The old woman, who missed the dawn [of the new day] stands in front of her old mirror now.

She sees her face with perfect clarity; there is no further reality beyond this.

Stop turning your head again this way and that and giving credence to those reflections.

Contrary to the foregoing state, we find ourselves in the middle of the day with its multiplicity of objects, cares, and concerns. This represents the state of discrimination at its height... The very essence of things, viewed as absolute “emptiness” is the equality that is inherently embedded in diversity. In the second stage, “diversity,” is considered to be the proper platform on which to reestablish the “absolute” relativity of things. This perspective delves into “absoluteness” from the formal medium of “relativity.” Under the immediate fact that that “absoluteness” intrinsically permeates each corner of “relativity,” it can be stated that “there is equality in the middle of diversity.”

3. Coming from the midst of equality.

There is a path in the midst of nothingness (which leads afar from the dust and grime of worldly life).

Only by not infringing [upon the taboo of] of the forbidden name [of the Emperor] of your time will you be able

To surpass once again the genius of the tongue-cutting [orator] of the past dynasty.

This is the stage in which the mind begins to show appreciation for the true values of silence, quietude, and serenity, learned “in the middle of equality.” It is here that the dynamic reversion towards equality proper (of the second stage) finds its rewarding fulfillment. As the second stage marks a trend of the mind turning from the multiplicity of the “biased” towards the realm of the “straight,” this third stage shows the stage of the mind after it has in fact been already in the very midst of equality and is now emerging from it... The stanza enhances the value of complete silence by the persuading counsel to avoid “talking too much”: excessive talking leads to unforeseeable risks...

4. Moving into the midst of both (equality and diversity).
 When two sharp blades become locked in duel,
 Then good hands [at fencing], like lotuses in the midst of a flame,
 Have in themselves, just as they are, the vigor to strike the heavens.

(Caoshan calls this “going into the midst of diversity”(henchushi) – or, “the vassal alone” – so it contrasts directly with the third stage. Yuan-hsien (16th c) thought Hui-hung (12th C) changed kenchushi into henchushi arbitrarily.)

In Yuan-hsien’s interpretation, the two intersected swords would symbolize the movement of the mind towards the midst of both aspects (of equality and diversity) through some kind of harmonious consortment of both levels of reality. According to Yuan-hsien, this stage envisages going out of the experience of sheer emptiness and utter equality (in order to return to diversity) without abandoning it in a way. Thereby equality and diversity, silence and talk, stillness and action will be harmonized into a functional coexistence....One is free from “forms” in the very act of dwelling in “forms.”...“equality” and “diversity” come to function like “two sharp blades locked in duel”; they are crossing one another, as the two blades cross their points, where the fencing hands that handle them still retain the vigor to strike at the heavens. This means that whether in the midst of equality or in the midst of diversity, the mind always retains the total vigor of its enlightenment and as such, is always ready to exert itself in the activity of mercy towards all sentient beings without being absorbed by it, similarly to the legendary “lotus in the midst of fire,” which is never consumed by it. In this respect the synthesis between “stillness” and “activity” is a functional one and does not represent yet a formal identity. This is expressed by the character chih (J: shi) which denotes active motion towards the center, and not the formal and simultaneous arrival of both aspects at the middle, which is expressed by the character tao (J: to).

5. Arriving at the middle of both.

Who will dare to harmonize both “being” and “nonbeing” without falling [again] into either [of their extremes]?
 Many men wish to escape the stream of the ordinary [and humdrum] and yet, in the final reckoning,
 Fall right back into the midst of the coals, and there they sit.

Arriving at the summit of ultimate truth is not such an easy task to perform. There are many who fall into the pit of a false evaluation of their achievements, and the result is that, in the final reckoning, they find themselves down below, at the very point at which they started, with empty hands, in the midst of the dirty coals of primordial ignorance. This concerned warning concomitantly enhances the sublimity of the all-comprehensive knowledge realized through true enlightenment. The harmonization between “nonbeing” and “being,” one and many, identity and difference, equality and diversity – which was said to be the aim of the preceding stage – has to reach a climax in a formal and thorough identification. The vision of the Jetavana tower with the jeweled net, in which every precious stone shines with the reflections of all others, is representative of a truth intrinsically superior to a mere functional harmonization where “oneness” and “plurality” merely rest on one another, but do not really merge with each other. ...In the words of Yuan-hsien, the “fifth degree” no longer represents the state of sheer functional consortment between “stillness” and “action”...this ultimate “degree” is properly characterized by the expression...“the entire function (of both stillness and action) is but one body of reality.” Yuan-hsien...: “[Ultimate realization] is something that illuminates both the particular and the universal, that makes use both of ‘light’ and ‘darkness’ [simultaneously].”

Thus the coincidence of li and shih, equality and diversity, is uplifted to a dimension of absolute and ontological fusion. ...As Yuan-hsien further says, “[By] exhausting the [knowledge of the] ultimate reality and forsaking all merits proper to former stages], one arrives at the level of total and traceless fusion of both li and shih. Li and shih, standing together, become fused and by no means arise again [as opposing one another].”

(Pg 130: The Samadhi of the Precious Mirror Hymn. Also see C18-20 for the other translations and notes on this section.)

The main text of the I Ching and the appendices provide the foundation for the classical doctrine of the Yin (darkness) and the Yang (brightness). These opposing principles were taken (uncritically) by the Buddhist author of the Pao-ching san-mei as perfect synonyms for the apparently similar terms an-ming or li-shih. Presupposing this equivalence in meaning, the Yang is symbolically represented by an undivided line and is identified with the Soto concept of cheng (J: sho or straight). The Yin, symbolized by a broken line, is the equivalent of p’ien (J: hen, or biased, or relativity).

The mentioned “pairs” of opposites as adopted by the Buddhist philosophers are far from an exact correspondence to the original meaning of Yin and Yang. Of these, the latter really denotes activity, and the former passivity. The obvious distortion of the original, classical meanings, in order to permit their usage in Buddhist metaphysical contexts, later motivated the revisions and readjustments of the Five Degrees dialectic on the basis of Yuan-hsien’s scheme.

p. 132: (C18-20): The hexagram chung-li expresses the interdependence of p’ien (hen) and cheng (sho).

When folding it, three variations arise. In completing the change, the variations become five.

Just as the [fivefold taste] of the sane-kazura grass, similarly the [five-pronged] “diamond-scepter.”

p. 132-133: The hexagram chung-li, which is number thirty in the table of the sixty-four combinations of the I Ching, is considered here to be the most harmonious, complete, and well balanced of all the hexagrams. It is composed by the duplication of the basic trigram li, which represents fire. It is the symbol of a singular essence with the twofold oppositional capability of “union” and “separation.” By duplicating the trigram, the opposing elements of Yin and Yang are found to occupy the inner section (four inner lines) of the hexagram chung-li; the very middle (two lines) is Yang, while the outer middle is Yin. Because both principles constitute the four inner elements of the chung-li, the Pao-ching san-mei interprets it as being a representation of oppositionless nonduality, which, in Buddhist terminology, is the real “suchness” of both aspects (the cheng and the p’ien) of existence. Obviously, the chung-li will portray the state of perfect fusion between the cheng and the p’ien, namely, the fifth stage, or kenchuto.

Fortunately, Chi-yin Hui-hung provides an exegesis that gives us the clue to correct understanding of the difficult Pao-ching san-mei verses...I quote him in my translation:

By interchanging the lines of the li hexagram, five diagrams will result; by folding it [the chung-li], three diagrams are obtained; the first one will be the chung-li itself. By taking the second, third, and fourth lines we shall have the trigram sun. By taking the third, fourth and fifth lines we shall have the trigram tui. This is why it is said that by folding the chung-li it becomes three. Now, placing the sun below and the tui above, we shall obtain the hexagram ta-kuo. And furthermore, placing the tui below and the sun above, we shall obtain the hexagram Chung fu. This is why it is said that by completing the changes one obtains five variations.

(Dialectical Issues)

P. 133 cont: Taking into account the probability that Hui-hung relied upon the texts of Ts'ao-shan, it is obvious that he would interpret the two resulting hexagrams, ta-kuo and chung-fu, as antithetical expressions of interdependence between the Buddhist principles li and ch'i. On this basis, he was reasonably expected to interpret the chung-fu hexagram as representing henchushi (coming to the midst of diversity) and not kenchushi (moving toward the center of both), which, as seen above, seems to be Tung-shan's meaning of the fourth stage of his Chu-wei-sung. As a matter of fact, the two resulting hexagrams are in unmistakable opposition.

...Yung-chueh Yuan-hsien probably remembered the original wording of the Chu-wei-sung and the Kung-hsun wu-wei of Tung-shan, and never admitted that the fourth stage should be interpreted as the antithesis of the third (henchushi), but rather as a correlative (if not exactly antithetical) to the fifth (kenchushi). Obviously, he could have argued against Hui-hung's interpretation by stating in addition that the hexagrams chung-li and chung-fu could be considered as a correlated pair, by leaving the ta-kuo, number three, as both the pivot and center of the diagram...In spite of this possibility, Yuan-hsien relied upon the symbolism of the diamond pounder and on the very questionable structure of the circles used by Ts'ao-shan in his Chun-ch'en wu-wei. Otherwise he ignored the I Ching hexagrams. His arguments against Hui-hung process as follows:

(pp134-135):Hui-hung changed the kenchushi [fourth stage] and transformed it into henchushi, thereby intending to oppose it to the shochurai [third stage]; this considerably misled [the interpretative efforts of] the scholars who followed thereafter.

Now we shall try to correct [such a false interpretation]. Obviously the [third] rank of shochurai is [to be considered as] the pivot and center of the [other] four stages. The first two stages of shochuhen and henchusho are meant as a way into the shochurai; the last two stages of kenchushi and kenchuto represent the coming out [from] shochurai, properly depicting in this way the supreme level [of enlightenment]. One could not say that they oppose one another. This is the first reason why I do not agree [with Hui-hung's exposition].

