Zen Sand

THE BOOK OF CAPPING PHRASES FOR KŌAN PRACTICE

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Preface

The size of the present volume rather obscures the purpose of the original Zen phrase books on which it is based. They were hand-written notebooks small enough for monks to carry around in the vest of their kimono or, perhaps more accurately, to hide there. Before the use of these books was openly acknowledged, Rinzai Zen monks who were engaged in the koan practice probably kept their phrase notebooks out of sight just as they kept private their sanzen diaries of meetings with the Zen master. There is an old handwritten copy with incense burnmarks on the pages, suggesting that its owner might have had to consult his manual in secret at night, using just the faint glow from a stick of incense to read the characters and dropping burning ash on its pages from time to time. These collections, the product of great and extended spiritual effort, fascinated younger monks, who would make a copy of any notebook a senior monk might let them see. In the course of time, as these notebooks were copied and recopied, more and more phrases were added, so that what started out as secret notebooks ended up becoming an indispensable reference for Zen practice. In time, printers got hold of copies and brought them to a still larger public, until at some point the Zen masters incorporated them into a new practice for ordinary monastic training—the capping phrase.

To this day the books used in Japan are no larger than a paperback and still fit comfortably in the folds of one’s kimono. Translating the original text into English and supplying the necessary background material has transformed what weighed less than 100 grams into the cumbersome tome you now hold in your hands.

The title of this book, Zen Sand, was inspired by one of its verses:

黄金又且和沙質  Gold—but to sell it you mix it with sand. (7.55)

An honest broker would not deceive a customer by mixing pure gold with sand, but in Zen things are different. The awakening itself is pure gold, undefiled by language, “not founded on words and letters.” To be conveyed to others, it has to be mixed with the sand of language.

In the Rinzai Zen tradition the practitioner is directed not to try to grasp a koan by fixing on its words or looking for intellectual explanations. One has to embody the koan so that self and koan are one. Once a particular koan has been completed, the
rōshi will instruct the practitioner to bring a verse or phrase that captures the insight of that kōan. This phrase is called a jakugo, that is, a “capping verse” or “capping phrase.” Over the centuries handbooks have been compiled to facilitate the search for these capping phrases—sand to be mixed with the golden experience of enlightened seeing.

In a sense this book may be considered the godchild of the well-known volume Zen Dust. In addition to presenting a detailed account of the Rinzai kōan practice, the authors of Zen Dust, Miura Isshū Rōshi and Ruth Fuller Sasaki, provided translations for 210 capping phrases that give the reader some hint of their beauty, profundity, and humor. But without a complete translation of one of the traditional jakugo handbooks, which usually contain several thousand phrases, the practitioner who lacks familiarity with Chinese aod}apa000cisonablctocarzyoodzcfbODiozaik000pzac' for such a complete translation. Zen Sand takes up where Zen Dust left off and presents the entire contents of two standard jakugo collections.

I began this book in 1976 not with the intention of producing a book for scholarly publication but as an aid for my own personal Zen kōan training. That same year, after completing my requirements for a Ph.D. degree from Stanford University, I had asked Kobori Nanrei, the oshō of Ryōkō-in, Daitoku-ji in Kyoto, to ordain me as a Rinzai monk and to sponsor me in monastery training. I then began working on a translation of the Zengoshū (Zen Phrase Collection), the capping phrase book in use at the Daitoku-ji monastery. As I had had no formal training in classical Chinese (my doctoral studies were in Western philosophy), my ability to read and translate Zen verses from the original texts was quite inadequate. Nevertheless, with the help of dictionaries and grammars, I was able during that year as a Zen novice to struggle my way through to a rudimentary translation of the first half of the Zengoshū. On 8 April 1977 (Sākyamuni’s birthday), the day when I begged for admission at the gate of the monastery, I had that translation in my monk’s bag.

Seven years after I entered the monastery, my first rōshi died. I then wandered from master to master, until at last the winds of karma brought me in 1985 to the Nagaoka Zenjuku, a Zen boarding school, supervised by a traditional Zen rōshi. When I arrived, Asai Gisen Rōshi immediately set up a daily schedule of three sanzen (consultations) a day, a schedule that we maintained for five years. Freed of the usual monastic schedule, I was able to focus on kōan work and to return to my translation of jakugo. By 1987 I had a complete translation of the 3,040 phrases of the Zengoshū.

After twenty years in Japan and thirteen years in full-time Zen practice, I returned to Canada and to academic life, this time in the field of religious studies rather than in Western philosophy. Convinced that I had in my possession a manuscript that would make a useful contribution to scholarship and to Western Buddhist practice,
I set about revising it for publication. Lacking systematic training in classical Chinese Buddhist studies and Chinese literature, I am painfully aware of the inadequacy of my translations. In the Rinzai Zen kōan jakugo practice, day by day one follows up one’s insight into each kōan by selecting a capping phrase to put on the rōshi’s iron anvil. As one of the few people from the English-speaking world ever to have gone through this practice, I feel a special responsibility to introduce this practice to the West. At the same time, I can only hope that someone with better scholarly preparation and a clearer Zen eye will see through the inadequacy of my translations and produce a superior edition.

When I look back at the complex web of people and events that went into making this book a reality, I see at once my greatest debt of gratitude is to my teachers in Zen: Kobori Nanrei Oshō, the priest of Ryōkō-in of Daitoku-ji in Kyoto, who first saw fit to take me in as a disciple, and Nakamura Kan’un-shitsu of Daitoku-ji, my first monastery rōshi, in whose forge I was tempered for my first seven years of Zen monastic life. In addition, I wish to acknowledge my gratitude to all the Zen teachers under whom I subsequently trained: Matsuyama Gaun-an, former rōshi of the Myōshin-ji Sōdō in Kyoto; Hasegawa Daidō, rōshi of the Entsu Sōdō in Imari; Asai Gisen, rōshi of the Nagaoka Zenjuku in Nagaoka; and Sasaki Jōshū, rōshi of Mount Baldy Zen Center in California. In addition, Kobori Geppo, the present oshō of Ryōkō-in, has always let me use his temple as my monk’s home in Japan.

The quality of one’s training depends as much on one’s fellow monks as on one’s master. At Ryōkō-in, I was fortunate to find myself in a family of dedicated kyōdai deshi, brother monks. Besides Kobori Geppo, who completed the kōan training at Rinzai-ji and is the present oshō of Ryōkō-in, there was Machida Sohō, who spent fourteen years at the Daitoku-ji Sōdō and went on to take a Ph.D. and teach at Princeton University; Nishitai Sōkō, who spent twelve years at the Kencho-ji and Kennin-ji Sōdōs; and Naruse Shōryū, who completed the koan training at the Eigen-ji Sōdō. In particular I would like to mention the support I received from other Western Zen practitioners who were then engaged in kōan practice: Raymond Sōrei Coffin, Chris Sōju Jay, and John Sōgaku Toler, all of whom trained under Kan’un-shitsu at Daitoku-ji; and Tom Daijō Minick, who trained under Kan’un-shitsu at Daitoku-ji, Morinaga Sōko at Daishu-in, and Harada Shōdō at Sōgen-ji.

From 1990 to 1991 Neil McMullin of Erindale College, University of Toronto, and from 1991 to 1992 Lawrence Sullivan of the Center for the Study of World Religions at Harvard University arranged appointments for me as the Numata Visiting Professor in Buddhist Studies at their respective universities. Masatoshi Nagatomi of Harvard University encouraged me in my work and was instrumental in persuading the Harvard-Yenching Library to acquire further valuable research materials for me not available elsewhere.

My colleagues at McGill University—Professors Arvind Sharma, Katherine Young,
and Richard Hayes—graciously rearranged their teaching schedules in order to give me a year of research leave in 1997. The Dean of the Faculty of Religious Studies at the time, Donna Runnalls, gave her support and the Faculty of Graduate Studies and Research at McGill University offered a small but helpful grant enabling me to spend the academic year from 1997 to 1998 at the Nanzan Institute for Religion and Culture in Nagoya, Japan.

The community of scholars and staff at Nanzan contributed immensely to this book. James Heisig, then the Institute Director, sponsored my stay, reconfigured my computers, edited and typeset the entire manuscript, and in every way supported the project with energetic attention. Paul Swanson not only lent me the use of his office and his considerable personal library for an entire year while he was away on sabbatical, but he also read and commented on drafts of large sections of the manuscript and edited the phrase translations. The other senior researchers of the Institute, Watanabe Manabu, Okuyama Michiaki, and Robert Kisala, made me feel at home from the first. The team of junior research fellows—Iwamoto Akemi, Terao Kazuyoshi, and Kondō Misuhiro—as well as Peter Knecht, the Director of the Nanzan University Anthropological Institute, generously let me share their daily dinner table and welcomed me into their circle of knowledge, experience, and good judgement. Whenever I could not track down an abstruse reference, I consulted Liang Xiao-hong, a research associate of both the Nanzan Institute and the International Research Institute for Zen Buddhism in Kyoto, and watched as she dissolved my problem into easily comprehensible parts. Okumura Hiroki proofread the Chinese character text of the entire manuscript.

As my translation progressed, I went back to consult with Zen teachers and students engaged in jakugo practice. The list of Zen teachers and students who have encouraged and assisted me over the years is a long one. Kato Gesso Roshi of the Empuku-ji Sōdō in Yawata read through with me the translations of two major sections of the book, the 10-character and 14-character phrases, corrected my interpretations, and helped me track down a number of difficult references. Yasunaga Sōdō, who completed the kōan training under Hitata Seikō Roshi of Tenryū-ji and is currently the oshō of Shōun-ji in the city of Ikeda, also proofread the 10-character and 14-character phrases, correcting mistakes and offering advice on a wide range of subjects, including how to preserve rhythm when translating Chinese poetry into English. He also presented me with a copy of Yamamoto Shungaku’s Wakan Ryakkai Zenrin Kushū, published in 1920 and now virtually unobtainable.

Harada Shōdō Roshi of the Sōgen-ji Sōdō in Okayama has been teaching traditional kōan Zen, complete with capping phrases, to Westerners in both Japan and America for many years. I am grateful for the confidence he showed in my book of translations by designating it for use by his students. I want especially to thank those students who, in the course of working with my translations over several years, have
raised important questions and suggestions for improvement. I would single out in this regard Stephanie Sōzūi Schubert, Mark Dōyū Albin, Larry Dōkyō Zoglin, Sabine Shōe Huskamp, Murlidhare Bodhi Khobragadi, and Jyl Shinjō Brewer. In addition, Frances Mitra Bishop, a teacher in the Philip Kapleau lineage doing further kōan study at Sōgen-ji, took on the enormous task of computerizing my early translations. Priscilla Daichi Storanidt, Harada Rōshi’s right-hand monk and one of my closest friends for many years, was one of the very first, more than twenty years ago, to press me to prepare my private translations for publication. I wish also to acknowledge the encouragement I received from Gerald Közen Sonntag, training under Araki Kokan Rōshi in Ishikawa and Tokyo at the Ningen Zen Kyōdan; Michael Kruse, training as a layman at the Tokugen-ji Sōdō in Nagoya; and those others who have asked to remain anonymous.

Fukushima Keidō, Rōshi of the Tōfuku-ji monastery in Kyoto, generously found time to meet with me to explain certain aspects of Takuja kōan practice and to give me an inside view of how the Shibayama edition of the Zenrin kusha was edited. His long time kōan student Jeff Shore, now professor at Hanazono University, read early drafts of some of the introductory chapters with a very critical eye.

For many years now the Institute for Zen Studies at Hanazono University in Kyoto has been publishing extremely useful Zen dictionaries and indexes. Toga Masataka, the director, actively supported my translation project and provided me with several useful research texts. The Institute has been engaged in developing a vast database of computerized Chinese Ch'ān and Japanese Zen texts and dictionaries, with a search engine that facilitates character searches over a wide range of primary and secondary texts. I owe immense thanks to Yoshizawa Katsuhiro, director of research at the Institute, for allowing me access to a prototype of this database with search engine and for sharing his detailed research into the colloquial language of classical Ch'ān texts. Nishimura Egaku of the Institute installed the database for me and cheerfully offered technical support. Maeda Naomi, the Institute’s librarian, on numerous occasions kindly ferreted out books from dark corners of the library and Nishiguchi Yoshio tracked down obscure references for me.

Several persons at the International Research Institute for Zen Buddhism (IRIZ), the second of the two Zen research centers at Hanazono University, also contributed to this book. Michel Mohr read drafts of parts of this book and Sanae Kensei offered guidance about the history of Kuzōshi texts. Usami Sachiko and Sakai Etsuko, the librarians for the IRIZ, hunted down texts for me and assisted me in photocopying. I would like also to thank Yanagida Seizan, the founder of the International Research Institute, and Iriya Yoshitaka of Kyoto University, for the enormous body of Zen historical scholarship they have produced.