Again, if henchushi [as the fourth stage] were to be considered as opposed to shochurai [third stage], then it would follow that two stages [within five] would occupy the center of the process which conflicts with the symbolism of the "diamond scepter." This is the second reason why I do not agree [with Hui-hung].

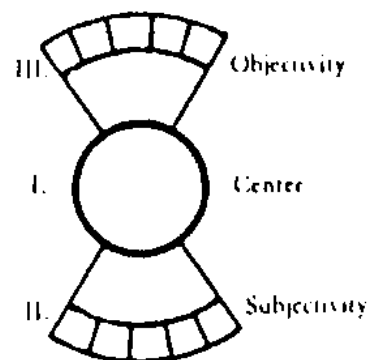
Again, the [so-called] henchushi [fourth stage] is represented by a white circle, whereas the shochurai [third stage] is symbolized by a circle that is black on the inside and white on the outside; yet such circles do not constitute any opposition at all. This is the third reason why I do not agree [with Hui-hung].

Again, kenchuto, as represented by a totally black circle, really stands as a correlate to kenchushi, which is represented by a totally white circle. May one conceivably say that kenchuto alone remains behind without a counterpart? This is the fourth reason why I do not agree with Hui-hung.

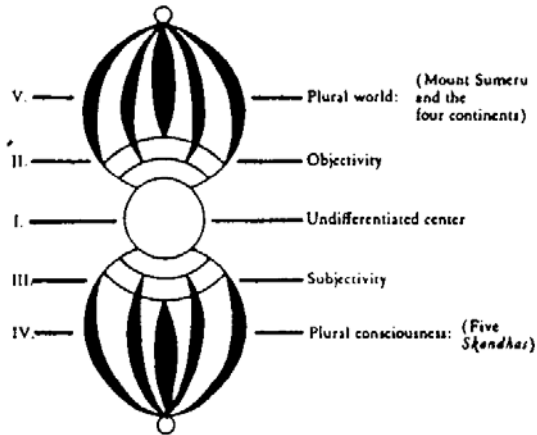
P 135-6: The bulk of this argumentation, as massive as it might seem, does not constitute an acceptable refutation of Hui-hung's conception. Mention of the diamond pounder, a symbol used by the author of the Pao-ching san-mei, may apply to Yuan-hsien's conception of the five positions. Nevertheless, the symbolism of the diamond pounder should not be given more significance than can be attributed to the "fivefold taste" of the Sanekazura fruits, a symbol also used by the Pao-ching san-mei.

P. 136-7: Seemingly, the origin of the diamond pounder may be traced back to a type of weapon used in ancient India, which was - viewed subsequently as a symbol of the power of Indra (the god of thunderstorms, who is frequently mentioned in the Pali Scriptures). It was linked to the concept of the Mani jewel or diamond stone (vajra) and passed to posterity as a token of truth and enlightenment. The Diamond Cutter (Vajracchedika) was also used as a title of one of the most representative sutras of the prajna-paramita series. The name of Vajra (J: Kongo), when applied to the symbolic pounder, supposedly refers (1) to its hardness, its ability to smash and dispel all varieties of evils, and (2) to its symbolic representation and of the original bodhi mind, containing (in itself) the utter simplicity and transparency of unity and the total variety of its color reflections in the bipolarity of consciousness and the world. The center has a spherelike shape, which, by a symbolism reminiscent of the "storehouse" character of the alayavijnana, supposedly contains the seeds of the universe in its undeveloped, nonoppositional potential state.

The two oppositional poles of development grow out of this indeterminate but potentially saturated center in the form of lotus flowers, which represent the primordial spilt between subjectivity and objectivity. Thus, three fundamental stages originate: center, subjectivity, and objectivity.



As a further polar development, the five constituents of subjectivity (skandhas) grow out of the lotus petal in the form of one central prong and four surrounding ones on one side, and the five sists of the world are represented by the opposite side of the sphere with another group of five prongs in the same arrangement. Mount Sumeru, the center of the universe, is portrayed by the central prong, while the other four exhibit the four directions(N, S, E, W) and the four continents:

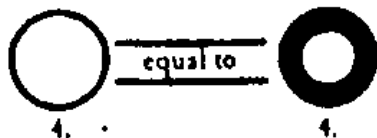


Therefore, the vajra-pounder could be said to constitute a bipolar mandala, which symbolizes the relationship of oneness and plurality on the basis of “five stages.” The polar development clearly refers to cosmogonic origination and to the split between subject and object. From this viewpoint, the Vajra-pounder cannot be taken as a rigorous symbol of the Five Degrees dialectic as propounded by Tung-shan and Ts’ao-shan. Nevertheless, the fact that the said pounder has a spherical center that serves as the pivot of a bipolar development, reveals an undeniable parallel to the most probable conception of Tung-shan, who seemingly proposed his fourth stage as kenchushi, and correlated it with kenchuto rather than shochurai, and two polar pairs of relationships. One pair represents “origination” and “reversion” as a

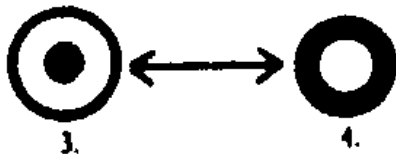
circular process that beings and ends in “equality”. “(shochurai). The other pair symbolizes the level of enlightenment from two correlational points of view: one envisages the functional aspect of the “substance (kenchushi), while the other envisages the “substantial” and “unitary” aspect of the function (kenchuto). In a very true respect these two aspects of enlightenment imply a “going out” of equality. They fathom a dimension of “nonexclusiveness” which is impossible to view as a mere realm of undifferentiation.

(Diagram exhibiting Yuan-hsien’s understanding:)

pp138-139: It is obvious that Yuan-hsien was using the symbols devised by Ts’ao-shan for his own set of stanzas, the Chun-ch’en wu-wei. Yet, it is not absolutely clear whether Ts’ao-shan really intended to use a totally white circle to symbolize his fourth stage, or whether his intention was to have a concentric combination that could be visualized by white on the inside and black on the outside, as did Tsung-mi. This, after all, would be the obvious result of simply thickening the circumferential line of the white circle in this way:



Were this the case, opposition would certainly stand between the third stage (shochurai) and the fourth (henchushi) in the following manner:

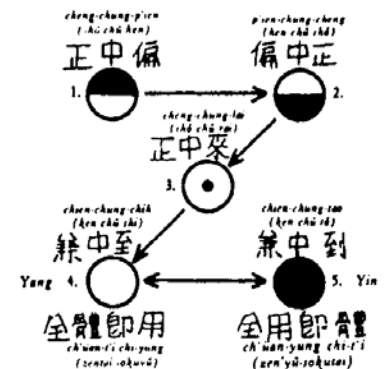


This arrangement, which is in accordance with Hui-hung’s interpretation, would actually alter the entire inner structure of the Five Degrees and would make the symbolism of the vajra-pounder even more remote than it was previously understood to be in Yuan-hsien’s theory of the shochurai as the pivot between two pairs of correlations. At any rate, this proves that trying to force the original

texts of Tung-shan and Ts’ao-shan (concerning the Wu-wei, or Five Degrees) into one common model does not serve any purpose; and in my opinion, the most probable thing is that an objective difference lies between the ways that both founders of Soto conceived the internal relationships of the Five Degrees. Yuan-hsien was probably correct in interpreting Tung-shan’s Chu-wei-sung, whereas Hui-hung seems to have developed the Pao-ching san-mei variations of hexagrams on the structural frame propounded by Ts’ao-shan. It would be useless to imply that only one rendering could envelop the proper understanding of schemes, which, when viewed from the opposite side, are exposed to the most extravagant speculations.

The Kung-hsun wu-wei-sung, or Verses on the Five Degrees of Meritorious Achievements, by Tung-shan.

p. 140: The second set of stanzas by Tung-shan follows the same pattern of the previously explained Chu-wei-sung; nevertheless, the Kung-hsun wu-wei brings into prominence a new approach to the dialectic of the Five Degrees. In the Chu-wei-sung, the stages seem to be mainly regarded from a merely cognitive point of view; whereas in the Kung-hsun wu-wei, the progress involved in the five stages includes a new moral and volitive aspect: now the emphasis is placed upon the “gradual acquisition of merits.” It could be said that a hierarchy of ascetical progress and accumulation of merits seems to parallel the noetic gradation implied by “entering into equality” and “going out of it.” There is still one difference: the cognitive Five Degrees, when fundamentally presented as subsequent



viewpoints of the already enlightened mind, would not involve a subjective and actual progress towards the ultimate goal of Buddhahood. ...The ultimate reality of “interpenetration” or “interinculcation” is at least implicitly presupposed from the outset and not merely “discovered” as a result of “going out of equality” (the third stage). The Kung-hsun wu-wei, however, adopts a nomenclature that positively implies an actual evolution towards the goal of the “supreme merit” that accompanies the attainment of “exhaustive knowledge.”

(Pp 141-149: Kung-hsun wu-wei-sung – Verses on the Five Degrees of Meritorious Achievements:)

1. Submission (or Conversion).

From the very beginning, the sainted rulers have modeled themselves on the emperor Yao.

Governing their people with propriety, they [the rulers] have bent “their dragon hips.”

There was a time when, as [the imperial carriage] passed a bustling marketplace,

Everywhere the sainted Court was congratulated on its enlightened virtue.

2. Service.

All this bathing and washing, all this garnishing yourself profusely, [and] for whose sake?

The inner [meaning] of the tzu-kuei bird’s voice is persuading you to wed [your beloved].

Even if all of the hundred flowers were to wither one after another, the echo of its “cuckoo...cuckoo” sound would never be extinguished;

While flying towards the recesses of the rough peaks the tzu-kuei endlessly keeps singing his “cuckoo...!”

3. Merit or Achievement.

When the withered tree bursts into bloom, it is like a springtime of an unworldly era,

Like one riding backwards on a jade elephant and hunting the Ch’i-lin unicorn.

From this moment he disappears into the height beyond the thousand pinnacles.

The moon is white [up there], the wind pure, on a beautiful day at the hour of the dragon.

4. Collective achievement.

The many mortal beings and the buddhas do not conflict with one another.

The mountains are by nature high; the waters are deep of themselves.

What do ten thousand diversities and distinctions reveal?

Where the partridge cries, the myriad flowers bloom anew.

5. Unsurpassed or Absolute Merit.

Scarcely have the horns on his [spiritual] head [begun to] grow when they are already intolerable [to him].

If he [impatiently] seeks the Buddha by imagining in his heart [what He is like], he should be ashamed of himself.

The far-off Kalpa of Emptiness is something that no man can know.

Let him decide to face Southward, there to question the Fifty-Three [Buddhas].

(Verdu’s commentary on the five degrees of meritorious achievement:)

1. Submission (or Conversion)

This first stage supposedly entails the primordial attitude of “turning of attention.” Although inactive, this position includes an initial tending towards good-in-general. This general disposition is portrayed by the symbol of the legendary wise kings of China who supposedly imitated the example of the emperor Yao...the “sage emperors.”...the attitude of “bowing” and “bending” towards the people, in order to display respect for the common welfare of the state, was the basic attitude of such wise rulers...”turned towards” their subjects and inferiors...the fundamental attitude is one in which the superior turns towards the inferior...reminiscent of ...the “lord’s looking at the vassal.” Nevertheless, the central thought in the line-up of merits will be the pure fact of such a primordial “disposition of mind,” which is “readiness” or “intention to serve.”...

2. Service

This stanza uses the figure of a maiden laboriously preparing for her wedding....Love is more than a disposition of mind and a “readiness to serve”: love is also “active service.” That is the reason this love is compared to the persistent and penetrating cry of the “cuckoo-bird”; for it is equal to the continued effect of an initial resolution....This symbolizes the active performance of shugyo, the “religious practices” based on the five paramitas. The tendency of such continuous practice, climaxed by the acquisition of “concentration” and “insight” brings the initial action of shugyo into the nonaction of the total calmness, the boundless ocean of peaceful “equality.”...From the standpoint of the enumeration of merits, this second stage represents an advance and a continuance of the first stage, though this progress does not necessarily posit a dialectical contrary, as in the case of the Chu-wei-sung...the first stage uses a symbol relating to an attitude which is properly that of the superior towards the inferior, while the second stage reverses the direction of “service” by symbolically implying the relationship of the inferior towards the superior. This counterposed use of symbolism contains a trace of the opposition between shochuhen and henchusho...an interior parallelism, similar to the antinomic structure of the Chu-wei-sung is still noticeable.

3. Merit or Achievement

This stage is the natural evolution of the preceding one, and it reaches the exact correspondence of having entered into the realm of “equality” as presupposed by the third state (shochurai) of the first set of stanzas (Chu-wei-sung). Entering the sphere of undifferentiation is considered the first fruit of “service”...This is the first dynamic appearance of a fruit that will ripen in three consecutive stages of growth and development. Because the initial two stages involve only the attention and accurate cultivation leading to the yielding of such fruits, the proper line-up of meritorious achievements begins in the third.

This third stage is considered to be the peak of a gradual advance towards equality, the climax of a growing dissolution of difference and plurality...This is the moment in which both the “man and the ox” have disappeared from sight. Only a bottomless chasm, which cannot even be said to be deep or high or wide, remains....In this instance, irrationality must be interpreted as conveying the total

“loss of reference” and the traceless disappearance of a platform on which “to situate” the plurality of things within the limits of a “sense-making” framework.

4. Collective achievement

The fourth stage represents the result of “going out” of equality and “returning to” the realm of diversity, in which things regain their sense of relativity again. But this acquisition is a “returning to” diversity as the functional aspect of “suchness” that attains fruition in a collective share of individual merits....After achieving “individual merit” in samadhi, it deploys itself into “ten thousand” harmonious reflections.”...the reality of “suchness” is apprehended as the reality of all dharmas....“Suchness” is the “uniformity” that is manifested in a multitude of things that are “such” precisely by virtue of being “high” and “deep.” That is the reason the fourth stage signifies a return to the ineligibility of things, but in a direction that leads to “super-intelligibility” as a nonoppositional oneness....This is the functional aspect of prajna which, though not yet synthesized into a reality of total “interinclusion,” continuously and dynamically points towards perfect interpenetration...The fourth stage does not expressly imply the interweaving of both cheng (sho) and p’ien (hen) as a previous condition for a conception that posits a functional “coming to the center” of both (kenchushi); and from this viewpoint, this stage...could be interpreted rigorously according to Hui-hung’s pattern, namely, as henchushi. Or “coming to the center of diversity.” Yet no difference, however pronounced, will affect the lineal structure of the Kung-hsun wu-wei, for it is primarily based upon the hierarchy of meritorious growth, rather than pnm the dialectical conflict between opposites and its resolution. In fact, whether or not the fourth stage is taken to be kenchushi or henchushi is irrelevant, because this fourth stage paradoxically presupposes “going out” of equality, but “without leaving it.”...The simple fruit of samadhi (the third stage) multiplies itself into a cluster of innumerable seeds of mercy towards all beings. The multiple efforts of shugyo (the second stage), which result in individual enlightenment (the third stage), now transform themselves into innumerable manifestations of mercy, by the implication of this “sharing of merit” among all sentient beings. This stage could be also called that of hoben, in which “all skillful devices” of merit are realized.

5. Unsurpassed or Absolute Merit

pp. 148-150: The perfect realization of truth, as envisioned in the act of satori, contains unsurpassable merit par excellence, absolute achievement, the total synthesis that unites both the “individual merit” of samadhi and the “collective merit” of “functional mercy” under the single reality of “suchness.”...a seeker of Buddhahood can easily go astray in his search. As soon as he develops some spiritual insight (the “horns growing in his head”) he becomes intolerably impatient. And in his impatience he tries to imitate the Buddha in the imperfect and immature way he wantonly imagines Him to be. The result will be to end up in a mere state of dead emptiness...Real apprehension of truth lies in entering the dharmadhatu of interpenetration, which is the Tusita (heaven) or the Vairocana tower of Maitreya that the Gandavyuha (or chapter on entering the dharmadhatu of the Avatamsaka Sutra) describes. The aspirant to Supreme Enlightenment (Sudhana), while heading towards the “South,” begins a long pilgrimage during which Manjusri directs him to visit a number of buddhas, equaling fifty-three, whom he asks for their advice concerning the life of devotion. As a result, he is introduced into the Vairocana tower, the residence of Maitreya, which he discovers to be the abode of all bodhisattvas and spiritual leaders who have attained total enlightenment. Within he sees himself in a world of total “interinclusion.” All things are like the “jewels fastened to the net hanging in Sakra’s palace,” which continuously reflect one another...individual realities are not destroyed, but are enveloped into one great reality, wherein each individual existence contains all other individual existences within itself....This is the resumption of all functions.

(pp. 151-155 Yuan-hsien’s elucidation on the question and answer text (from the Record of Dongshan):)

The monk asks: What is the meaning of hsiang (intention)?

The master says: What do you do when eating your meals?

The monk says: What is the meaning of feng (service)?

The master answers: What do you do when you turn your back on your superior [and disobey him]?

The monk says: What is the meaning of kung (individual merit)?

The master answers: What do you do when you lay aside the mattock?

The monk says: What is the meaning of kung-kung (collective merit)?

The master answers: It is not having one color.

The monk says: What is the meaning of kung-kung (the merit of merit)?

The master answers: Not shared!

(Yuan-hsien’s commentary:)

1. “Turning towards” [hsiang] means “to face.” Surely the first thing one does it to know the existence [of a thing]; if one does not know the existence of such a thing, how can one turn towards it? When the master Tung-shan answers: “What do you do when you take your meal?” he means that even in the midst of daily doings, no matter whether one is moving or resting, one should not forget about it, even for [the short] time [that it takes to eat a meal].

2. The word feng means the same as ch’eng feng (note 90). In this [religious] context, the first step is hsiang, to be followed by feng, just as, in a secular context, one must first indicate to one’s superior the proper attitude of respectful obedience, for it is only then that one can receive a charge from him. No service can be rendered by a man who stands with his back to his superior (that is, who disobeys him). The religious counterpart of standing with one’s back to one’s superior would be succumbing to such external defilements as lust, for the man who does this is, in effect, turning his back on his proper religious duties.

3. To grab the mattock [in order to work] is like “intending,” that is “disposing oneself [hsiang] and “serving” [feng]. Should one lay aside the mattock, there would no longer be “intending” and “serving.” By reason of achieving the result [kung] of the foregoing “intending” and “serving,” one suddenly forgets [everything]; and that is why [Tung-shan says] it is like putting aside [or abandoning] the mattock.

4. The first syllable in the word kung-kung indicates that the plurality of [good, clean] dharmas arise in unison. Tung-shan declares that it is like “not having one color”: that is to say, in the previous stage, since all becomes of one singular color, the totality of diverse dharmas conceal themselves. In the present stage, however, since even this one singular color undergoes total extinction, the result is that the various dharmas [totally] reemerge together, and they are not expected to become of one uniform color again.

5. Now, as to the “merit of merits.” The profundity of this merit, over and above all its predecessors, is the reason that it is called the “merit of merits.” When Tung-shan says it is “not shared,” this is because it is not common with anything now, whereas it had points in common [with other things] above. For here not only is it dharmas that are beyond reach but non-dharmas which are no less so. Everything [dharmas and non-dharmas, that is, being and nonbeing] is so intermingled [and fused together] that there is nothing to which to affix a name. Beyond this point, what is there to seek? [Differently worded, it could be] put like this: “The Universal and the Particular are so fused [and interpenetrated] that there is no trace of where either is hiding, and this very fact is the end point of attainment of the Way. What quest can there possibly be beyond that? Yet [in spite of what has just been said] it is still called “merit” [or even “achievement”]. The reason is that, when viewed in the light of [the stages catalogued] above, it also is a part of the attainments of human faculties. This too is a [meritorious] “achievement.”