I would also like to thank Asano Motoshige, leader of the Ashikaga Zendōkai in the city of Ashikaga, and his son, Asano Teruo, for information about Tsuchiya Etsudō,
the compiler of the Zengoshū, as well as Kurihara Morihito and Tsuchiya Shiomiitsu of Utsunomiya, both grandsons of Etsudō, for their helpful conversations.

Shinohara Kōichi of McMaster University helped me in translating Ijushi’s postscript to the 1688 Zenrin kusha, and David Pollack of the University of Rochester read and commented on early drafts of the introductory chapters. Feng Liping of Johns Hopkins University checked many of my English translations against the original Chinese, and Nishimura Midori of Sasayama in Japan scrupulously checked every aspect of grammar, nuance, and choice of words. Tsuchida Tomoaki of Nanzan University advised me on kanbun readings and Chinese fonts.

Burton Watson, retired professor of Columbia University, has read almost every word that has gone into this book. Dr. Watson has produced many of the translations of the major Chinese classical texts on which my own research relied, and I am deeply gratified at the great personal interest he has taken in my project.

I would like to thank the Asian Scholars Group in Kyoto and the Center for East Asian Studies at Wesleyan University for opportunities to present and receive feedback on some of my views about the origin of the koan. McGill University provided both research and travel grants. The Japan Foundation gave me one of its Short Term Fellowships to support this research. I thank them both. Thanks also to the Rochester Zen Center, which gave its permission to use its translation of the Four Great Vows (14.320-1), and to the staff of the Nanzan University Library for help in tracking down texts.

Finally, I acknowledge my greatest debt of gratitude to my friend and colleague of many years, Thomas Yūhō Kirchner. A monk who has trained at three different monasteries, Yūhō long ago made his own translations of jakugo, all of which he generously turned over to me for my use. In addition, he has introduced me to his wide circle of friends, to whose assistance I turned at every step of the way. Over the years he has never let me forget this translation project and has done everything possible to help me complete it.

In spite of all the expert and learned advice I received from so many people, the translations and the views expressed in this book are my own, and the responsibility for errors that have survived the lengthy process of production lies with me.

Kyūhai (Nine Bows).

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INTRODUCTION
Capping-Phrase Practice in Japanese Rinzai Zen

Rinzai koan practice, as it is presently conducted in the Rinzai monasteries of Japan, involves an element of literary study. Zen monks all have books. They need them to support their koan practice, and the further they progress, the more their practice involves the study of texts and the writing of words. The Zen school, however, describes itself as “not founded on words and letters, a separate tradition outside scripture.” Much of traditional Zen literature heaps ridicule on the idea that one can comprehend or express Zen by means of written explanations. Take, for example, the striking metaphor of Rinzai Gigen, the founder of the Rinzai school:

There’s a bunch of fellows who can’t tell good from bad but poke around in the scriptural teachings, hazard a guess here and there, and come up with an idea in words, as though they took a lump of shit, mushed it around in their mouth, and then spat it out and passed it on to somebody else. (Watson 1993b: 61)

Standard images like “do not mistake the finger for the moon” remind the Zen practitioner not to confuse the label with the labeled, the descriptions that point to awakening with the experience of awakening itself. Poetic images like “the mute has had a wonderful dream” express the fact that even the most eloquent person can find no words with which to express the wondrous experience of awakening. Zen teachers also recount stories like that of Tokusan, the scholar of the Diamond Sutra, who burned all his previously precious books after he attained awakening (MMK case 28). Why then do Japanese Rinzai monks study books as part of their koan practice? What books do they study? How can the study of such books be compatible with the struggle to attain the awakening that is beyond language?

Rinzai monasteries in Japan vary in the way they conduct koan practice, but in the Myōshin-ji-Daitoku-ji branch, when a monk has passed a koan the Zen teacher will instruct him to bring a “capping phrase,” called jakugo 著語或著語 or agyo 下語. The monk selects a verse or phrase that expresses the insight he has had while meditating on the koan. He searches for this capping phrase in one of the several Zen phrase books that have been especially compiled for this purpose. If the monk continues
into advanced stages of the Rinzai Zen kōan curriculum, he will receive further literary assignments: the writing of explanations in Japanese, called kakiwake (書き分け or 書き解), and the composition of Chinese-style poetry, called nenrō 楽弄. Such literary study is not merely an incidental part of kōan training. Monks begin capping-phrase assignments with Joshū's "Mu," one of the very first kōan, and continue searching for capping phrases throughout their entire training career. The research and writing required to complete kakiwake and nenrō writing assignments can consume considerable amounts of time during the later stages of a monk's stay in the monastery. If the point of kōan practice is to attain a nonrational, direct insight beyond the boundaries of language and conceptual thought, why is there such literary study in kōan practice? How can jakugo practice even be possible in Zen?

My aim in these introductory chapters is not only to describe the jakugo practice, but also to explain in general how the practice of meditative insight can be combined with literary study. I will also speculate on how this very interesting Zen practice evolved out of more general practices in Chinese literary culture.

Chapter 1 is more philosophical in tone and discusses the nature of kōan practice. It follows conventional accounts in emphasizing that "passing a kōan" initially involves an experience of insight for which intellectual understanding is neither a substitute nor an aid. At the same time, it argues that there is such a thing as intellectual understanding of the kōan, but it is dependent on the prior experience of insight into the kōan.

Chapter 2 gives an overview of the Rinzai kōan curriculum using the categories of Hakuin's kōan system.

Chapter 3 describes the capping-phrase practice and its importance to both Rinzai kōan practice and to the structure of kōan texts.

Chapter 4 describes the Chinese "literary game" and argues that many of the elements that go into making up the complex image of a kōan—hidden meaning, sudden insight, mind-to-mind transmission, etc.—are features that have been borrowed or adapted from that tradition.

Chapter 5 describes the Zen phrase book, a group of texts that forms its own subgenre among Zen texts. In addition to a short history of the origin of the Zen phrase book, a more detailed, analytical account is presented of the five texts used to support the capping-phrase practice.

Chapter 6 explains the parts of the phrase entries, and also outlines the abbreviations and conventions used in this book.
1

The Nature of the Rinzai Kōan Practice

D. T. Suzuki's early works (notably his Essays in Zen Buddhism Second Series, 1953) and Miura and Sasaki's Zen Dust (1966) were for a very long time the only major resources available in non-Asian languages for research into the Zen kōan. In recent years, however, a rich bounty of material has appeared. At the level of basic texts, in addition to a steady stream of translations of the traditional "recorded sayings" of the Zen masters from which kōan cases were originally derived, numerous kōan collections, some of them newly created in the West, have also been published in translation. At the scholarly level, major philosophical and historical studies on the nature and development of the kōan have appeared. Despite all these efforts, there is still no philosophical agreement on the nature of the kōan, and indeed little factual information on the actual conduct of kōan practice. Before we attempt to describe the capping-phrase practice, we need a clear picture of the Rinzai kōan practice in general.

A RELIGIOUS PRACTICE

To begin with, like all Buddhist practices, Rinzai kōan practice is religious in nature. This point seems to be forgotten in current accounts. Popular descriptions of the kōan as "riddles" or "paradoxes" make it seem as if the Zen practitioner is interested in little more than the solving of intellectual puzzles. Those interested in enhancing the spontaneity of athletic or artistic performance tend to focus on Zen as a training technique for attaining a state of consciousness in which "the dancer is one with the dance" (Gallwey 1974, Sudnow 1978). Scholars who study Zen as a language game give the impression that the practitioner is basically learning a new set of

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rules for language (Sellman 1979, Wright 1992). Others insist that the notion of religious experience (Proudfoot 1985) or Zen experience (Sharf 1995a, 1995b) is a concept manufactured and manipulated for ideological reasons, depicting the practitioner as primarily engaged in some form or other of cultural politics. Critics who suggest that the kōan is a form of “scriptural exegesis” (Sharf 1995a, 108) give the impression that the Zen kōan practice differs little from scholarship in general. These kinds of interpretations of Zen practice are misleading at best. The kōan practice is first and foremost a religious practice, undertaken primarily not in order to solve a riddle, not to perfect the spontaneous performance of some skill, not to learn a new form of linguistic expression, not to play political games, and not to carry on scholarship. Such ingredients may certainly be involved, but they are always subservient to the traditional Buddhist goals of awakened wisdom and selfless compassion.

In saying this, I am making a normative statement, not a description of fact. The fact is, in most Rinzai monasteries today, many of the monks engage in meditation and kōan practice for a mere two or three years in order to qualify for the status of jūshoku (resident priest), which will allow them to assume the role of a temple priest. For many of them, engagement with the kōan may indeed consist in little more than the practice of solving riddles and learning a ritualized language, a fraction of the full practice. In the full practice the Zen practitioner must bring to the engagement the three necessities of the Great Root of Faith, the Great Ball of Doubt, and the Great Overpowering Will (daishinkon 大信根, daigidan 大疑團, daifunshi 大風志). The kōan is an artificial problem given by a teacher to a student with the aim of precipitating a genuine religious crisis that involves all the human faculties—intellect, emotion, and will.

At first, one’s efforts and attention are focused on the kōan. When it cannot be solved (one soon learns that there is no simple “right answer”), doubt sets in. Ordinary doubt is directed at some external object such as the kōan itself or the teacher, but when it has been directed back to oneself, it is transformed into Great Doubt. To carry on relentlessly this act of self-doubt, one needs the Great Root of Faith. Ordinarily, faith and doubt are related to one another in inverse proportion: where faith is strong, doubt is weak; and vice versa. But in Zen practice, the greater the doubt, the greater the faith. Great Faith and Great Doubt are two aspects of the same mind of awakening (bodaishin 著提心). The Great Overpowering Will is needed to surmount all obstacles along the way. Since doubt is focused on oneself, no matter how strong,

These terms are most strongly associated with Hakuin Ekaku Zenji but they appear as a trio in the Kōhō Oshō zen'yō 高峯和尚義要 (Ch. Kao Feng Ho-shang Ch'an-yao, ZZ 2; MZZ 122.714) published in 1599, almost a century before Hakuin was born (1686). There is a philosophical discussion in Nishitani 1982, 28–30. The connection of Great Doubt to awakening was emphasized by Ta-hui Tsung-kao (大慧宗杲 J. Daie Sōkō, 1089–163).
wily, and resourceful one is in facing the opponent, that opponent (oneself) is always just as strong, wily, and resourceful in resisting. When self-doubt has grown to the point that one is totally consumed by it, the usual operations of mind cease. The mind of total self-doubt no longer classifies intellectually, no longer arises in anger or sorrow, no longer exerts itself as will and ego. This is the state that Hakuin described as akin to being frozen in a great crystal:

Suddenly a great doubt manifested itself before me. It was as though I were frozen solid in the midst of an ice sheet extending tens of thousands of miles. A purity filled my breast and I could neither go forward nor retreat. To all intents and purposes I was out of my mind and the Mu alone remained. Although I sat in the Lecture Hall and listened to the Master’s lecture, it was as though I were hearing from a distance outside the hall. At times, I felt as though I were floating through the air. (Orategama iii, YAMPOLSKY 1971, 118)

In this state, Hakuin happened one day to hear the temple bell ring. At that moment the ice shattered and he was thrust back into the world. In this experience, called the Great Death (daishi ichiban 大死一番), the self in self-doubt is finally extinguished and the Great Doubt is transformed into Great Awakening. As Ta-hui says, “Beneath the Great Doubt, always there is a Great Awakening 大疑之下必有大悟.”

Kenshô, the experience of awakening, is more than merely the state of concentrated samâdhi. When the Great Doubt has totally taken over the self, there is no more distinction between self and other, subject and object. There is no more differentiation, no more attachment. This is merely samâdhi and not kenshô. Kenshô is not the self’s withdrawal from the conventional world, but rather the selfless self breaking back into the conventional world. It is only when this samâdhi has been shattered that a new self arises. This self returns and again sees the things of the world as objects, but now as empty objects; it again thinks in differentiated categories and feels attachment, but now with insight into their emptiness.

Again, I am speaking in normative terms. The particular aspects of Zen kōan practice on which scholars have concentrated their attentions—its nondual epistemology, its ritual and performance, its language, its politics—are aspects. They are facets of a practice whose fundamental core is a religious practice.

KOAN: INSTRUMENT OR REALIZATION?

Most commentators take the approach that the kōan is an upaya, an instrument, that deliberately poses a problem unsolvable by the rational mind in order to drive the mind beyond the limits of rationality and intellectual cognition. This approach views the kōan as a psychological technique cunningly designed to

5 大慧語錄, T.47.886a28.
cause the rational and intellectual functions of mind to self-destruct, thus liberating
the mind to the vast realm of the nonrational and the intuitive. Powerful personal
accounts of spiritual quest make it seem that the koan is not a text to be studied for
its meaning as one would study an essay or a poem, but rather an existential explo-
sive device with language merely serving as the fuse.

Part of the problem with many such instrumentalist approaches is that it deprives
the koan itself of meaning. The koan, it is said, cannot be understood intellectually;
it gives the appearance of being meaningful only to seduce the meaning-seeking
mind to engage with it (Rosemont 1970). This interpretation ignores the mass of
evidence contradicting the idea that the koan is no more than a meaningless, blunt
psychological instrument. It is hard to think that the shelves of heavy volumes of
koan commentary produced through the centuries and the lectures in which Zen
teachers expound at length on the koan are all occupied with a technique that is in
itself nonsense. It is much more sensible to begin from the assumption that koan dis-
close their own meaning (though not necessarily an intellectual one), once they have
been properly understood.

A second difficulty is that in trying to demonstrate how the koan overcomes the
dualisms and false dichotomies created by the conventional mind, the instrumental
approach introduces dualism and dichotomy back into the picture again. The awak-
ened mind, it is said, has transcended the dualistic dichotomizing of conventional
mind and resides in a state of nonduality. The awakened person is thus freer than the
average person in being able to choose to act either in the conventional dualistic way
or in the awakened nondual way. But the dichotomy between duality and nondual-
ity, conventional thinking and awakened mind, is itself a duality. Rather than being
free from dualistic thinking, the awakened mind ends up more tightly locked into
dualistic thinking, incessantly forced to choose between being conventional or being
awakened.6

A much better way of approaching the koan is by way of the "realizational" model,
a term I have borrowed from Hee-jin Kim (1985). The practitioner does not solve the
koan by grasping intellectually the meaning of "the sound of one hand" or "original
face before father and mother were born." Rather, in the crisis of self-doubt referred
to above, one experiences the koan not as an object standing before the mind that
investigates it, but as the seeking mind itself. As long as consciousness and koan
oppose each other as subject and object, there are still two hands clapping, mother
and father have already been born. But when the koan has overwhelmed the mind so
that it is no longer the object but the seeking subject itself, subject and object are no
longer two. This is "one hand clapping," the point "before father and mother have
been born." This entails a "realization" in the two senses of the term. By making real,

6 I have borrowed this point from Wright 1992.
i.e., by actually becoming an example of, the nonduality of subject and object, the practitioner also realizes, i.e., cognitively understands, the kōan. The realization of understanding depends on the realization of making actual.7

This realizational account of the kōan solves several problems. On the one hand, it helps explain how the solution to a kōan requires the personal experience of “the sound of one hand” or of “one’s original face.” On the other, it allows us to see the kōan as not merely a blunt and meaningless instrument, useful only as means to some further end, but as possessed of a meaningful content of its own which can be apprehended intellectually.8

"ZEN EXPERIENCE"

If an instrumentalist approach deemphasizes the meaning of the kōan and overemphasizes the experiential aspect, there are scholars on the other end of the spectrum with the opposite approach. Robert Sharf, for example, writes:

The kōan genre, far from serving as a means to obviate reason, is a highly sophisticated form of scriptural exegesis: the manipulation or “solution” of a particular kōan traditionally demanded an extensive knowledge of canonical Buddhist doctrine and classical Zen verse. (SHARF 1995A, 108)

In claiming that the solving of a kōan is an exercise in scriptural exegesis, Sharf also argues against the traditional claim that one must necessarily have a kenshō experience before one can understand Zen. His position is that the idea of a kenshō experience has been manufactured and manipulated for ideological purposes by Buddhist modernists (SHARF 1995A, 1995B, 1995C). While it is not possible in this essay to deal with all the details of his position, I feel it necessary to comment on the principal question at stake here.

What does it mean to say that Zen can only be known by experience? The term “experience” needs examination. The ordinary question, “Have you had any experience of living in a foreign country?” usually means nothing more than “Have you ever lived in a foreign country?” “Having experience of” is a loose idiom for describing things one has done or undergone. In a more academic context, however, “experience” has at least two specialized meanings, that are often confused with one another. We may distinguish them as Experience 1: learning or knowing firsthand; and Experience 2: having pure consciousness.

Experience 1 does not entail any epistemological claims about the nature of experience. It simply denies that what is known has been known secondhand, relying on

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7 I have borrowed this point about the two senses of “realize” from NISHITANI 1982, 5–6.
8 I have discussed these questions in greater detail in Hori 2000.
someone else’s account. This idea is at work, for instance, in the question, “How do you know it is hot in Indonesia? Have you experienced it for yourself or have you just heard about it from another?” Experience 2, in contrast, does make epistemological claims about the nature of experience. It presupposes a distinction between the rational and the intuitive, the intellectual and nonintellectual, the cognitive and the noncognitive. Its adjective form, “experiential,” connotes all these—intuitive, nonintellectual, noncognitive. To experience something in this sense means to have a direct apprehension without any intellectual or conceptual activity. The experience is “pure” precisely to the extent that there is no intellection or conceptualization going on. This idea is at work in the claim, for example, that “mystical experience is not something you attain by thinking. You have to experience it.” Although both thinking and experiencing are first-hand, only the latter can be said to be pure.

If “not founded on words and letters” means that Zen must be experienced, we have to ask: Experienced how—as Experience 1 or as Experience 2? If Experience 1, then the claim that Zen must be experienced is true but trivial. If Experience 2, then the claim is important but false.

If the claim that Zen must be experienced amounts to the statement that one must learn or come to know Zen firsthand, then hearing about it or reading a description of it written by someone else does not count as experience. In this sense, the idea that Zen is “not founded on words and letters” really amounts to saying that it is “not founded on the words and letters of another.” But there is nothing uniquely Zen about this. Vast areas of human life cannot be experienced vicariously but only be learned or known or accomplished firsthand. In fact, Zen teachers often point out parallel examples from everyday life. I recall a lecture in which the Zen master spoke of five things that people have to do by themselves and for which no one can substitute: eat, sleep, urinate, defecate, and attain satori. Although the Zen tradition puts great emphasis on the fact that Zen is “not founded on words and letters” and must be experienced, this claim does not require the concept of a “pure experience.”

At the same time, there are many who interpret the dictum that Zen is “not founded on words and letters” to mean that “Zen experience” is Experience 2, pure in the sense of being totally without intellectual or conceptual activity. Elsewhere I have argued that the very notion of a “pure experience” is shot through with conceptual problems, and that the reason for its popularity is that it is used ideologically to promote a kind of individualism: in the same way that there is supposed to be a state of nature in which individuals lived in freedom before society arose to compromise it, so also there is supposed to be a pure consciousness before conceptual thinking and social conditioning arose to defile it (Hori 2000).

But even if the notion of “pure experience” were intelligible, the realization of a Zen koan would not be experience in this sense. Within the experience of the nonduality of subject and object, there is still intellectual cognition. Ordinary perception
presupposes conceptual activity in order to remain clear and intact. One sees the world through concepts like "here," "there," "tree," "table," "red," "loud," "bowl," "book," etc. Without these concepts to inform our perception, we would not be able to recognize these flesh-colored things as "hands," to interpret those lines on the wall as a "door," to hear that shrilling sound as a "telephone." All seeing that has meaning is "seeing-as," seeing according to concepts. Without the investment of conceptual activity in perception, the phenomenal world would become a blur of amorphous patches of color, sounds that we would not recognize as speech, sensations without meaning. Zen awakening does not cause perception to lose its crisp, clear form and dissolve into such shapeless forms and cacophonous sounds. The mind of a Zen master is not booming, buzzing confusion. The fact that the world continues to be clearly perceived and that one's surroundings can still be described in ordinary language indicates that the experience associated with Zen awakening cannot be a "pure experience."

The experience of realization in a koan is indescribable, but only in the very ordinary sense in which all immediate experience is basically indescribable. The resistance of the koan to words is no stronger than the resistance of the aroma of a cup of coffee to verbal expression. The traditional Zen expression of this fact is reidan jichi "Know for yourself hot and cold." To know the sensation of hot and cold is one thing; to explain it to one who does not know it is another. The experience of the realization in a koan is not intrinsically indescribable, but only indescribable relative to the repertoire of experiences of the people conversing. When I speak of the aroma of a cup of coffee and the sensation of hot and cold, other people know what I am talking about because they, too, have smelled coffee and felt the sting of hot and cold. But if I should speak of the taste of the durian fruit, the Southeast Asian fruit with the nauseating smell and the wonderful taste, few Western readers will understand what I am talking about.

If one attempts to describe the realization of a koan to one who has not had the experience, communication naturally fails, and one reverts to saying that it is "not founded on words and letters." But just as any two people who share an experience can talk about it, so there can be discussion about the experience of insight into the Zen koan. (There is, however, a social prohibition against talking about Zen, which may discourage such discussions from actually taking place.)

So it is quite true that Zen can only be known by experience (in a quite ordinary sense of experience), but this does not imply that Zen is some "pure experience" completely devoid of intellectual activity. A corollary to this conclusion is this: there can be meaningful language about Zen but only between people who have shared its experience. Two aspects of meaning are conjoined in meaningful discourse: reference, the object, event, or experience that a word or statement denotes; and sense, the significance of a linguistic expression. (The classic example of the distinction is that
of "the morning star" and "the evening star," which have different senses but the same reference, namely the planet Venus.) One who is not a connoisseur of wine does not know what "oakiness" refers to in wine tasting and therefore does not understand the sense of a statement such as, "This wine is too oaky." The same could be said of the entire vocabulary of aesthetic and technical appreciation: words like "highlights," "nose," "fruitiness" in wine tasting; "lushness" and "restraint" in the sound of the strings in music appreciation; "gracefulness" in hockey; "intelligence" in boxing; and so forth. When one does not know the reference of these terms in experience, one cannot understand the sense of any statement using them.

Many expressions, "splitting migraine," "the pain and pleasure of childbirth," "prolonged melancholia," "the shame of being old," refer to special or particular experiences that many people have never had, and perhaps never will. But few will claim that these experiences are some special class of experience "not founded on words and letters." Because all of us have had some general experiences of "headache," "pleasure," "melancholy," and "shame," we can understand the general sense of these special expressions without having a particular reference for "splitting migraine" or "pain of childbirth" in our repertoire of experiences. The experience of the Zen unity of self and other, however, is so unusual that it does not fall under any more general class. In this case, without one's own experience, one has no point of reference for the "sound of one hand" or "original face," and therefore one cannot understand the sense of the expressions in which such locutions are used: "Divide the sound of one hand into two"; "How old is the sound of one hand?"; "Make the sound of one hand stand upside down." That does not mean that the language of Zen is meaningless. It is senseless only to those who have not had the experience to which it refers.

**IDEOLOGICAL USE OF EXPERIENCE**

Sharf and other scholars have argued that the notion of "religious experience" is an epistemological category created as a useful tool in cultural politics. Sharf writes:

Nishida, Suzuki, Hisamatsu, and their followers, like Schleiermacher, Otto, and James before them, were reacting to the onslaught of Enlightenment values. They sought to reframe our conceptions of the religious such that a core of spiritual and moral values would survive the headlong clash with secular philosophy, science, and technical progress. They were thus led to posit an "essential core" of religion, conceived of as a private, veridical, ineffable experience inaccessible to empirical scientific analysis. \(\text{Sharf 1995a, 135}\)

That is, those who have described the core of religion as the ineffable experience of the numinous, or of the sacred, or of satori, implicitly draw a self-serving line
between, on the one hand, those people who have had religious experience (like themselves, practitioners of a religion) and are therefore empowered to be judges of truth and falsehood in matters of religion, and, on the other hand, those people who have not (like the secular and scientific critics of religion) and are therefore incapable of distinguishing truth from falsehood in matters of religion. I do not mean to deny that the notion of "religious experience" has been used in the ideological way described here, to anoint certain persons with the authority to speak on religious matters and disenfranchise others. But "religious experience" is not the only fabled beast lurking in the ideological woods. "Empirical scientific analysis," also known as "academic objectivity," is another such epistemological concept. Proponents not only claim it exists but also use it to draw a self-serving line between those who have it (like themselves, academic scholars) and who are therefore empowered to be the judge of true and false, and those who do not have it (like practitioners of religion) and are therefore incapable of distinguishing the true and the false. In this conflict over who has authority to speak on matter religious, both sides posit epistemological entities, "religious experience" and "scientific objectivity," and both sides claim possession of it to grant themselves authority and to disenfranchise the other. In this conflict, it sounds like two hands clapping, but underneath it is really only one.