(P. 157: Caoshan on the relation of lord and vassal to sho and hen:)

The master said: The degree “straight” [or “proper”] is identical with the realm of “emptiness,” wherein there is not, and never has been, anything [in particular]. The “biased” [or “lateral”] degree is identical with the realm of form, wherein there is a myriad of [particular] forms. [The proposition that] the “biased” is contained within the “straight” constitutes a turning one’s back on the universal and directing oneself toward the particular, while the opposite proposition constitutes a rejection of the particular and an entry into the universal. A “synthesis” of both constitutes an unfathomable correspondence with a multitude of objects without [at the same time] falling into [the notion of] individually existing [things or entities], neither straight nor biased. For this reason, it is called the Mysterious Void, the Great Way, the Unattached, the Real Principle. Our gifted and virtuous predecessors elevated this one degree to the level of the supremely subtle and supremely obscure. One should be absolutely clear about the following: The lord is the degree “straight”, while the vassal is the “biased” degree. When the vassal faces his lord, this is the “straight” contained within the “biased”; when the lord faces his vassal, this is the “biased” contained within the “straight.” When the paths of the lord and the vassal meet, this is what is meant by “synthesis” [J: kentai].

(p. 158: Caoshan does not specify the third and fourth stages as shochurai and either henchushi or kenchushi...so this does not help resolve the debate between Hui-hung (the “ruler” alone = shochurai, the third stage and the “vassal” alone would equal henchushi, the fourth stage – into the midst of the “biased.”) Yuan-hsien (3rd = shochurai, 4th = kenchushi – the “ruler” and the “vassal” coming to meet one another, and the 5th = kenchuto – the “ruler” and the “vassal” actually meeting together).)

pp.159-167: Chun-ch’en wu-wei – Five Degrees with Respect to Lord and Vassal by Caoshan

1. The lord looks at his vassal, or equality becomes diversity.

There is nothing wondrous [in the fact that] the servants have to offer unconditional reverence and service to the dignitaries [without protesting].

But also the man mustering himself the honors of nobility should utter [no complaint] in the times of trial.

2. The vassal turns to his lord, or diversity resolves into equality.

The level of the “straight” is [usually] compared to the hour of the rat.

But only the relationship of servant to lord discloses it.

Before the Buddha left the realm of the Tusita heaven,

There was a black chicken walking on top of the [white] snow.

3. The lord alone or abiding in equality.

Ice engulfs within a flame,

While willow blossoms fly about in the ninth month.

The cow made of mud bellows on the surface of the water;

A wooden horse neighs towards the wind.

4. The vassal alone or abiding in diversity.

The sun first setting on the royal palace

Cannot rid itself of that “jade hare” [the moon].

Why on earth are those men and gods so late,

When they have not even got an imperial command?

5. The lord and the vassal meet on the road, or the merging together of equality and diversity.

When the universal and particular have been packed away in a jumble,

Even telltale signs of them cannot be discerned.

When Bhismagarjitasvara-raja has not yet dawned,

How can you expect Maitreya to be awake?

(pp160-168 Verdu’s commentaries on Caoshan’s verses:)

1. Circle: black top half, white bottom half.

The lord looks at his vassal or equality becomes diversity.

The “ruler” (or lord) deigns to look down to his servant and thereby abases himself to the level of the inferior; and in a similar way the “equality” in the stanza is the “subject” of the “merging with the relative.”...“within equality, there is diversity.”...One reaches “equality,” and “in there” he sees “the developing of diversity.” This would correspond to “equality becoming diverse.”...The symbolism of this stanza depicts “equality” as the common and “equal” lot that affects both the dignitaries and the servants...

2. Circle: white top half, black bottom half

The vassal turns to his lord, or diversity resolves into equality.

The present stanza uses the “hour of the rat” (between 11:00 P.M. and 1:00 A.M., the time of deep sleep) in order to illustrate the false and deceiving tendency to portray the realm of the “straight” (equality) as a state of total cessation and passivity. In order to emphasize the dynamic and positive character of this level, the stanza resorts to the living relationship between servant and lord. Service to the lord, essential to this relationship, makes clear and reveals the very essence of the “straight.” The plurality of the “biased” resolves itself into equality without ceasing to be plurality, as the servant, in his plural and various efforts to serve the master, resolves his many “serving” activities into the unity of undivided attention to the master, without ceasing to serve him...The formal and definitive resolution of plurality into unity without ceasing to be plurality is the realization of nirvana itself, the nirvana that is not beyond samsara, but yet is together with and in samsara; this is the realization of equality that does not vitiate diversity but enhances and sublimates it...illustrated by the jeweled net in the Jetavana tower...

3. Circle: a small black circle within a white circle

The lord alone or abiding in equality.

When one overcomes rational thinking and enters the realm of the mental void in the ecstasy of undifferentiated consciousness, wherein all duality and diversity lose their meaning...the organizing, coordinating role of logical thinking has vanished, leaving the objects of the out world to themselves and to their own disorderly turmoil...The use of paradox and irrationality in this stanza is even more conspicuous...The symbolic “black circle” surrounded by a “white ring” alludes to the attainment of a center of “equality” and is conceived as enveloped by its pleroma of infinite potentialities. Thereby the essential “being-together-ness” and the “identity” between equality and relativity are emphasized once again, although in a different way: in the former stage, “equality” is actively considered as the very scope and resolution of “relativity,” whereas in the present stage, “equality” is considered in itself, and only an indirect reference is made to its potentiality “to merge anew into diversity.”...From the “subliminal” accumulation of karmic potencies brought under the one-colored veil of sheer formlessness, the outgrowth of rational schemes of a discriminated world is envisioned.

4. Circle: Small white circle inside a large black circle

The vassal alone or abiding in diversity

The sun is the source of light, generating discrimination...The present stanza describes the very moment that the sunshine has displayed the infinite variety of our outer world, symbolized by the sumptuous compound of the royal palace. All is difference and variety in this picture: the emphasis has been placed directly upon the fact of “discrimination” being “such.”...Here the sheer fact of “diversity” is stated as explicit...Nevertheless, there is a clear reminder that “diversity” in itself carries a perpetual and never-receding sign of “equality.” The functions in their functioning bear the ever-underlying presence of the “body” (substance)...the affirmation of “relativity” necessarily posits the reductio ad absurdum of a “pure and sheer relativity.” In the same manner, the previous stage unavoidably conveys the reductio ad absurdum of “pure and sheer absoluteness.”...The presence of nirvana in all aspects of daily life makes it the most commonplace of all things...there is no excuse for “men and gods” coming “too late” to instruct us about the character of nirvana from above...anyone coming with a message from “above” is a deceiver and not the real Buddha or Tathagata, who does not bring any message from somebody “beyond” but is himself the direct manifestation of thusness, here and now.

5. Circle: completely black

The lord and the vassal meet on the road or the merging together of equality and diversity

The ultimate identity between li (the universal) and shih (the particular), which has been shown to underlie all opposite angles of reality (as seen from the four previous standpoints), becomes totally manifest in this last stage....“absoluteness” and “relativity” bear upon one another as mutually implying themselves by the very act of “opposing” each other. Thus, the mind returns to the basic truth of “suchness”...li and shih are seen as one and the same reality of “sunyata,” the absolute voidness...There is a perfect fusion of extremes while preserving the determinations of essences. This is the real “dharma world” of existence...In order to know Maitreya (the Buddha of the future) one must first know the King Ion (as representing the past) and vice versa; the opposites signs of their “one-pointed-ness” bear the ultimate never-passing reality of “comprehensive manifestation.” Thus the black circle would point to the nondiscrimination or “nondistinction” within the comprehensive form of “interinclusion.”

The total scheme of this interpretation of Ts’ao-shan’s verses, according to Hui-hung, comprehends two pairs of opposite standpoints:

1. posits the actions of going out (toward diversity) [and] coming in (into equality)
2. implies the impossibility of abiding in sheer equality [and] abiding in sheer diversity
3. reveals their unsurpassable, fundamental “being-in-each-other-ness.”

p. 170: Wu-wei hsien-chueh (J: Goi kenketsu), or Ts’ao-shan’s Clear Determination of the Five Degrees:

The degree “straight” is actually a “biased” one. If one discerns it in terms of its “biased” quality, then it harmonizes two senses. At times it has features that come from the degree “straight”; these are the worded in the midst of the wordless. At times it has features that come from the “biased” degree; these are the wordless in the midst of the worded. [And] at times it has features that arrive [or appear as] with both bound together [as in a synthesis]. Within this scheme one does not speak of “worded” and “wordless” [anymore]. Within this scheme one has but to face [the fact itself of the synthesis] and then pass on [to daily business]. Within this scheme there cannot but be shift and change, for in the very nature of things, there must be shift and change.

Yet words [used] in the course [of everyday worldly business] are all unhealthy, so that a man engaged [in this business] must with discernment get [the point of] the words and phrases, then face forward and pass on [to other business]. The

“worded” may come and the “wordless” may go. It is not that there are no words [used] among the [enlightened] writers, it is that they are not concerned either with the “worded” [alone] or the “wordless” [alone]. This is called “binding” [the worded and wordless] as in a single sash [as though in synthesis], so that they cannot in any way be distinguished [from one another]. Pp 170-172 – Verdu’s commentary: There are aspects of reality that can be worded, that is, put into words, whereas there are other aspects to it that defy expression and cannot be worded. The contention of the text is that there is nothing that can comprehensively be thought to be completely expressible or inexpressible. That is why the degree “straight” is itself a “biased” one; after all, “straight” is a word, and every word is biased. The use of words, on the other hand, is neither ultimately conclusive about truth, nor ultimately reprehensible and to be rejected altogether. In the final analysis, truth will be in the utterance of the expressed-inexpressible. The sounds of Kan! And Katsu! as used by Yun-men and Lin-chi, and the ample wealth of the Kung-an accounts and Zen stories will be concrete examples of the final unity between the worded and the wordless.