It is not necessary to get entangled in this debate to make a more important point: simply because a concept has been used in a political or ideological context does not mean that it has no epistemological value. Sharf’s criticism leaves one with the impression that because he has shown that the notion of Zen experience has been used politically, this implies that there is no such thing as genuine Zen experience as traditionally described. What are the grounds for such a stark either/or assumption? There are any number of concepts like gender, color of skin, and religious creed, that have been used as political and ideological tools, but that does not mean that they are empty concepts without real content. Even though the notion of religious experience may be used for ideological purposes, that does not of itself imply that there is no genuine religious experience.

INTELLECTUAL INTERPRETATION OF THE KÔAN

As generation upon generation of Zen teachers have stated, it is a mistake to think that one can solve a kôan merely by analyzing it intellectually. Nevertheless Zen has an intellectually comprehensible vocabulary for discussing the many aspects of Zen awakening. Part of this intellectual vocabulary is technical and philosophical, most of it is symbolic and metaphorical. Some of the technical vocabulary is described in a later chapter: the initial awakening, honbun (the Fundamental), dynamic action, verbal expression, Five Ranks, the Ten Precepts, the arousing of compassion for all sentient beings, the straight and the crooked, and so on. The vast majority
of the verses and phrases of the capping phrase collections, however, uses symbol and metaphor.

Sometimes the connection between technical vocabulary and symbolic expression is explicitly drawn. For instance, in the headnotes of several verses, the editor of the ZRKS uses the technical term *honbun* 本分, “the Fundamental,” to explain the graphic symbolism of the verses. In the examples below, the words inside parentheses are translations from the headnotes.

从來心似鐵 jūrei kokoro tetsu ni nitari.

Originally his heart resembles iron.

(ZRKS 5.209n: Originally, the sturdy man; the Fundamental.)

黒風吹不入 Kokufū suite mo irazu.
The black wind blows but cannot enter.

(ZRKS 5.313n: A *watō* 風頷 about the Fundamental.)

明珠絕點碧 Myojū ten’ei o zessu.
The bright pearl is beyond all cloudiness.

(ZRKS 5.379: This verse uses the bright pearl to illuminate the Fundamental.)

Other metaphorical expressions for the Fundamental have been repeated so often, they are now Zen clichés: “sound of one hand,” “original face,” “Mu,” “the great matter,” “the point of Bodhidharma’s coming from the West,” etc.

But such examples of technical terminology are uncommon. Most often, the Zen phrase books use metaphorical language without explanation, expecting that the reader will have, or will develop, the eye to see through the metaphor to the underlying meaning. Take, for example, the following three phrases referring to the non-duality of subject and object:

賓主一體 Hinju ittai. Guest and host are one.

理事不二 Riji funi. Principle and fact are not two.

萬物一如 Banbutsu ichinyo. The ten thousand things are one.

This sort of explicit labeling using philosophical terminology is said to “stink of Zen.” The Zen tradition rather prefers to use colorful symbolic language.

日落月未上 *Hi ochi tsuki imada* noborazu. The sun has set but the moon has yet to rise.

一家父子 *Ikke no fushi.* Father and son in one house.

一刀一剣 *Intō ichidan.* One sword [cuts into] one piece.

The image in the final line is particularly interesting. The usual expression is *ittō nidan,* “One sword [cuts into] two pieces,” but here the sword of Zen cuts into a single piece, symbolizing a discrimination that is nondual. The metaphorical language is much more striking than the dry technical language.
Although it is true that one can only grasp a koan by becoming it, that one cannot grasp a koan merely through intellectual understanding, nevertheless there is an intellectual language, both technical and symbolic, for talking about the many aspects of Zen awakening. Intellectual understanding of the koan and the experience of the nonduality of subject and object are not opposed to each other, the one excluding the other. Without realization of the point of the koan, there can be no intellectual understanding of the koan. With realization comes understanding.

Capping-phrase collections are expressions of Zen awakening in language. The awakening of Zen can only be realized personally; it is “not founded upon words and letters.” That is the gold of Zen. But to convey that awakening to others, one must use language. To sell the gold of Zen, one must mix it with sand.
The Steps of Kōan Practice

In this chapter, we will consider the stages involved in kōan practice as well as some of the technical terminology that accompanies it. The aim is to present a general picture of the overall training career of full-time practitioners engaged in the kōan curriculum.

Kōan and Meditation: Ends or Means?

Although many beginning monks take “passing” the kōan to be the goal of their practice and see meditation as merely the means to that goal, Rinzai teachers caution against this way of thinking. Monks begin and end their daily activities with a period of zazen sitting in the zendo. From within a period of zazen, monks proceed to the main hall to chant sutras. From within zazen, they go to meals, to samu work, and to begging. After returning from the day’s activities, they return to the zendo for another period of zazen. When they go to bed at night, they are still in a period of zazen that is not ended until the ringing of the bell the next morning. Ritually speaking, therefore, zazen is the one fundamental activity of the monastery, the center from which all else is done.

Zazen is far from being just the means to passing the kōan. The ritual structure of monastery life makes it clear that it is rather the other way around: one works on a kōan in order to do meditation.

Monasteries vary somewhat in their meditation schedules, but most continue to maintain the traditional schedule of two training terms in summer and winter, each containing three or four major sesshin (a week of intensive meditation practice), and a number of minor sesshin filling out the rest of the year. Three sesshin a month is common. In addition, regardless of the sesshin schedule and unless there is some special reason, the bell for sanzen (meeting with the rōshi or Zen master) is put out each morning so that monks may confront the rōshi over their kōan at least once a day. In stricter monasteries, monks can expect several hours of meditation and at least two sanzen every day throughout most of the year.
**SHOKAN 初關, THE FIRST BARRIER**

The initial kōan given to monks, known as shokan or “the First Barrier,” is usually either Hakuin’s Sekishu onjō (the Sound of One Hand) or Joshū’s Mu (MMK 1). Some temples begin with Honrai no memoku (the Original Face, MMK 23). The Chinese glyph kan in shokan can also mean “gate,” so that shokan could also be translated “First Entry.” I prefer to render it “barrier” to emphasize the difficulty involved in passing through it. Monks are expected to get their first insight, or kensho, into the Fundamental through meditation on one of these kōan. It may take anywhere from half a year to several years to do so. The term kensho needs fuller attention than we will be able to give it here. It contains several layers of meaning in Japanese and, to complicate matters still further, has entered the English language, where Western expectations have given it a new and independent career. Suffice it to remark here that no monk can pass his first kōan without demonstrating kensho. Some academics have surmised that passing a kōan is a form of “scriptural exegesis” presupposing considerable prior study of Buddhist texts. From my own experience as a monk in the Daitoku-ji monastery, I can testify that indeed very few of my fellow monks could be described as intellectuals or as learned in Buddhist teachings. In any case, once past the first barrier, the monk needs further training before he can arrive at and articulate his first insight.

**SASSHO 拘所, CHECKING QUESTIONS**

A single kōan usually breaks down into parts, the initial “main case” (honsoku 本則) and numerous “checking questions” (sassho 拘所). Sassho perform two functions. First, by means of these questions the roshi can confirm the monk’s original insight into the Fundamental and gauge the depth of that insight. Second, the checking questions push the monk to broaden his insight beyond the Fundamental into particular instances of it. For example, the First Barrier kōan “Sound of One Hand” and “Mu” are typically followed by checking questions such as “What is the Sound of One Hand from in front and from behind?” or “Divide Mu into two.” The number of questions ranges anywhere from twenty to a hundred or more, depending on the teaching lineage of the roshi. Checking questions serve the roshi as a quick way to uncover deception. The required initial responses to kōan have become fixed over time, and monks sometimes learn the required responses through hearsay.

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1 See Hori 2000.

2 Akizuki 1987 (259–64) has published a list of the 22 sassho for the Mu koan used by the Myōshin-ji roshi, Kazan Genku; these have been translated in Hori 2000, 290–1. Jeff Shore reports that in the kōan practice at Tōfuku-ji under Fukushima Keidō Rōshi, there are 102 sassho for the Mu koan and 96 for Sekishu (personal communication, 10 June 1998).
To confirm that the insight is actually the monk's own and not something he is repeating at second hand, all the rōshi need do is confront him with a few of these checking questions.

Whichever of the two (Sound of One Hand or Mu), the monk receives initially, the novice monk will most likely receive the other of the pair immediately afterwards, so that his entire first year or more is taken up with these two kōan and their sassho.

THE INZAN AND TAKUJU SCHOOLS

Once past the First Barrier kōan, practice in Rinzai monasteries follows one of two patterns, depending on whether the teaching rōshi belongs to the Inzan school or the Takuju school. Inzan Ien (陰山惟窪, 1751–1814) and Takuju Kosen (卓識宗亮, 1760–1833) were the direct disciples of Gasan Jito (峨山慈純, 1727–1797), who himself was a direct disciple of Hakuin Ekaku (白隠慧鵞, 1686–1769). All monasteries and rōshi presently teaching in Japan associate themselves with one or other of these schools. The two teach basically the same body of kōan and both consider themselves to be transmitting the Zen of Hakuin. But the Inzan school is thought to be sharper and more dynamic in style, while the Takuju school is thought to be more meticulous and low-keyed.

In the Takuju school, Takuju monks work systematically through the Mumonkan, beginning with Case 1, advancing to Case 2, Case 3, and so on. On completion of this text, they work on a number of cases from the Kattō-shū, and then move on to the Hekigan-roku, whose cases they also take up in order, Case 1, Case 2, and so on. In contrast, monks in the Inzan lineage receive kōan from a variety of collections—Mumonkan, Hekigan-roku, Kattō-shū, Chin’u-shū—in what appears to be random order. In fact, however, the order is fixed, so much so that a monk transferring from one Inzan school rōshi to another need merely tell the new rōshi his last kōan in order for the new rōshi to know where to continue without leaving any gap or requiring any repetition of work already done.

It is commonly said that, compared to Inzan monks, Takuju monks receive many more sassho or checking questions after passing the main case and are asked to provide more jakugo (capping phrases). To accommodate the large number of sassho and jakugo assignments, the sesshin schedule in a Takuju monastery often includes more sanzen sessions with the rōshi, as many as seven a day. Over the years, the two schools have developed slightly different bodies of Zen verses and phrases from which to draw jakugo. The verses and phrases that make up the present volume have been taken from two modern collections, Tsuchiya Etsudo’s Zengosha and Shiba-yama Zenkei’s Zenrin kusha, in order to encompass the practice of both schools.

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3 Shore, personal communication, 10 June 1998.
The two schools are not so divided as to prohibit the occasional crossover of traditions. A monastery's style of koan practice will depend on the roshi teaching there at any given time, and although most monasteries have become associated in the course of generations with a particular school, occasionally a honzan headquarters of one of the schools will ask a roshi from the other to take over one of its monasteries. From time to time, a particularly gifted roshi will make it a point to train under several teachers, learning the style of both schools in order to be able to give instruction in either of them. In addition, many roshi seem to know that particular koan are treated differently in the other school, and this knowledge is passed along in their own teaching of those koan.

KOAN TAIKEI 公案體系, THE KOAN SYSTEM

Both the Inzan and Takuju schools teach the koan system attributed to Hakuin, although it should be noted that there are some grounds for doubting that he was the creator of the present koan system. Since we are more concerned with the present use of the system, there is no need to go into these historical questions here.

When people speak of Hakuin's koan system, they usually are referring to a five-fold division of koan:

- **Hasso** (法身) Dharmakaya or Dharma-body
- **Kikan** (機関) Dynamic Action
- **Gonsen** (言詮) Explication of Words
- **Hachi nanoto** (八難透) Eight Difficult-to-Pass
- **Goi jajakin** (五位十重禁) Five Ranks and the Ten Grave Precepts

This five-fold division seems to have evolved from earlier classification systems. It is known that the Japanese Zen monk Shōichi Kokushi (1202-1280) had systematized koan into categories, but there is some disagreement as to whether he used three or four. The Zen monk and scholar Akizuki Ryōmi describes three categories: **Richi** (理致 Attaining the Principle), **Kikan** (機関 Dynamic Action) and **Kōjō** (向善 Directed Upwards) (Akizuki 1987, 77). Others add a fourth category: **Kōge** (向善 Directed Downwards) (Itō 1970, 36). Nanpō Jomyō (南浦紹明, 1235-1309), the monk who brought the Yōgi (楊岐) branch of Rinzai Zen to Japan from China, also divided koan into three categories: **Richi**, **Kikan**, and **Kōjō** (Akizuki 1987, 77-8; Asahina 1941, 49-50).

Akizuki notes, however, that in Hakuin's system the original fifth category was not **Goi jajakin** (Five Ranks and Ten Grave Precepts) but **Kōjō**. He faults the Zen roshi Asahina Sōgen for first substituting **Goi jajakin** as the fifth category, lamenting the fact that both Zen roshi and lay writers have blindly followed his lead (Akizuki 1987, 4).
The lack of agreement on precisely what the five categories are has carried over into English-language accounts of Hakuin’s system. Miura and Sasaki present Hakuin’s system with *Goi jājūkin* as the fifth category (ZD 62–76), while Shimano gives *Kōjō* (Directed Upwards) as the fifth category and *Goi jājūkin* as a sixth category (SHIMANO 1988, 79–80). No systematic survey has been conducted to determine what system the majority of Rinzai teaching-roshi in Japan now follow, but my general impression is that *Goi jājūkin*, and not *Kōjō*, is usually considered the fifth category.

A complete list of all the categories of kōan in use would have to include not only *Kōjō* but two others as well. At very advanced stages of kōan practice, a monk might receive:

*Kōjō* (Directed Upwards)
*Matsugo no rōkan* (末後の卒關 Last Barrier)
*Saigo no ikketsu* (最後の一証 Final Confirmation).

I will discuss each of these in greater detail below. Since descriptions of Hakuin’s five stages are readily available in English, I will restrict myself to an abbreviated account of his system here.

**Hosshin (Dharmakāya) Kōan**

The *Hosshin* kōan reveal the dharmakāya, the Dharma-body, or the Fundamental. Asahina Sōgen Roshi explains:

The simple explanation of Dharma-body, given by the ancients, is that one takes the dharma and makes oneself one with it, but this is just what we mean by true reality (*shinnyō* 真如), by Dharma-nature, by Buddha-nature, by awakening (*bodai* 菩提), by nirvana, by the original body of the universe. For the Zen practitioner, it means one’s own mind nature. In more concrete terms, it is the subject (*shūjinkō* 主人公) of our seeing and hearing, of all our consciousness....

The Zen practitioner by illuminating Dharma-body seeks to illuminate himself, to emancipate himself from life-and-death, and to attain unhindered freedom. The *Richi* kōan, the *Kikan* kōan, the *Kōjō* kōan and all other kōan attempt nothing more than to illuminate Dharma-body and radiate freedom through becoming one with the realm of Dharma-body. (ASAHINA 1941, 56)

The Dharma-body kōan are the kōan on which a monk experiences an initial awakening, *kenshō* or *satori*. The First Barrier kōan, the Sound of One Hand, and Jōshū’s Mu, fall within this first group. As we see in the formula “If you awaken to *hosshin*, then there is not one single thing” (*Hosshin kakuryū sureba ichi motsu mo nashi* 法身覚了無一物), the realm of *hosshin* is the realm of the undifferentiated and unconditioned. It is useful, at least provisionally, to think of *Hosshin* kōan as those that introduce the undifferentiated and the unconditional. (Like many other Zen
terms, hosshin has also a second sense in which the undifferentiated is identical with the differentiated and the unconditioned with the conditioned.)

**Kikan (Dynamic Action) Kōan**

The Kikan or Dynamic Action kōan open up the realm of the differentiated and the dynamic in Zen. The character ki 機 in kikan is difficult to translate. Originally it denoted a weaver’s loom, and in both Chinese and Japanese it is used today in compounds to signify machinery or anything mechanical. In Buddhism it has its own technical meanings, which differ from one branch to the next. Within Zen it has come to be used as a synonym for hataraki (working or functioning), and in its wider connotations carries the sense of spirit, dynamism, action, or flair. In general, it implies action rather than stillness and involvement rather than detachment, as, for instance, in the term zenki 極機, which refers to the dynamic activity of the awakened person in the concrete situations of daily life.⁵

Taken together, Hosshin kōan and Kikan kōan reflect the traditional Chinese contrast between substance (tai 實) and function (yū 用). The Hosshin or “Body of the Buddha” kōan take one to the realm of the ultimate and unconditioned. But it is all too easy to get stuck there, in a condition that Zen calls deiri no kyain 地爾的境界, “a worm in the mud” (mud being a metaphor for satori). Kikan kōan pry the monk out of the suffocating satori of the undifferentiated and the unconditioned, returning him to the everyday phenomenal world of self and things, of conventionality and discrimination. Kikan kōan show that the Fundamental is not merely still and tranquil but also active and dynamic, not only empty and undifferentiated but also full of distinctions and differentiation. To learn this is said to be more difficult than the attainment of the original satori, as we see in the following verse.

10.406

> 涅槃心易明 Nehan no kokoro wa akirameyasuku,
> 差別智難入 Sabetsu no chi wa irigatashi.

To clarify the mind of nirvana is easy, But to enter the wisdom of discrimination is hard.

**Gonsen (Explication of Words) Kōan**

Gonsen kōan bring to light the fact that while the Fundamental is “not founded on words and letters,” it is nevertheless expressed through words and letters. Gonsen kōan can be quite long, so that even memorizing them in order to recite them in the presence of the roshi can be a major task in itself. Despite the fact that a special category exists for verbal expression, in my opinion the Gonsen kōan do not present any

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⁵ For a more detailed discussion of the meaning of this term, see Ki in Glossary.
problem with words and language that is not common to all kōan. In every kōan, the Zen practitioner faces the problem of breaking through the surface of words and letters—which may appear to be speaking of something else entirely—to the Fundamental beneath. In this sense the problem of how to express in words and letters what is purportedly not founded on words and letters arises in every kōan and is part of the very nature of kōan practice (see Hori 2000 for a fuller discussion).

**Hachi Nantō (Eight Difficult-to-Pass) Kōan**

Hakuin selected eight particularly dreadful kōan that he said would give the Zen practitioner chest pains and stomachaches. He urged his monks to risk their lives in order to pass these locked barriers and attain Zen awakening (Akizuki 1987, 89). These *Hachi nantō* kōan, as they are known, are considered a major test for Zen monks, though there seems to be some disagreement about what these kōan are supposed to teach and what their importance is in the overall kōan curriculum. Miura states that one who has completed the *Nantō* kōan understands “**jiji muge hokkai**, the Dharma world where each thing interpenetrates and harmonizes perfectly with every other thing without any hindrance whatsoever, the realm of complete effortlessness” (ZD 61). This description makes it seem as if the point of the *Nantō* kōan is to attain the fourth Hua-yen dharma-dhatu. Akizuki, in contrast, argues that the teachers of antiquity created the *Nantō* kōan to show practitioners that after satori there was also the realm of discrimination and differentiation (which is the function of *Kikan* kōan), and then after that, the work of saving sentient beings (Akizuki 1987, 88). I might add that I myself have heard a rōshi remark quite bluntly that the *Nantō* have no significance beyond the fact that Hakuin found them difficult to pass.

Despite this range of opinion about the function of the *Nantō* kōan, most Zen teachers accept a more or less standard explanation, according to which the initial stages of the kōan curriculum are designed to bring the monk to awakening and then to deepen it, while the more advanced stages are meant to cut the monk’s attachment to his own awakening and arouse compassion for others. This latter function is attributed to *Nantō* kōan in the version of the curriculum where the fourth and fifth categories are *Nantō* and *Goi Jūjūkin*, and is attributed to *Kōjō* kōan in the version of the curriculum where the fourth and fifth categories are *Nantō* and *Kōjō*. I cite Asahina Sōgen Rōshi’s account of the *Nantō* koan:

> Once a person feels he has attained some degree of satori, he becomes satisfied with the Dharma joy (法悦) of this new world and thus it is hard for him to make any further advance (kōjō 向上). In the history of Zen, there are many who at this stage have sat down in self-satisfaction and stopped here. Such people think themselves fine as they are and therefore have no ability to help other people. Indeed on closer reflection, we see that they have not even saved themselves. The *Nantō* are a painful stick to the one who undertakes them. They make one
know what it means to say, “Atop the mountain, another mountain.”... That precious satori, which one got by going here, going there, doing this and doing that—[these Nantö kōan] take that satori and crush it like tree leaves into dust. Zen people call this “the house destroyed and the family scattered.” “Holding onto nothing” has been replaced by “absolutely nothing to lose.” (Asahina 1941, 61–2)

The Nantö kōan, then, are meant to throw the Zen practitioner back into crisis, releasing another Great Doubt, one that is directed not against the conventional self, but against the self that got created with satori.

The cycle of attaining awakening and then cutting it off is described in numerous Zen verses, such as the following:

16.57  
凡夫若知即是聖人  
Bompu moshi shiraba, sunawachi kore seijin,

聖人若會即是凡夫  
Seijin moshi shiraba, sunawachi kore bompu.

An ordinary person knows it and becomes a sage;
A sage understands it and becomes an ordinary person.

14.470  
掘土成金猶可易  
Tsuchi o nigitte kin to nasu koto wa nao yasukarubeshi,

變命為土却還難  
Kin o henjite tsuchi to nasu koto wa kaette mata katashi.

To take earth and turn it into gold may be easy,
But to take gold and turn it into earth, that is difficult indeed.

There is uncertainty now about which eight kōan are included in Hakuin’s list. Miura and Sasaki in Zen Dust (ZD 57–61) mention the following five kōan:

Nansen’s Flower (Hekigan-roku Case 40)
A Buffalo Passes the Window (Mumonkan Case 38)
Sozan’s Memorial Tower (Kattö-shū Case 140)
Suigan’s Eyebrows (Hekigan-roku Case 8)
Enkan’s Rhinoceros Fan (Hekigan-roku Case 91)

Shimano (1988: 78–9) gives as an example:

The Old Woman Burns the Hut (Kattö-shū Case 162).

Asahina Sōgen (1941: 62–3) gives as additional examples:

Goso Hōen’s “Hakuun Said ‘Not Yet’” (Kattö-shū Case 269)
Shuzan’s Main Cable (Kattö-shū Case 280).

Akizuki (1987: 90–1) adds:

Nansen Has Died (Kattö-shū Case 282)
Kenpo’s Three Illnesses (Kattö-shū Case 17).
Together these give us ten kōan for Hakuin’s list of Eight Difficult-to-Pass Kōan.

**Goi (Five Ranks)**

The fifth category, *Goi jūjūkinin*, contains two subcategories, kōan of the Five Ranks and kōan dealing with the Ten Grave Precepts. The term “Five Ranks” is an abbreviation of “Tōzan’s Five Ranks” 洞山五位. Tōzan Ryōkai 洞山良价 (Tung-shan Liang-chieh, 807–869) was the teacher of Sōzan Honjaku 曹山本寂 (Ts’ao-shan Pen-chi, 840–901). The two were cofounders of the Sōtō School of Zen, the name “Sōtō” representing a combination of the first characters of each of their names. For the Japanese Rinzai school, however, Tōzan’s Five Ranks are presented in a work authored by Hakuin called *Tōjō goi henshō kuketsu* 洞上五位偏正訣, “The Five Ranks of the Crooked and the Straight: The Oral Teachings of the [Monk] who Lived on Mount Tō.” This work is included in the handbook called *Zudokko* 毒塗鼓 (*The Poison-Painted Drum*), which is one of the standard possessions of practicing monks.

The Goi kōan do not introduce the monk to anything new. Rather, they require the monk to systematize all the kōan that he has passed, using the classification system of Tōzan’s Five Ranks. The ranks are:

- **Shōchūhen** 正中偏: The Crooked within the Straight
- **Henchūsho** 偏中正: The Straight within the Crooked
- **Shōchūrai** 正中來: The Coming from within the Straight
- **Kenchūshi** 兼中至: The Arrival at Mutual Integration
- **Kenchūtō** 兼中到: Unity Attained.

In Asahina’s explanation (1941, 64), *shō* 正 “is emptiness, is truth, is black, is darkness, is principle, is yin,” while *hen* 偏 “is form, is vulgar, is white, is brightness, is fact, is yang.” Miura and Sasaki have translated *shō’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.” The practicing monk has met the pair *shō’i* and *hen’i* in kōan 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 kōan and its particular *sassho* checking questions, is basically the same distinction as that between *shō’i* and *hen’i*. Kōan almost always divide into two or more parts that invariably see the kōan from the two sides of *shō’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 *shō’i* and *hen’i* can easily be taken as the Zen transformation of the Two Truths.

Although the Five Ranks is associated with Tōzan Ryōkai, the idea of five ranks or positions must have grown out of the Chinese theory of Five Elements or Five Forces. The article on Tōzan’s Five Ranks in the *Mochizuki bukkyō daijiten* dictionary of Bud-
Dhist terms describes the connections that various commentators have found between the Five Ranks and everything from yin-yang thought to hexagrams of the *I Ching* and Chou Tun-i's diagram of the Supreme Ultimate (Mochizuki 1958, 3864-9). Few useful commentaries on the Five Ranks exist in English. The best starting point is still Chapter Seven of Miura and Sasaki's *Zen Dust,* which contains a slightly abbreviated translation of Hakuin's account of the Five Ranks, *Tōjō goi henshō kuketsu.* One can also consult Luk 1961, Powell 1986, Chang 1969, Lai 1983, and Tokiwa 1991.