....By looking into the core of the “word,” one sees its essential transcendency, insofar as its ultimate becoming transcends the sheer utterance of its sound. The sound of a word is bound to the momentary limits of external form, though in its essence there exists the eternal freedom of the “superword.” By uttering the “word,” one “comes” to the form; but the correct insight into the “word’s” essence is similar to “leaving” again the narrowness of the form. The “word” is like “coming to form,” whereas the “nonword” corresponds to “leaving the form. In shochuhen (the first stage) there is “coming to form”; and in henchusho (the second stage) there is “leaving the form.” This is the reason why shochuhen means attaining to the “worded that is “in the nonworded”; and henchusho signifies attaining to the “nonworded that is in the worded.” However, the one who speaks “words” through inspiration, which is analogous to the enlightened writer of the sutras and the Zen instructions, speaks from a superior level, the level of total synthesis, wherein the “word” and the “nonword,” the “form” and the “void” the “coming” and the “going,” the external appearance and the inner essence are one and the same reality. This “superior state” of synthesis is the level wherein the “oppositions,” not the reality of the things themselves, disappear. The Zen writer, while “wording” from this level, does not remain silent, though his words do not merely flow in a flatulent stream of temporal succession they are also all at once uttered in the nonsuccessive sameness of an eternal, wordless infinitude.

Pp172-177: Wu-wei chih-chueh (J: Goi shiketsu) Last Words on the Meaning of the Five Degrees.

1. In equality there is diversity

When thought and operations of the senses have been submerged and arrested, then both the material form and the void are forgotten [and concealed]. Ultimately it cannot be put in words: [it is as though] no change and motion has ever taken place. [Nevertheless], there is no [possible and perpetual] concealment, for the whole substance of reality becomes again [totally] manifest. This is called “the biased in the midst of the straight.”

“Equality” is the realm wherein the mind becomes motionless and empty. Everything is obliterated from consciousness in this experience of the void: it is the realization of the “wordless.” This mental silence, however, does not reveal the wholeness of substance and its function, which identifies “void and form,” “silence and utterance.” The total body of truth is contained neither in obliteration nor in concealment. Within the immutable horizon of “equality,” “true thusness” manifests its total reality through the chain of causation, and as such appears again to the mind, when the later returns to diversity from its journey to the realm of “equality.” It must be said then that there is the “worded” in the “wordless.”

2. In diversity there is equality.

Mountains are mountains, and rivers are rivers; no man is secure with [the use of] names, and no thing can be classed [by them; that is, by names]. This is called “the straight in the midst of the biased.”

In the world of discrimination things (like mountains and rivers) differ from one another: thus the deluded mind applies names to them. The man of insight, however, is not content to believe that one attains truth by the mere utterance of words and names.

“Diversity” as such and by itself is “vain talk.” The “word” implies external diversity, but the “suchness” of things connotes the infinite freedom of the “inside.” One cannot chain this inner essence to any external wording; from this standpoint, any effort to define reality will be futile and will end in complete failure. It must then be said that there is the “wordless” in the midst of the “worded.”

3. Coming from the middle of equality

Stark naked and scrubbed clean, of majestic appearance, throughout heaven and earth, it alone is exalted and unmatched. This is called “emerging from the midst of the straight.”

To abide in mental silence is to attain to the “wordless.” One sees the purity of the “ecstatic” apprehension of the “void.” This is the level of the “mysterious reality” relative experience, even if it is the greatest among many, that is, it is wherein the notional aspect of utter purity is seemingly realized as a cloudless sky in an empty consciousness. There is no trace of defilement on this boundless ocean of formlessness. This experience is called the greatest and the first of all experiences. It is however, as the top in a gradual series, but not yet the comprehensive one, which is not first, not second, and not last. That is why the stage proposes experience as something one has abided in and is already coming from, as though trying to emphasize that it is not ultimate and that it has to be eventually superseded. This is abiding in the “wordless” alone.

4. Arriving in the middle of diversity.

It is quite like the Son of Heaven within his realm, who need not borrow the edicts of Yu or T’ang, of Yao or Shun, for, as His eye can see and His ear can hear, He need never borrow the power of another. [The fact that] the ear does not enter into the midst of the sound, and that the sound does not block the ear, [is proof that] the body can wrap itself in a kuo-t’ou garment without acquiring a name in the world’s midst [that is, one can be in the world while not being of it]. Thus is what is meant by “arriving at the mist of the biased.”

As stated in the previous stage (the third), one cannot forever stay within the “wordless” and “formless” alone; this momentary stage of utter “oneness” is itself directed towards anew resolution in the “worded” and the “form”; thus the previous stage was called “emerging from the midst of the straight” in order to emphasize the essential directionality of utter “oneness” towards diversity and

plurality. In the present stage this new emerging into the diversity that makes up the worldly (and “worded”) reality of everyday experience is expressed in terms of the very directionality that “diversity” itself has towards “identity” and “oneness.” Now, the “biased,” that is the “worded” or the “diverse,” is experienced in its true nature, namely, as not impeding the very effect of the experience on “oneness” and the “wordless.”...the natural body can go on with the handling of daily business without becoming entangled in the warp of false discrimination, attachment, and all the blinding effects of ignorance. This is the proper way of abiding by the “worded,” which takes place only after “coming out from the realm of the wordless” as it took place in the previous stage.

5. Reaching the midst of both (equality and diversity)

It is not the mind [subject]; it is not the world [object]; it is not the universal; it is not the particular. It has been always beyond description. [True] natural reality knows no distinction between essence and appearance. This is called “reaching the midst of both” (the straight and the biased).

Kentai (synthesis), the self-related, self-explaining superzone of reality, defies all attempts at description. This “superzone” of true, natural reality, as a further designation for the Tathagata-garbha, serves the dual purpose of li (the universal) and shih (the particular) without the least trace of contradiction. It is the “true infinite” propounded by Hegel and foreshadowed by the Awakening of Faith. There is no disappearance or draining of phenomena in this realm; in the pleroma of exhaustive manifestation the body of reality is in its total plenitude. The only one indescribable trait of this wonderful realm is that the phenomenon and the real (noumenon) constitute a perfect identity. There is no difference between the manifold of appearance and the continuous self-identity of the essential. This is the Hua-yen world of li-shih wu-ai, wherein the “form” is as equally the “void” as the “void” is the “form.” “Word” and “nonword” are but the discriminative mind-aspects of perfect identity-in-itself.

(Later Speculations on the Dialectical Nature of the Five Degrees.)

p. 191: Yuan-hsien, who lived during the early part of the seventeenth century, is remembered for his controversial attack on Hui-hung’s interpretation of the Five Degrees dialectic. Through his speculations about the central character of the third stage, Yuan-hsien paved the way for a number of subsequent revisions that were attempted in Japan, primarily during the eighteenth and nineteenth centuries. In well-known Buddhist centers, such as Nara and the Ueno temple at Edo (now Tokyo), the tenets of both the exoteric Keron school and the esoteric Shingon school were propounded not only as nonopposite doctrines, but as intimately correlated and mutually perfecting expressions of both Buddhist philosophy and Buddhist practice. The Shingon predilection for emblems, triads, and quintuples of metaphysical and cosmological correspondences unavoidably influenced the speculations of the monks and scholars in various circles of the Soto school.

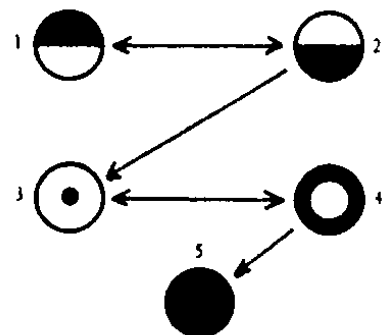
These speculations must be attributed, in part, to the remarkable tendency towards syncretism that was shown by esoteric schools in general...It is puzzling to see the great extent to which the Soto Zen schools allowed themselves to be influenced by this predilection of the Shingon sect for a species of ritualistic alchemy in which the metaphysical and the physical, the spiritual and the material, the ideal and the concrete realms of reality were claimed to operate as a function of occult forces and powers that were thought to be intrinsically conveyable through symbols, mandalas, secret formulas and mystic syllables....The main source for the esoteric speculations on the nature of the fivefold structural aspects in cosmology, psychology, and even Buddhahood will be the Chuteki-himitsusho, a Japanese text written at the Ueno monastery, located in the eighteenth-century town of Edo (now Tokyo), by a monk who was well versed in the Shingon doctrine and was familiar with the writings of Yuan-hsien.

p. 193: Summary of the Hui-hun Yuan-hsien debate:

Hui-hung accepts a dual opposition between the 1—2 and the 3—4 members of the Five Degrees; and thus, he views the fifth stage as representing the ultimate synthesis. He does not admit that the symbol for the fourth member is a completely white circle. Instead, he envisages a black circle with a white spot in the center; obviously this opposed the third, a white circle with a black spot in the center.



The title of the fourth stage is henchushi (arriving to the center of the biased), as over against the third, which is shochurai (coming out of the straight):

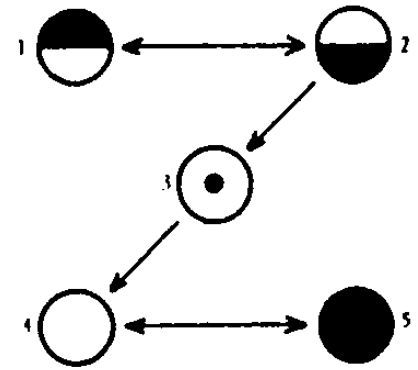


Yuan-Hsien, on the other hand, proposes the fourth stage as a correlate of the fifth, and thereby excludes it as an expression of the general synthesis while still retaining it as the summit of the hierarchy. He assumes that the fourth symbol is represented by a totally white circle. This implies a quasi opposition to the fifth as totally black:



Thus, the fourth stage is called kenchushi (heading towards the center of both), and is over against the fifth, kenchuto (reaching the center of both).