Of particular interest for many readers will be the relationship between the Five Ranks and the *I Ching.* Since the Five Ranks are constructed from two elements, one positive and one negative (Straight and Crooked, Lord and Vassal, Real and Apparent), it is easy to pair them with hexagrams in the *I Ching,* which themselves are composed of combinations of *yin* and *yang* lines. In fact, Hakuin's own account of the Five Ranks, *Tōjō goi henshō kuketsu,* begins with a diagram of Hexagram 30, Fire upon Fire, but for some reason this diagram has been omitted from the English translation in Miura and Sasaki's *Zen Dust.* Some of the final koan connected with the Rinzai Five Ranks also 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.

**Jūjū kinkai (The Ten Grave Precepts)**

Jūjū kinkai, the Ten Grave Precepts, are the precepts against taking life, stealing, misusing sex, lying, intoxication, speaking ill of others, praising oneself, covetousness, anger, and reviling the Three Treasures. The Ten Grave Precepts bring Hakuin's koan system to completion, since the final end of Rinzai koan practice is not benefit for oneself but benefit for others. Asahina notes that in these koan the practicing monk must embody the precepts as Hosshin, realize their dynamic activity as Kikan, express them in words as Gonsen, penetrate them completely as Nantō, thoroughly understand their theoretic rationale in the Goi, and then practice them faithfully in daily life as Jūjū kinkai. At the same time, he regrets that these koan come at the end of a long system of training, since most monks who begin koan practice leave their training in mid-course without having come to the Ten Grave Precepts (Asahina 1941, 70).

In English there are only a few comments on the Ten Grave Precepts koan, none of which reflect the way they are taught in Japanese Rinzai training. In their chapter on the Ten Grave Precepts, Miura and Sasaki merely list the precepts and cite a passage from monastery *Admonitions* (ZD 73-6). Shimano observes that the point of these koan is to get past the habit, especially marked in the West, of always seeing things as either good or bad, and to move to the “ultimate standpoint” beyond the dualistic view of killing or not killing. He places strong emphasis on nonduality, on
“no killer and no one to be killed,” on “realization of oneness” (SHIMANO 1988, 80–1).
Aitken takes the opposite tack, emphasizing the standpoint of the conventional. His lectures on the Ten Grave Precepts rarely use the language of oneness, replacing it with examples of drunken men in hotel rooms, woman chasers in the sangha, and a cranky mother with a demanding daughter (AITKEN 1984, 3–104). In Rinzai kōan training, both the sho'i and hen'i (straight and crooked, nondual and dual) aspects of the Ten Grave Precepts are given equal emphasis, and the precepts as a whole are presented not merely as rules to guard human behavior against its tendency to wrongdoing, but also as positive expressions of the bodhisattva’s practice of “the samādhi of freedom in the other,” tajiya zammai (他自由三昧). (For normative and nonnormative interpretations of precepts, see also the note at 16.31.)

**Kōjō (Directed Upwards)**

In the curriculum that seems to be most widely adopted today, the fourth and fifth categories are Nanto (Difficult to Pass) and Goi jujukin (Five Ranks and the Ten Grave Precepts). As we remarked earlier, in what Akizuki claims was the older original kōan system, the fifth category was Kōjō (Directed Upwards). Today this category no longer seems to have a well-defined function. In the older curriculum where the fourth and fifth categories were Nanto and Kōjō, the Nanto kōan would simply have been eight kōan considered extremely difficult to pass, and the Kōjō kōan would have had the special function of ridding the monk of any “stink of Zen” and of attachment to his awakening.

The variety of different translations of the term Kōjō merits comment. I have translated it literally as “Directed Upwards” in view of the fact that Shōichi Kokushi adds the further category Kōge, “Directed Downwards.” Shimano translates Kōjō as “Crowning,” but I find this misleading in that it implies a kind of finality or completion. Akizuki (1987, 91), writing in Japanese, uses the English term “nonattachment” to explain the function of Kōjō. Mohr (1999, 317–8) translates it as “Going beyond,” which I find far better in that it implies an open-endedness. Kōjō is a reminder that not even the attainment of satori or kenshō is final, that there is “Atop the mountain, another mountain.” After the task of reaching satori comes that of ridding oneself of satori and working for the salvation of others. This is Kōjō. The saying “When you reach the top of the mountain, you must keep going” seems to imply just this sort of further ascent. But the second mountain one has to climb after arriving at the samādhi summit of freedom for oneself (jijiya zammai 自由三昧) begins with a descent downhill, back into the valley as it were, to cultivate for others the samādhi of freedom (tajiya zammai 他自由三昧). The final stage of practice is to leave the mountain to work for the benefit of all sentient beings, and of this stage of practice there is no end.
**Matsugo no rōkan, The Last Barrier; Saigo no ikketsu, The Final Confirmation**

Not much has been written about these last kōan, and needless to say, Zen priests and monks are reluctant to speak of them in public. The Last Barrier kōan is given to the monk as he leaves the monastery. Akizuki gives as examples “Sum up all of the Record of Rinzai in one phrase!” and “Hakuun’s ‘Not yet’” (1987, 96). But since the monk is leaving the monastery, he is not meant to pass this kōan immediately, but rather to carry it constantly with him and to try again and again to see through it right to the bottom. Finally, some rōshi assign a last kōan called Saigo no ikketsu. I have not been able to discover much about this koan but suspect that it is an alternate name for Matsugo no rōkan.

**SHŌTAI CHŌYŌ 聖胎長養, LONG NURTURING OF THE SACRED FETUS**

The formal kōan training completed in the monastery does nothing more than create a “sacred fetus.” A monk who has completed the kōan training is not yet ready to step out into the world and take on a public role. He must first complete another stage called Shōtai chōyō (sometimes pronounced Seiitai chōyō), the “long nurturing of the sacred fetus.” This period of withdrawal after the completion of the koan curriculum is also known as Gogo no shugyō 悟後の修行 or “post-satori training.” (There is some ambiguity in the use of the term, since the same term may also refer to all training after initial satori.) As explained in the lectures that rōshi give to their monks, a monk who has completed the kōan curriculum leaves the monastery for several years, hiding his identity as a monk, in order to engage in some activity completely unrelated to monastery practice. The great example is Daitō Kokushi, the “beggar under the bridge.” Zen lore has it that after his satori, he lived for twenty years with the beggars under the Gojō Bridge in Kyoto, giving his satori time to ripen before he went on to found the Daitoku-ji temple. Daitō Kokushi’s disciple, Kanzan Egen, it is said, withdrew to the mountains of Ibuka in present-day Gifu Prefecture, where for eight years he tended cattle and tilled the fields (ZD 325). In his Mujintoron (Discourse on the Inexhaustible Lamp), Tōrei Enji cites the long maturation periods of numerous past masters: Hui-neng, the Sixth Patriarch, went south for fifteen years; Nansen Fugan resided for thirty years in a hermitage (where monks eventually gathered and argued about a cat that Nansen had killed); Daibai Höjō ate pine needles

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6 See Ruth Fuller Sasaki’s rather general comments in ZD 26.

7 Kenneth Kraft has examined the evidence for the “beggar under the bridge” image of Daitō Kokushi (1992, 41-7). This book also provides an extremely useful account of the importance of the capping phrase in Zen since Daitō is noted as an early Japanese master of the capping-phrase commentary (130-50).
and wore clothes made from lotus stalks for thirty years (14.47–8); Yōgi Hōe spent twenty years in a dilapidated hut where snowflakes bejewelled the floor in the winter (Tōrei 1989, 451–74). During this period of ripening the monk is said to learn to apply the awakening he attained in formal monastery training to the concrete situations of daily life, and he does this by deliberately extinguishing all self-consciousness of satori.

The phrase “long nurturing of the sacred fetus” resonates with profound nuances. The term “sacred fetus” itself looks as if it originated in Taoist practices of longevity and immortality, since the point of Taoist inner alchemy practice is to combine breath, vital force, and spirit to create a sacred fetus which is then nurtured through further discipline into immortality. The practice of withdrawing from society also has clear associations with the broader image of the recluse or hermit in Chinese culture. This individual withdrew from public life not because he was incapable of functioning in the world, but because he found the world too disordered for a person of principle to exercise his talents properly. He chose seclusion in order to nourish himself, all the better to reemerge and assume public responsibility at a later time, when a proper leader had appeared and the time was ripe (Vervoorn 1990). A legendary example of this is Chu-ko Liang in the Romance of the Three Kingdoms. This master scholar and strategist of war lived in deep seclusion until Liu Pei, the last scion of the Han Empire, visited him three times and was able to persuade him to come forth and join him in the attempt to reestablish an empire (Brewitt-Taylor 1959, 385–407). Reclusion thus symbolizes the fact that, while capable of handling power and rank, the hermit is not attached to these things but puts his self-cultivation and the welfare of people first. Similarly, in Shōtai chōyō, the Zen practitioner who has finished his formal training engages in an informal training in which he thoroughly detaches himself from his accomplishments and willingly assumes anonymity for service to others.

The phrase “long nurturing of the sacred fetus” was used in both Taoist external alchemy and internal alchemy. According to the Dōkyō jiten (Encyclopedia of Taoism), in external alchemy the “womb” was the cauldron into which the various ingredients and chemicals were placed for firing and the silver product that was thereby created was called the sacred fetus. In internal alchemy the process for attaining longevity begins on the winter solstice, when yin changes to yang. On the one-hundredth day thereafter, the ingredients complete their chemical reaction; on the two-hundredth day in the lower cinnabar field the sacred fetus takes firm shape, and on the three-hundredth day it becomes the “womb immortal” that emits true ch'i breath-energy (Noguchi et al. 1994, 324).

There are also Buddhist uses. The Buddhist text Butsu hongyō jikkyō 佛本行乗經 (T 3.655–932) contains the interesting statement, “According to what I have heard, my wife, the Lady Moye Wang, is pregnant with a sacred fetus whose majesty is so great that if she were to give birth, my wife’s life would be shortened and before long have to come to an end” (quoted in HYDCD 8.669).
PERSONAL REFLECTIONS

I conclude this short account of the so-called koan system with a number of supplementary remarks. In day-to-day monastic life, the several categories of koan make little difference to the practicing monk. Monks themselves do not know to which category the koan they are presently working on belongs. The categories of koan are useful to senior monks, who need to reflect on the koan system as a whole, but monks in the thick of practice seldom speak of hossin, kikan, nantō, or the like.

Moreover, the formal categories of the koan system give the impression that every koan can be assigned to a single category, but in fact hossin, kikan, and gonsen point to aspects found in all the koan that every practicing monk easily recognizes even without the formal description. In every koan the monk must grasp the koan itself (hossin), experience its dynamic working (kikan), and use language to express what is “not founded on words and letters” (gonsen). In the same way, the jakugo assignments are actually a gonsen exercise, even though the word may never be used.

Japanese Rinzai Zen is often criticized, even by its own monks, for allowing the koan practice to calcify into a rigid formalism. It is not uncommon to hear Rinzai practice faulted for being little more than a ritual recapitulation of koan responses that the mere passage of time has baptized as orthodoxy. There is some truth to this, but in defense of the practice, I would add that in my own case I never felt anything but admiration for the teachers of the past who had devised a system of training that time and again forced me to plunge deep into zazen to find an answer from a place in myself I did not know existed. The fixed response to a koan resembles the fixed patterns of movements in the martial arts called kata. One practices them again and again until they become movements of power, executed precisely and without deliberation. As for whether there are “correct answers” to the koan, Zen teachers insist that before one engages in the practice a koan may appear to have a fixed meaning, but that after one has completed the practice, that koan has no meaning at all, fixed or otherwise.
KOAN PRACTICE does not consist merely of meditation and sanzen. In the widest sense it also embraces all other aspects of monastery activity, including physical work, ritual and ceremonial practices such as the chanting of sutras, and community life. But even in the more restricted sense of direct engagement with the kōan, it also involves literary study. This study begins in a monk's first year when he is instructed to search for jakugo or "capping phrases" for kōan that have been passed, and it continues through to the end of formal training with advanced exercises such as writing lectures, called kakiwake (written analysis), and the composition of poetry, called nenrō (deft play).

JAKUGO: THE CAPPING PHRASE

When a monk is first instructed to bring a jakugo, he will probably not know what a jakugo is and will have to ask his fellow monks what he is being asked to do. The ZGDJT (468) gives a useful definition of the jakugo:

Jakugo 言語, also agyo 下語, kengo 討語. A short commentary appended to a phrase from either the main case or the verse in a Zen text. Though it is clearly a commentary, in it one uses one's eye-for-the-essential either to assess and praise the words or actions of the ancients that support their explanations, or to substitute one's own rendering of their core meaning, freely manipulating the dynamic of life and death. Forms an essential element of certain Zen texts like the Hekigan-roku and the Shōyō-roku.