According to Yuan-hsien, the third stage portrays both the “mean” position and the transitional phase between the first and second pair:



(Syncretic Formulations of the Five Degrees: The Neo-Confucianist Pattern)

p. 195: The Neo-Confucian formulation, although approximating Yuan-hsien’s scheme, forfeits, in my opinion, the entirety of the original Buddhist flavor peculiar to the “five stages.” The “enlightened” dialectics incorporated into the writings of Ts’ao-shan and Tung-shan, which include both cosmic and mystical aspects, become mere steps of a cosmogonic evolution through the interaction between the classical Yin and Yang forces.

The Yin and Yang principles, whenever used in Buddhist texts such as the Sandokai and the Hokyo-zammai and by authors comparable to Hui-hung and even Yuan-hsien (who was a consistent, faithful Buddhist), were always interpreted as exhibiting a pair of opposites similar to the Buddhist li (J: ri, or the universal) and shih (J: ji, or the particular), an (darkness, for equality) and ming (light, for diversity)...nirvana and samsara; thus, cheng (J: sho) and p’ien (J: hen). Because of the accepted naive understanding, the Buddhists view Yang, which is represented by a straight line (--), as the equivalent of cheng (the straight, absoluteness); whereas Yin, as represented by a broken line (- -), is considered to denote p’ien as the principle of relativity and diversity. However, this interpretation does not seem to be in accordance with the original meanings ascribed to the Yin and Yang symbols used by the Book of Changes; and certainly they are not the meanings accorded them by Chou Tun-I and his Neo-Confucian successors.

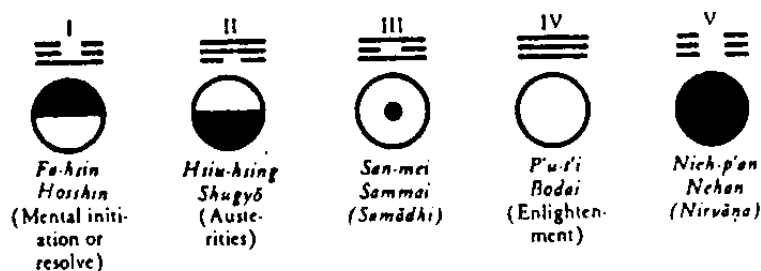
The distortion of the notions originally embodied in the Yin and Yang designations accounts for the semantic inconsistency that the Soto Buddhists confront in their representation of Yin (their equivalent for p’ien/hen) by “whiteness” and Yang (corresponding to cheng/sho) by “blackness” and that openly contradicts the essential meaning of the characters – Yin signifying “darkness” and Yang “light” and “clarity.”

P. 197-8: Now the question arises as to which of the aspects (of Yin and Yang, heaven and earth) should hold priority. On the Confucian basis of the I Ching appendices and the diagram above, one could assume that the principle of Yang should hold logical priority: the “straight line” is the point of departure and the presupposition for all change. Nevertheless, the Taoist interpretation chooses Yin (the female, “quiescence”) as holding ontological priority; and previously it has been stated that in early Buddhism, the latter is consistently given primacy. Hence we have the negativistic conceptions of nirvana as being primarily extinction, quietude, and rest, within the evolution of most philosophical schools that precede Nagarjuna’s sweeping revision, which will be climaxed in the Keronian synthesis. These revisions account for the flagrant inconsistencies that are involved in the Buddhistic use of the symbols Yang and Yin. The texts relying on the Hokyo-zammai (which is clearly Keronian) will give priority to Yang (light) and view it as an expression of “oneness (cheng/sho). Yin (darkness), correspondingly, becomes a synonym of p’ien (hen, the biased, diversity). Here it is that the confusion of symbols arises, since in that case the white circle would apply to Yin and the black one to Yang. Contrariwise, the followers of Yuan-hsien’s interpretation will maintain a more traditional and conservative variety of Buddhism by giving priority to “quietude”; thereby they follow the traditional Taoist path in proclaiming the “triumph of the female”: Yin (quiescence) will be the “Ultimate-less” concept that applies to the primordial, absolute, and original state. Yin (passivity) will signify cheng (sho, or the straight) and Yang (action) will signify p’ien (hen, or the biased). The incongruity of representing the Yin by a white circle and Yang by a black one disappears in this interpretation, but at the expense of the more progressive stand, which is proper to Keronian thinking. Nevertheless, the Buddhists’ misrendering of the original meaning of Yin (quiescence) and Yang (motion) remains intact, whenever applying such terms as designation for “equality” and “diversity.”

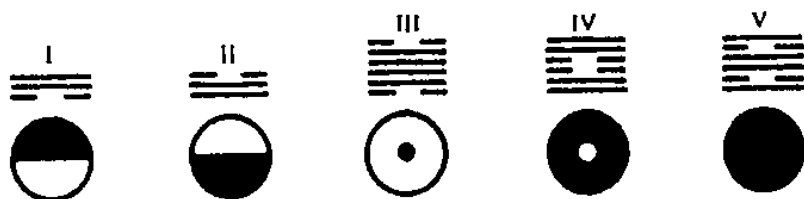
According to the I Ching appendices, neither principle is to be held exclusively as the seat of absoluteness or as a source of diversification and relativity; rather, interaction (between the two) is advocated. Thus, Yin and Yang are the initial and intrinsic principles of relativity and diversity that ensue from the nondualistic and universal stage of absoluteness in the so-call Great Ultimate. In the contexts of both appendices and also of Tun-i’s teaching, Yin and Yang are to be considered, prior to cosmic “diversification,” as potential constituents of dependent being. Both are “relative” to one another: paradoxically, absolute “quiescence” and absolute “motion” never occur as conflicting opposites, in other than the “ultimate” and “original” state wherein they coincide, namely, in the Great Ultimate, the metaphysical Tao. For this reason the “Supreme Ultimate” (T’ai-chi) and the “Ultimateless (Wu-chi) apply equally and indivisibly to the Absolute as such. In order to express this transcendent unity and coincidence pictorially, Tun-i made use of the famous diagram containing the two opposing aspects of movement and quiescence, which were enclosed within an undifferentiated ring representing their ultimate identity-in-difference.

p. 199: In this sense, according to Tun-i, the Supreme Ultimate would be a designation meant to emphasize the positive character of this transcendent ground of all determinations in its beyondness (close to tathata), whereas the term “Ultimateless” would stress the more negative character of inner illimitation and unconstricted indetermination (as sunyata). On this basis, the Ts’ao-tung wu-wei interpreters who follow Yuan-hsien will choose a completely “black” circle to convey a negative representation of absoluteness (emptiness, nondetermination) and a “white” one as an expression of absolute and pure realization of activity that they will interpret

noetically as taking place in enlightenment.. This twofold expression of absoluteness corresponds to Yuan-hsien's fourth and fifth stages of the Wu-wei. However the latter implies simultaneous use of the trigrams and is viewed as representing those two correlative stages respectively: pure Yin (absolute quiescence) signifies nirvana, while pure Yang denotes bodhi (or enlightenment). In accordance with the presuppositions above, the expression of the Goi by means of trigrams takes the following shape:



p. 200: Obviously, the scheme above accord priority to the Yin principle (broken lines) by allowing synonymity with nirvana, and thereby it differs completely from the arrangement of the Chung-li scheme of the Hokyo-zammai, which is patterned accordingly:



It clearly favors Hui-hung's interpretation by proposing the fifth stage as "inter-fusion" (rather than pure quiescence) and "coincidence" of unity and diversity. Evidently the former scheme (which follows Yuan-hsien on a Taoist basis) posits pure "quiescence" as the last achievement of Buddhahood (the nirvana of extinction), a trait which is more in accordance with a Vijñānavāda or even a Hīnayāna framework of thought. The Chung-li scheme, however, aids Hui-hung's followers in establishing the Wu-wei (five degrees) on the more genuinely Keronian basis of a nirvana in which "interpenetration: is the ultimate stage to be achieved.

(pp. 200-211 Present the ontico-cosmologically oriented Neo-Confucian interpretation and some problems with it and a more Buddhistic rendering from the annals of the Soto sect.)

p. 212: A thorough application of the Five Degrees to the Neo-Confucianist theories has reduced their role to a bare cosmogonic symbolism. In Chu His's framework, viewed separately, they would entail only the purely materialistic aspects of evolution. The Buddhification of the Tojo Ungetsu roku chart renders them into an idealistic dialectical structure revealing both genetic and mystical aspects. In a realistic cosmogonic context the movement between "quiescence" and "motion" (and vice versa) necessarily induces a progression and regression in the evolution of the macrocosm in itself: it has little place for the microcosm of man.

(The Esoteric Approach to the Five Degrees of Soto Zen)

p. 212: The esoteric Shingon-like expression of the Goi will offer two seemingly clear-cut formulations: one will be exclusively cosmogonic, thus implying the five material elements and the cosmos, while the other will be exclusively noetico-mystical and will involve an assimilation of the Shingon tenet of Five Wisdoms on the basis of the Kun-hsun wu-wei of Tung-shan.

p. 215: Obviously, the formulation of the "five wisdoms" by the esoteric Shingon is a sublimation of the nine forms of consciousness of the Fa-hsiang or Wei-shih schools. The Keronian touch that enters this sublimation is personified by the Shingon in the figures of the five Nyorais (five-wisdom Buddhas). The vajra-dhatu becomes a replica of the dharma world of interpenetration wherein the absence of samsara error does not vitiate the differentiation among the eight remaining forms of consciousness; it only dispels the error implied by the parikalpita projections of independent worldly substances. The senses are purified through enlightenment: the mano-vijnana, the manas, and the alaya still retain an eternal function to be realized in the Shingon vajra-dhatu. Each of the five Buddhas sets the example by the "sublimated" use of the discriminative consciousnesses. The alaya mirrors universal and all-comprehensive knowledge; the manas performs the function of realizing the equal "paratantra" (dependent) nature of all things; the mano-vijnana exercises correct discrimination, that is, proper insight into the diversity of things whereas the five sensorial consciousnesses indulge in welfare and in the wholesome worldly activity proper of the nirmana-kaya, as exemplified in the appearance of the historical Buddha.

Between the lofty elements of the vajra-dhatu and the worldly elements arising from the garbha-dhatu, the five positions of space and the seed sounds offer the connecting bridge between the two realms. The five mystic or germ syllables that appear in the table (although different versions or sets are available) are the keys to the entry into the vajra-dhatu. Their usage and frequent utterance directly effect the induction of the five wisdoms. Therefore, the syllables are the keys, and the five positions are the doors or gates to the vajra-dhatu.)

Gorin (Five wheels)		goi	Five Wisdoms	Five Buddhas	Five Sites	Five Sūtras		
			正中偏 <i>Shōchūhen</i> Diversity in Equality	發心 <i>Hosshin</i> Resolutions	<i>Yakushi</i> (<i>Bhaiṣajya- guru</i>)	East	<i>Agon-gyō</i> (<i>Āgama</i>)	I
			兼中到 <i>Kenchūshi</i> Both coming to center	菩提 <i>Bodai</i> Enlighten- ment	Amida (<i>Amitābha</i>)	West	<i>Hōdō-Gu</i> (<i>Vaipulya- sūtras</i>)	IV
			偏中正 <i>Henchūshō</i> Equality in Diversity	修行 <i>Shugyō</i> Austerities	Hōshō (<i>Ratnasam- bhava</i>)	South	<i>Kegon-kyō</i> (<i>Avatam- saṅga-sū- tras</i>)	II
			兼中到 <i>Kenchūtō</i> Both in the center	涅槃 <i>Nehan</i> Nirvāṇa	Shaka (<i>Śakya- muni</i>)	North	<i>Hannya- gyō</i> (<i>Prajñā- pāramitā- sūtras</i>)	V
			正中來 <i>Shōchūrai</i> Equality in the center	本來生 <i>Honraishō</i> or <i>sammai</i> <i>Samādhi</i>	Dainichi (<i>Vairocana</i>)	Center	<i>Hokke-kyō</i> (<i>Saddharma- puṇḍarīka</i> <i>sūtra</i>)	III

(Verdu then gets into different versions of the syllables and a few different Shingon five positions correlations...)

p. 222: it is easy to infer that Tung-shan's Kung-hsun wu-wei, and perhaps also the Chu-wei-sung, lacks the dialectical character exhibited by Ts'ao-shan's sets of stanzas: the Chun-ch'en wu-wei and the Wu-wei hsien-chueh. All indications are that Tung-shan tried to do no more than present a simple ascetico-mystical progression towards Buddhahood without further dialectical sophistication.

p. 228: At any rate, the whole point of the controversy surrounding the Five Degrees dialectic lies here: it shows the principle parties (Yuan-hsien's group on one hand, and Hui-hung's on the other) aligning themselves behind the ever-conflicting tendencies within Mahayana Buddhism at large, a conflict that fully manifested itself in the very midst of primitive Zen, with the splitting of the Northern School (with its quietist doctrine of gradual enlightenment). And as is well known, Hui-neng was the most unyielding adversary of Buddhist quietism. Needless to say, the Hui-hung interpretation of the Five Degrees will finally emerge as the only one that is in perfect accordance both with the dialectical tenets of Kegon and with the lively comprehensiveness of the satori experience as cultivated by the Hui-neng and Lin-chi brands of Zen Buddhism.

(The Reinstatement of Hui-hung's synthesis of the Five Degrees)

p. 230 – (Verdu gets into further formulations and speculations on the five ranks:)

first is the re-ordering of Caoshan's Chun-ch'en wu-wei with the Lord alone and the Vassal alone as the first pair, then the Lord looking at the vassal and the Vassal looking at the lord as the third and fourth. The doubt is grounded in the Wu-wei chun-ch'en chih-chueh (the preliminary discussion translated above on p. 157) where they are given in that order.

p. 232-3: the above text of Ts'ao-shan's, which seems to posit the pair shochurai-henchushi as being prior to shochuhen – henchusho has been superficially considered and wrongly interpreted. The intention of Ts'ao-shan, which becomes clearer if one considers the context as a whole (specifically in connection with the stanzas), is to expose the mere signifiatory and semantic role of the symbols (the lord and the vassal) by stating that the one represents equality and the other represents diversity. The intention can go no further. Clearly, it was never intended to identify the merely preliminary explanation of basic "meanings" with the actual stages of shochurai and henchushi. Neither the subsequent mention of the action of the "lord looking at the vassal" nor that of the "vassal turning to the lord" carries the formal and exclusive intention to designate the stages shochuhen and henchusho. It denotes only the essential character of the "correlation" between the two, without specifically referring to whether this correlation is to be accepted in its actual function of meditating between the terms, shochuhen and henchusho, or as explicitly signifying only one of the terms while implicitly connoting the other (shochurai and henchushi).

In understanding such reasons, the Hensho goi zusetzu reproduces a similar formulation, which returns to the proper order if the original Chun-ch'en wu-wei, although this time substituting the lord and vassal symbolism by that of the host and the guest.

In this latter chart, the stages paradoxically connoting the "host" (sho) alone and the "guest" (hen) alone are again rendered as the third and the fourth – the order consistently maintained by Ts'ao-shan in both his Kunshin goi and his Goi shiketsu – that is, as subsequent to the primordial actions that make up the essence of the host-guest relationship, whereby the host receives the guest and the guest greets the host. The host by himself would imply the reflection of the host, looking at himself as such and recognizing

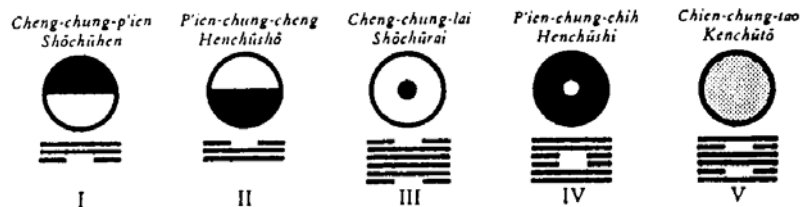
<i>Shōchūhen</i>	<i>Henchūshō</i>	<i>Shōchūrai</i>	<i>Henchūshi</i>	<i>Kenchūtō</i>	
The host receiving his guest	The guest turning to the host	The host by himself	The guest by himself	No host. No guest.	

his “being-there” for the guest; and equally the guest by himself (the fourth stage) would depict the moment of self-consideration as “guest,” by which he realizes that he is such and only such by his comportment toward the host. The result will be that by “looking at himself” the host will see the guest, whereas by the same token the guest, “by looking at himself,” will see his own host. In the final stage of realization is reached that there is not such a thing as a host and a guest as separate from each other. Their unity transcends their difference through an overlapping, singular action wherein there is no host and no guest.

p. 234: (On the use of the K'un trigram for the fifth stage) This reveals a textual tendency toward a more negativistic conception of the ultimate state which excludes all positive expression of unity and plurality and passivity and activity from its realm. The purely negativistic attitude is proper to the Madhyamika school and accounts for the expression “neither sho nor hen,” “no host, no guest,” “the deep dark mystery,” and so forth. The meeting and embracing of the kun (lord) and the shin (vassal), the fusion of the sho and the hen, literally equal the total disappearance of both, or as stated in the above mentioned simile of the Ten Ox-herding Pictures, “The man and the ox gone out of sight.” They view the state symbolized by the trigram (K'un, pure Yin) absolutely, as something contained in itself and no longer as a correlate to Yang. Such an interpretation clearly distorts the original intention of the I Ching and its Confucian commentators, although it parallels the Taoist primacy of “passivity” (nonaction) in which the “female” finally conquers the “male” by her absolute and self-sufficient indifference... The trigram (K'un) in the fifth stage symbolizes the absolute, all-pervasive, and unopposed “void,” which goes beyond the relative concept of “quiescence” that is implied within the Confucianist context and also in the Neo-Confucianist and esoteric formulations of the Five Degrees. To attribute such a new dimension to this trigram, no matter how Mahayanistic and Buddhist such a dimension is, falls short of expressing the utmost positive attitude of the Keronian dharma world of interpenetration, wherein the obscure and unappealing “negativistic void” of the Madhyamika dialectic is replaced by the absolute affirmation of all things. The positive Keronian attitude... was also the best philosophical asset of the... poem Hokyo-zammai, whose... author was well versed in both in the doctrine of the Indian Avatamsaka Sutra and in the mysteries of the Chinese I Ching. By deducing the significant pairs of five trigrams and hexagrams from his choice of the two most perfect hexagrams (as representing the perfect harmony between Yin and Yang), the author of this poem gave “formal status” to the famous dialectic of the Five Degrees. This dialectic was to find its close and completion only within a structure that included all (and excluded none) of the aspects of reality and within a synthesis of which, centuries later, Hegel became the Western formulator and herald.

pp. 236-8: There is only an evasive but significant innovation on the symbolism used by the Goi kenketsu genji kyaku (On the

Original Wording of our Revelation of the Five Degrees): instead of a totally black circle to express the fifth stage, as a mere vanishing of both opposites rather than as an “interpenetration” and interfusion that preserves the formal presence of both within their identity, the text introduces the use of a “gray circle” as follows:



Undoubtedly, this simple amendment is the most perfect contribution that posterity has added to the early formulations of the Wu-wei. Had Ts'ao-shan or Tung-shan happened upon the idea of substituting their impervious and intriguing black circle for the gray, the investigations through the tortuous and painful path of the development and growth of the Five Degrees dialectic would have become a placid and easy stroll toward the Keron philosophical haven; and the solution would have been fantastically Buddhist.