As this text makes clear, the jakugo assignment reveals both the point or core (shāshi 宗行) of the kōan as well as the eye-for-the-essential (shōjōgan 宗乗眼) the monk needs to recognize that core. He is expected to return with a Chinese verse expressing the point of the kōan, or of the sassho, as he sees it. Originally, it is said, Zen monks composed their own verses, but with the decline in classical education and facility in composing Chinese verse, modern monks are no longer able to do this. Over time, several thousand such verses have been collected into special Zen collections from which the monk is expected to find an appropriate jakugo. The earliest of
these books still in use is the *Zenrin kushū* (The Zen Phrase Collection), edited by Ijši in 1688. This text is in fact a greatly expanded version of an earlier collection known as the *Kuzōshi*, first compiled toward the end of the fifteenth century by Tōyō Eichō Zenji (1426–1504). New collections of Zen *jakugo* phrases have been compiled during the twentieth century, discarding many of the old phrases and adding new ones. These will be described in more detail in Chapter Five.

Several terms are now used for capping phrases with slightly different meanings. The common term *jakugo* (着語, 着語) is written with characters that mean in Japanese “to append a phrase” (*go o tsukeru* 言を着ける, 言を著ける). The variation in the writing of the glyph for *jaku* reflects only the minor nuance between “append” and “attach.” A very commonly used term is *agyo* 下語, which also means “append phrase.” The term *kengo* mentioned in the definition from the ZGDJT cited above means simply “selected phrase.” Some *jakugo* assignments require a front phrase, a back phrase, and a combined phrase (*zengo* 前語, *gogo* 後語, and *sogo* 總語). These are meant to express *hen’t*, the Crooked; *shō’t*, the Straight; and the combination of the two. Occasionally *jakugo* and *teigo* (詞語 (“expression”) are used as a pair; *jakugo* signifying the *shō’t* verse and *teigo* the *hen’t* verse. Instead of presenting a traditional *jakugo* to a kōan, a monk may also offer a *betsugo* (alternate phrase”) or *daigo* (substitute phrase”). All these terms refer to phrases and verses composed in the Chinese language. In addition, there are capping phrases in Japanese known as *sego* (世語, or “vernacular phrases.” Typically these are lines taken from Japanese tanka, haiku, and other traditional forms of Japanese verse. The *Zenrin segoshū* (Zen Vernacular Phrase Collection), a collection of Japanese verses suitable for use as capping phrases, has been compiled for this purpose. *Sego* assignments are relatively rare in comparison with *jakugo* assignments. Finally, there are *heigo* (平語, which are “colloquial phrases” taken from ordinary spoken Japanese.

I recall hearing a Zen rōshi explain the relationship of *agyo* to kōan: an *agyo* complements or highlights a kōan the way *wasabi* mustard complements *sashimi* raw fish, a necktie complements a suit, or a flower complements a scroll. The complement is usually one of contrast: *wasabi* is hot and has a strong taste while *sashimi* is very subtly flavored; a necktie is bright while the suit is dark; a flower is colorful while the scroll is black and white. An *agyo* is usually poetic in the form of an artificially contrived metaphor, while the kōan itself is prosaic in its raw and natural form.

The *jakugo* assignment serves several purposes. First, it is an additional type of checking question through which the Zen master can confirm the monk’s insight. But it can also lead to new insight on its own. As the monk pages through the Zen phrase book, he reads each phrase in light of the kōan he has just completed. He may

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1 *Tsuchiya* 1957. 773 verses from this collection have been translated in *Shigematsu* 1988.
happen upon a familiar verse and suddenly see it in a new way. Conversely, a verse in the Zen phrase book may trigger a new insight into the original kōan. When I received the *jakugo* assignment for “Mu,” try as I might, I could not find a capping phrase that summed up “Mu.” Weeks went by. I lost count of the number of times I read through the *Zen Phrase Book* from cover to cover without success. I was beginning to think there was no such verse. Finally, in disgust, the rōshi gave me a hint. All at once an avalanche of suitable verses tumbled off the pages, all of which I had read many times before without making the association. It was as if *every* verse expressed “Mu.”

Besides confirming and deepening insight, the *jakugo* assignment functions also as a spur to further practice. As Akizuki explains, when the monk presents a capping-phrase verse he has selected for his kōan and the rōshi accepts it, the rōshi will often discuss some of the other verses that are accepted as *jakugo* for that particular kōan. By seeing the classic *jakugo* for his kōan set side by side with the verse that he has himself selected, the monk realizes the limitations of his own ability to see through the surface of language to the Fundamental beneath, and is impressed with the depth of insight of the ancients (Akizuki 1987, 75–6). Occasionally the rōshi will speak with a bit of pride about the verses he himself selected or composed when he was a monk working on that particular kōan.

Investigation of the kōan through the *jakugo* can become rather complicated. A long kōan may be divided into a number of subsections, each of which may require a *jakugo*. Below is an example of an advanced kōan, Rinzai’s Four Discernments (*Rinzai shiryōken*), with its many divisions and *jakugo* assignments. Not every rōshi uses this structure, but it offers a concrete example of one rōshi’s teaching style.

Rinzai’s Four Discernments (*Rinzai shiryōken* 禅慧四科類 *Rinzai-roku* §10, Katto-sha Case 218):

1. Remove the person, not the surroundings (Standpoint of principle and fact)
   "奪人不奪境 (理事の立場)"
2. Remove the person, not the surroundings (Standpoint of dynamic action)
   "奪人不奪境 (機関の立場)"
3. Phrase 語
4. Phrase 語
5. *Nenro* verse 拙弄
6. Remove the surroundings, not the person (Standpoint of principle and fact)
   "奪境不奪人 (理事の立場)"
7. Remove the surroundings, not the person (Standpoint of dynamic action)
   "奪境不奪人 (機関の立場)"
8. Phrase 語
9. *Nenro* verse 拙弄
10. *Nenro* verse 拙弄
11. Remove both person and surroundings (Standpoint of principle and fact)
   人境両仮奪（理事の立場）
12. Remove both person and surroundings (Standpoint of dynamic action)
   人境両仮奪（機関の立場）
13. Phrase 語
14. Phrase 語
15. Nenrei verse 拟弄
16. Nenrei verse 拟弄
17. Do not remove either person or surroundings (Standpoint of principle and fact)
   人境仮不奪（理事の立場）
18. Do not remove either person or surroundings (Standpoint of dynamic action)
   人境仮不奪（機関の立場）
19. Phrase 語
20. Phrase 語
21. Nenrei verse 拟弄
22. Colloquial phrase for “Remove the person, do not remove surroundings.”
   奴人不奪境の平語
23. Same as above 同上
24. Colloquial phrase for “Remove the surroundings, do not remove the person”
   奴境不奪人の平語
25. Colloquial phrase for “Remove both person and surroundings”
   人境両仮奪の平語
26. Colloquial phrase for “Do not remove either person or surroundings”
   人境両不奪の平語
27. How do you handle the entire Buddhist Canon on the basis of the Four Discernments?

Tōzan Goi (湖山五位 Tōzan's Five Ranks) can be divided into 47 parts with numerous jakugo. Even an early kōan like “the Cypress Tree in the Garden” divides into 17 parts. In fact, once one has passed the beginning stages, most kōan divide into at least two parts (shō-i and hen'i—the Straight and the Crooked), often with accompanying jakugo for each part.

The verses in the Zen phrase books are drawn from every area of Chinese literature. Although a major portion comes from the writings of Zen masters or from Buddhist sutras, a considerable part is also taken from the massive fund of Chinese poetry up to and including the T'ang Dynasty. Many verses are also taken from the Chinese histories, the Confucian classics, and Taoist works. There are even one or two Taoist chants and children's street songs. By constantly paging through the Zen phrase books, the monk is exposed again and again to the great literary phrases of Chinese history, philosophy, and poetry. In addition to learning the original meaning for each of these verses, he also must learn to read them with a Zen eye. For example, he
comes to understand Confucius's statement, "Having heard the Tao in the morning, I can die in the evening" (Analects IV, 8) as a koan. Over time, the experienced monk has memorized so much of the Zen phrase book that it is not necessary for him to spend much time actually reading the text. If assigned a jakugo, he may recall an appropriate verse from memory as he sweeps the garden or cuts the carrots.

**JAKUGO IN THE KOAN ITSELF**

The practice of appending jakugo evolved directly from Chinese Ch'an practices that date back at least to the Sung Dynasty. This practice is so important that it has shaped the structure of basic koan texts such as the Hekigan-roku and Mumon-kan, two of the main koan collections used in Rinzai koan practice. In the Hekigan-roku, Setchô Jûken (Ch. Hsieh-tou Ch'ung-hsien, 980–1052) has compiled one hundred koan cases and added a verse (called a ju 禪) to each. This verse is itself a jakugo, a capping verse expressing Setchô's insight into the essence of the koan. In addition to the jakugo that Setchô provided for the koan as a whole, in fifteen cases he also appended jakugo to individual lines of the koan (Cases 4, 18, 23, 31, 33, 36, 42, 48, 55, 61, 74, 82, 84, 85, 91).

The Hekigan-roku is a double-layered jakugo text, its second editor, Engo Kokugon (Ch. Yuan-wo K'o-ch'in, 1063–1135), having overlaid an additional layer of commentary on Setchô's original. Engo added an introduction to each case, as well as lengthy

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2 The full title of this koan collection is *Bukka Engo Zenji kekigan-roku* 佛果恩樞禪師慧覺録 (Ch. Fo-kuo Yuan-wu Ch'an shih Pi-yen lu; T no. 2203, 48,139–225). It was first published in 1128 and was soon in wide circulation. Legend says that Engo’s disciple Daie Sôkô (大哉宗了 Ta-hui Tsung-kao, 1089–1163), feeling that the book revealed too much, burned the wooden printing plates for the book. Two centuries later, Chang Ming-yüan 張明遠 reconstituted the text and published a new edition in 1317. Yanagida speculates that Chang was the one who determined the order of the koan (IRYÅ et al. 1981, 301). With one exception, modern editions of the Hekigan-roku are based on the Chang edition. The one exception is the “One Night Text” (一夜本), so called because Dôgen Zenji, on the night before his departure from China for Japan, copied the entire Hekigan-roku in one night. There are significant differences between this text and the Chang edition. Heine 1994 offers a study of this text.

The Hekigan-roku evolved from an earlier text entitled *Setchô hyakusoku juko* 靖幹百則頌古 (Setchô's Hundred Koans with Verse Commentary)—Yanagida calls it "the Ur-Text of the Hekigan-roku" (IRYÅ et al. 1981, 28)—which contains only the Main Case and Setchô’s Verse for each koan. There are no commentaries and no interlinear jakugo. Koan cases 66 to 93 in this text are ordered differently from those in the later Hekigan-roku.

The Zudokko, which is meant to contain all the basic texts necessary for Rinzai koan practice, includes the *Setchô hyakusoku juko*. Although the Zudokko version is similar in style to the Hyakusoku juko (Main Case and Verse but no commentaries or jakugo), the order of the cases is the same as that of the Hekigan-roku.
prose commentaries to both the Main Case of the kōan and to Setcho’s Verse. He then added further line-by-line jakugo to both the Main Case and even to Setcho’s own jakugo. The cases of the Hekigan-roku are therefore quite complex in structure, consisting of eight identifiable parts representing three layers of text editing.

<table>
<thead>
<tr>
<th>Original Case</th>
<th>Setcho Juken Zenji</th>
<th>Engo Kokugon Zenji</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. Honsoku 本鉾, the Main Case of the kōan</td>
<td>3. jakugo 著語, Setcho’s interlinear capping phrases to Main Case in 15 cases</td>
<td>4. Agyo 下語, Engo’s interlinear capping phrases to both the Main Case and Setcho’s capping phrases</td>
</tr>
<tr>
<td>6. Ju 領, Setcho’s Verse in response to the Main Case</td>
<td>5. Hyōshō 詠唱, Engo’s commentary to the Main Case</td>
<td>7. jakugo 著語, Engo’s capping phrases to Setcho’s Verse</td>
</tr>
<tr>
<td>8. Hyōshō 詠唱, Engo’s Commentary to Setcho’s Verse</td>
<td></td>
<td></td>
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</tbody>
</table>

Kenneth Kraft has aptly described the capping phrase as a “cross between a kōan and a footnote” (1992, 5). Although the capping phrase may appear in a text to be a kind of footnote, its function is not to cite a source, supply a gloss to clarify a difficult passage, or provide further details for those who wish it. The opponents in a kōan dialogue are depicted as being in competition; they are always making strategic moves against each other—probing, defending, feinting, attacking. Setchō’s interlinear jakugo in the Hekigan-roku correspond to the cheering and jeering of the bystander to the match. In Case 4, Setchō responds to Isan’s unnecessary praise of Tokusan by countering, “He is putting frost on top of snow.” In Case 55, he shows himself aghast at the dialogue in the kōan, exclaiming, “Oh Lord! Oh Lord!” At times the bystanders think they can do better than the competitors themselves. For example, in Case 42, Setchō boasts, “When P’ang first asked, I would have made a snowball and hit him”; and in Case 48, the self-appointed expert claims, “At that time I would have just kicked over the tea stove.”