But in view of the absence of this “strikingly” simple solution to the founder of the Five Degrees, the questions still remain: Did Yuan-hsien interpret the literal meaning of Tung-shan's stanzas correctly? Does Tung-shan's exposition in the Chu-wei-sung differ intrinsically from Ts'ao-shan's Wu-wei hsien-chueh and Chun-ch'en wu-wei on which Hui-hung relied?

On the basis of extant historical sources, the answers to these questions can be given only through a manifold of highly articulated probabilities, whose short enumeration will be a summation of the results of our investigation.

1. The Pao-ching san-mei, although distorting the original symbolism of the hexagrams, sketches a truly Keronian exposition of the dialectical process, which is embodied in the Five Degrees.
2. The Pao-ching san-mei, by using the symbolism of the vajra pounder furnishes grounds for an interpretation that posits the third stage of the Five Degrees as central and the fourth and fifth as correlates.
3. Tung-shan, probably the first to discover the text of the Pao-ching san-mei incorporated it into his own writings. Probably puzzled by its chung-li hexagram and intriguing speculation, he relied heavily on the vajra pounder symbolism. Correspondingly, Yuan-hsien and his esoteric followers, using the diamond pounder emblem and deciding to remain faithful to the original Confucianist meanings of the I Ching trigrams, devised a number of schemes that were akin to the Vijnanavada and the Fa-hsiang systems of thought,
4. Ts'ao-shan Pen-chi, who was born just one year before Kuei-feng Tsung-mi's death, seems to have used the dialectical ariya-shilki schemes devised by the latter. Knowing the stanzas of his Master, Tung-shan, Ts'ao-shan developed the Chun-ch'en wu-wei, which ignores the diamond pounder symbolism but assimilates the circular emblems used by Tsung-mi. Hui-hung, rightly interpreting Ts'ao-shan's intentions, developed and explained the chung-li speculation of the Pao-ching san-mei and found it to be in perfect accord with the Keronian tenets of Tsung-mi and with Ts'ao-shan's probable rendering of the fifth stage as the overall synthesis. Nevertheless, the use of the symbolism of the Yin and Yang lines remains faulty.
5. Later scholars attempted to justify Ts'ao-shan's and Hui-hung's scheme without relying on the Pao-ching san-mei's distortion of the Yang-Yin symbols (Yang for cheng/sho and Yin for p'ien/hen); the result was a Madhyamika-like negativistic synthesis.
6. Other scholars, applying the chung-li (hexagram) speculations of the Pao-ching san-mei as explained by Hui-hung had no misgivings about twisting the meanings of the Yin and Yang symbolism in their own favor. They benefited greatly by the price paid in distorting the Confucianist meaning of Yin and Yang; their results turned out to be utterly Keronian.

u) Five Ranks in Japanese Soto Zen

From: Zen Buddhism: A History – Japan by Heinrich Dumoulin:

Gasán and the Five Ranks

With Gasán, the doctrine of the Five Ranks became part of the heritage of Soto Zen. Just how this remarkable innovation came about is not entirely clear. Certainly Dogen and those of his disciples who had visited China and spent time practicing and studying in Chinese Zen monasteries knew of the formula. Dogen had expressly rejected it, as he did all academic and special forms, convinced as he was that such techniques were not in conformity with the one Buddha-Dharma of the founder Shakyamuni.

Gasán was the first Japanese Soto master to give the Five Ranks a central place in his teaching. He had found the formula in the Chinese work *Jen-t'ien yen-mu* (*Ninden Gammoku*, first published in Japan in 1303), which is basically a compendium on the Five Houses. Its third book, dealing with the House of Ts'ao-tung, treats the Five Ranks in detail, and includes excerpts from Chinese commentaries, particularly the commentaries of the Rinzai masters Fen-yang Shan-chao (947-1024) and Shih-shuang Ch'u-yuan (986-1039), as well as of Chueh-fan Hui-hung (1071-1128), who was part of the Oryo (Huang-lung) line of Rinzai Zen. Fen-yang was the first to introduce this doctrine, which originated in the House of Ts'ao-tung, into the Rinzai school, and his disciple Shih-shuang carried on the task of teaching the doctrine's full meaning to Rinzai students.

Dialectical in structure, the formula of the Five Ranks admits of a variety of explanations and uses. Inspired by Chinese tradition, especially by the ancient Book of Changes (I-Ching), it is a precise and direct expression of the metaphysics of the Kegon (Hua-yen) school. Its dialectical formulations make for ready use as a koan. Although Gasán had been carefully trained in the use of koan, he showed little interest in the practice. In the Five Ranks, however, he found an adequate expression of the Mahayana worldview of Zen. Following the interpretation of Chi-yin Hui-hung, he changed the terms (which Chi-yin had already altered considerably) in order to facilitate the realization of the Buddha-Dharma within the phenomenal world. As a Japanese author of the Soto school sees it, "Under Gasán, the Soto Zen of China took on a Japanese form."

In Japanese Soto Zen the contents of the doctrine of the Five Ranks are summarized as the "teaching of the Five Ranks of Tung-shan" (Tojo goisetsu). Essential to understanding this doctrine is the five-stanza formula that has been attributed to Tung-shan and that the young Ts'ao-shan calls more simply the "manifestation of the mystery of the Five Ranks" (goi kenketsu, wu wei hsien-chueh). There is also the formula of the "five ranks of merit" (kokun goi, kung-hsun wu wei). Japanese interpreters interpret the former as a theoretical statement of a doctrine that finds a practical application in the latter. Far from remaining only on the metaphysical level, the teaching on the Five Ranks can be applied to everyday life.

In the fourth generation after Gasán the teaching of the Five Ranks was taken up intensively by two Soto masters, Ketsudo Nosho (1355-1427) and Nan'ei Kenshu (1387-1460). A disciple of Baizan Monpon, who was connected with Gasán through his own master, Taigen Soshin d. 1370), Ketsudo Nosho was abbot of Koun-ji in Echigo, where he taught his students a somewhat simplified version of the "manifestation of the mystery of the Five Ranks." These lectures formed the basis for the three-volume work *Toho ungetsuroku*, edited by his disciple Nan'ei Kenshu. In his short treatise *Hensho hoi zusetu kitsunan*, Nan'ei criticizes his contemporary Mujin Shoto of the Rinzai school for showing excessive dependence on the *Book of Changes* in his *Henshogoi zusetu*. In their own interpretations of the doctrine of the Five Ranks, Ketsudo and Nan'ei rely primarily on the Chinese Rinzai master Shih-shuang Ch'u-yuan.

Since the time of Gasán Joseki, the Five Ranks have played an important role in Soto Zen, providing the speculative content capable of responding to the intellectual needs of Soto Zen followers. At times, the Five Ranks took precedence over Dogen's masterpiece, *Shobogenzo*. In the Soto monasteries, a rich literature attempts to explain the Five Ranks – a task that was never really carried out to anyone's full satisfaction. In any case, the formulas of the Five Ranks occupy a firm place in the teachings of the Japanese Soto school. (pg 208-209)

Kagamishima writes: "The science of the Soto school of the late middle ages unfolded with the Five Ranks at its center." (p. 219)

Given the established sense of tradition of Soto scholars, they were bound to give great importance to the Five Ranks. Shigetsu E'in (1689-1764), of the line of Gasán, is especially noted for his studies of the Five Ranks. His *Funogo hensho goisetsu*, a work reflecting the spirit of Dogen, met with widespread acclaim. Shigetsu may be reckoned among the leading scholars of his time. Menzan also took up the study of the Five Ranks. The numerous studies on the Five Ranks that the Soto school produced during the Edo period are of varying quality. From a higher standpoint, Hakuin would bring this Japanese controversy over the Five Ranks to an end. (pp. 339-340)

v) Kirigami Diagram

This is a diagram from a *kirigami*, or secret initiation document, which employs a set of 5 circle symbols which are also used for the 5 positions (apparently using Hui-hung's version, but with a turn in the meaning). "Showing this *kirigami* to Gasan, Rev. Keizan said, 'Unless you know there is a pair of moons you cannot be a blade of grass of the Soto tradition.'" This *kirigami* is based on a koan: "One evening Kin (fourth patriarch Keizan) was enjoying the beauty of the moon when he abruptly asked Gasan sitting behind him, 'Do you happen to know that there is a pair of moons?' Gasan replied 'No.' Keizan said, 'Unless you know that, you cannot be a blade of grass of the Soto tradition.'" (From "Transmission of *Kirigami*" by Ishikawa Rikizan, pp240-241, The Koan, Texts and Contexts in Zen Buddhism. Edited by Steven Heine and Dale S. Wright. Oxford: 2000.)



(Diagram 1)
a



(Diagram 2)
b

A full moon contains a new moon. A new moon contains a full moon. A full moon is to a new moon what a waxing crescent is to a waning one. Divide [fig. 9.3a] into two diagrams, and see [fig. 9.3b]. It seems that the Perfect Form of the moon (○: Full Moon) contains all phases as well as the hidden truth that a moon is circular (●). "The hidden truth (the Formless Truth) in the Actual Form (◐: Early Crescent)" is identical with "the Actual Form in the Formless Truth (◑: Waning Crescent)." The Perfect Form of the moon also exists in the Absolute Truth that contains both the Perfect Form and the Formless Truth (⊙). A pair of moons, one existing in the physical sphere and the other in the metaphysical sphere, mutually reflect and interpenetrate one another to form one unified moon. This metaphor alludes to the relationship between a master and his successor, which is also like a pair of mirrors that mutually reflect each other so that neither one loses its brightness.

FIGURE 9.3. The Tsuki Ryōko kirigami

(While I was working on the 5 positions section of this study, I had a dream that Dongshan's verses were written on mirrors. I was struggling to sort out which mirrors to include in the study and which mirrors belonged to my one and half year old daughter, Kaya) Please let me know about mistakes, typos, omissions, etc. and I am sorry there are so many.
Thank you – Charlie P., Dec 2008.