Engo’s jakugo, like Setchō’s, resemble the boos and hurrahs of spectators to a game. Since Engo’s jakugo are themselves responses to Setcho’s jakugo, Engo is like someone who responds not only to the players but also to the other spectators. Comments that suggest a better move are not merely criticisms of someone else’s move in the game; in the game of Zen one-upmanship, they are themselves moves. In the terminology of modern philosophical analysis, a jakugo is not merely a descriptive, it is...
also a performative. That is, it does not merely describe or characterize an action performed by some other person; it also performs one itself (and that is why they should not be called “Notes” as Cleary and Cleary 1977 does).3

By way of example, we may look at Case 23 of the *Hekigan-roku*. The text in italics indicates either Setcho’s *jakugo* or Engo’s *jakugo*.

<table>
<thead>
<tr>
<th>Setcho’s case</th>
<th>Engo’s <em>jakugo</em></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Once when Hofuku and Chökei were wandering in the mountains,</td>
<td>These two guys have fallen into the weeds.</td>
</tr>
<tr>
<td>2. Hofuku pointed with his hand, “This right here is Mystic Peak.”</td>
<td>He’s made a pile of bones where there’s level ground. Swear off talking about it. Dig up the earth and bury it deep.</td>
</tr>
<tr>
<td>3. Chökei said, “That may be so but it’s a pity.”</td>
<td>If you lack iron eyes and copper pupils, you will be lost. Two people sick with the same disease are consoling each other. Bury them both in the same hole.</td>
</tr>
<tr>
<td>4. Setcho’s <em>jakugo</em>: When you wander in the mountains with these guys, you can’t tell what they will do.</td>
<td>Though he [Setcho] has nicely reduced their net worth, still they’ve got something. On both sides of you, they’ve got their hands on their swords.</td>
</tr>
<tr>
<td>5. Another [<em>jakugo</em>]: A hundred thousand years from now, I’m not saying there won’t be anyone, just that there will be few.</td>
<td>Pompous salesman! Here’s another holy man up in the clouds!</td>
</tr>
<tr>
<td>6. Later this story was related to Kyôshô.</td>
<td>There’s good, there’s bad.</td>
</tr>
<tr>
<td>7. Who said, “If it weren’t for Mr. Son [Chökei], then you would have seen skulls filling the field.”</td>
<td>Only someone on the same path knows. The great earth is so vast, it makes people so utterly sad. When a slave meets a bondsmaid, they are mutually courteous. If Rinzai and Tokusan had appeared, for sure they would have given them a taste of the stick.</td>
</tr>
</tbody>
</table>

The original story of this koan is quite simple. One day while walking with Chökei, Hofuku pointed with his hand and said, “This right here is Mystic Peak,” to which Chökei said, “That may be so but it’s a pity (that you had to say it).” Everything else is *jakugo*. In his *jakugo* at line 4, Setcho, the first editor of the text, expresses his amusement at the clumsy Zen antics of Hofuku and Chökei each trying to display his enlightenment, but in line 5, he laments that in the future there will be few left with even their level of Zen. Engo Zenji not only reflects Setcho’s condescending superior

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3 For more on the performative analysis of the koan, see Hori 2000. Recent discussions of the structure of the koan in the *Hekigan-roku* may be found in Buswell 1987, 344–5, and Foulk 2000, 28–33.
tone, he even trumps Setchô. In his jakugo at line 2, Engo decries the clumsiness of Hofuku, whose unnecessary words destroy the very mysticism they describe. He even finds Chôkei is just as bad as Hofuku (“Bury them both in the same hole”). Then in his jakugo to Setcho’s jakugo, he agrees with Setcho that Hofuku and Chôkei are not completely worthless (line 4), but also lambastes Setcho for his high self-opinion (line 5). Line 7 is open to different interpretations. CLEARY and CLEARY (1977, 154) identify Mr. Son (C. Sun) as Hofuku (C. Pao Fu). But the majority of other commentators identify Son as the informal name for Chôkei (Iriya et al. 1992, vol. 1, 306; Omori 1994, vol. 1, 187; Asahina 1937, vol. 1, 280). Thus taken, the line “If it weren’t for Mr. Son [Chôkei], then you would have seen skulls filling the field” means, if it were not for Chôkei, Hofuku would have got away with his atrocious display of Zen. But Engo’s jakugo, “When a slave meets a bondsmaid, they are mutually courteous,” means “It takes one to know one,” implying both parties are mutually Zen clowns.

The greater part of this kôan consists of jakugo. Though they look like footnotes appended to text, none of them supply the information one expects in a footnote; they are all thrusts and parries in the joust of Zen.

The Mumonkan, another important kôan collection used in the Rinzai kôan curriculum, is a less complex text, but it, too, would not have its present structure were it not for the practice of jakugo. The Mumonkan is a collection of forty-eight cases edited by Mumon Ekai (Ch. Wu-men Hui-k’ai 瑪門慧開). To each of the forty-eight cases Mumon Ekai appends a commentary and a short four-line verse (ju 詩) in which he expresses his Zen insight into the matter of the kôan. The four-line verse is his jakugo. Each case of the Mumonkan contains some moment of Zen insight, but Mumon’s jakugo, in which he expresses his insight into the kôan, can be just as profound as the insight presented in the main case.

For example, in Case 2, “Hyakujo and the Fox,” an old man reveals that long ago he had wrongly claimed that a person of great awakening does not fall into karmic causation, and that his punishment for this mistake was to be reborn for five hundred lives as a fox. The man did not realize it at the time, but his answer, “no falling,” was based on a false dichotomy between falling into karma and not falling into karma. Hyakujo releases the fox from punishment by saying that a person of great awakening is not blind to karmic causation, thus avoiding the dichotomy of falling and not falling. Mumon’s verse on this kôan begins, “Not falling, not being blind, / Two sides of the same die.” Here Mumon goes even further than the main case of the kôan and shows that even Hyakujo’s answer, “not blind,” sets up another false dichotomy between “not falling” and “not being blind.” Mumon’s comment even goes so far as to claim that the fox enjoyed his five hundred lives.
Rinzai kōan practice also includes written assignments. This part of the practice is, however, more difficult to research. In the Myōshin-ji/Daitoku-ji monasteries, monks in their seventh or eighth year who have attained some level of maturity will start receiving written assignments, *kakiwake* and *nenrō*. This is not uniform practice in all Rinzai monasteries. In some lineages there may be no written assignments, or written work may be required only once, after the monk has finished the entire kōan curriculum. Since there is no systematic research on this subject, all one can say is that there is a variety of styles; it is impossible to say that there is one predominant pattern to written assignments.

In those monasteries where written assignments form part of the kōan curriculum, after the monk passes a kōan in the usual way, the roshi assigns the first few lines of the kōan to the monk as a *kakiwake* assignment. *Kakiwake* literally means “written analysis” or “written rationale.” The monk researches those few lines identifying names of people and places, explaining difficult characters, tracking down the original sources of any quoted passages or set phrases, explaining any technical terms, and so on, and then finally expounds the Zen meaning of the passage. In style and content his essay will resemble the roshi’s regular lectures to the monks. The monk writes his essay with a brush on Japanese *hanshi* paper and in ordinary Japanese. He submits the *kakiwake* essay to the roshi, who then proceeds to mark the essay in much the same way that a university professor corrects a student’s paper. In a few days, the essay is returned to the author with marginal comments in red ink. If the first essay is accepted, the monk is assigned another for the next few lines of the kōan. This procedure continues until the entire kōan has been covered. Even for a short kōan, the entire *kakiwake* essay will comprise several pages, and for a longer kōan, the result will be a small stack of *hanshi*.

On completion of the *kakiwake* essay, which may take several weeks or months, the monk next is directed to write a *nenrō*, a short verse, typically of four lines, in classical Chinese. *Nenrō* literally means “handle playfully,” but I have rendered it here “deft play.” Whereas the *kakiwake* essay is prosaic, detailed, and discursive, the *nenrō* verse is supposed to be free and imaginative, and written in the form of classical Chinese poetry. The monk’s model is the four-line verse that Mumon appends to each kōan in the *Mumonkan*. The *nenrō* verse is much the shorter of the two assignments, but it is also the more difficult.

As is the tradition in Asian scholarship, the *kakiwake* essay is written in an anonymous, impersonal voice. The author does not write in the first person and his personality does not come through in the content. The short *nenrō* verse, in contrast, is meant to be a virtuoso performance in which the monk displays his capacity for see-
ing more deeply into the kōan than any of the previous masters, turning the kōan on
its head to reveal some aspect not noticed before. As Akizuki describes the practice,
in contrast to the anonymity of voice in the kakiwake essay, the monk ritually adopts
an attitude bordering on arrogance: “The old masters said such-and-such, but if it
had been me, I would have said so-and-so” (AKIZUKI 1987, 76). In both kakiwake and
nenrō, the monk will be expected to make free use of jakugo and demonstrate his
familiarity with the texts and literature of Zen.

Akizuki has published the kōan record for Kazan Genku Rōshi (1837–1917), a rōshi in
the Myōshin-ji line (1987, 259–64). He lists two hundred kōan, beginning with Jōshō’s
Mu and ending with a group that includes the Five Ranks and Ten Grave Precepts.
Each main case of a kōan is also followed by sassho checking questions, jakugo and
sego capping-phrase assignments, and kakiwake and nenrō written assignments, for a
total of 525 assignments. Here is an example kōan (no. 174): “Tokusan Carries His
Bowls” (MMK 13), which displays how the different kōan assignments fit together.

Kōan 174

Main Case: Seppō, disciple of Tokusan, was the rice server. One day, the noon
meal was late. Tokusan came down to the eating hall carrying his bowls. Seppō
said, “The bell has not yet rung and the drum has not yet sounded. Old Master,
where are you going carrying your bowls?” Tokusan without a word bowed and
returned to his quarters. Seppō told this to Ganto. Ganto said, “Eminent is Toku-
san, but he has still not understood the final word.” Tokusan heard about this
and sent his attendant to call Ganto to his quarters. He asked Ganto, “Do you not
approve of me?” In a whisper, Ganto spoke his mind. The next day, when Toku-
san took the lectern, he was very different from usual. In front of the monk’s hall,
Ganto clapped his hands and laughed, “How joyful it is that the Old Master has
understood the final word. From now on, no one in the world can make light of
him. But even so, he will live for only three years.” Sure enough, in three years he
passed away.

Assignment 457: First, in words, what is the point of “Tokusan without a word
bowed and returned to his quarters”?

458: What is “The final word”?
459: Jakugo.
460: What is “He spoke his mind in a whisper”?
461: Jakugo.
462: What do you say to, “But even so, he will live for only three
years”?
463: Jakugo.
464: Checking question: How about if he did not die in three years?
465: Kakiwake for the entire kōan “Tokusan Carries His Bowls.”
In this example of an advanced kōan, one has the sense that the story of Tokusan and his two disciples contains a mysterious insight that requires a clear Zen eye to see. As is the standard pattern with every kōan, the monk sits in meditation on the kōan in the usual way until he has had some insight into its matter, and then demonstrates that insight in front of the rōshi. Without such insight into the point of that kōan, there is no point in proceeding to the literary work. After passing the Main Case, the monk receives several sassho checking questions (numbers 458, 460, 462, 464 are all checking questions even though the term sassho is actually used only once in 464) interspersed with capping-phrase assignments (jakugo). Finally, he writes up the entire kōan as a kakiwake.

Completing the entire curriculum of kōan will take about fifteen years, although again there are great individual differences, depending, among other things, on the teaching style of the master and the ability of the monk. Because the monk advanced enough in kōan practice to be working on kakiwake and nenrō will be a senior monk, it is likely he will not be living in the communal zendo but will have a separate room, perhaps by himself, perhaps shared with another monk. Most of the monks in the communal zendo are junior monks, the majority of whom plan to leave the monastery after two or three years to become the resident priest of a branch temple somewhere. The younger monks must obey the rule of “No reading and no writing.” (Indeed, during my time at Daitoku-ji, a monk was scolded if caught with a pen in his hand.) And in the practice of the kōan, novice monks are often told that the kōan cannot be solved intellectually, that intellectual study will only confuse them in their attempt to penetrate the kōan. For the entire latter half of this 15-year period, the senior monk will continue to work on new kōan each day, maintaining the same sanzen schedule as everyone else. While the junior monks are sitting in meditation cultivating the insight not founded on words and letters, the senior monk is constantly studying, writing, and submitting kakiwuke and nenrō.
Among Buddhist meditation practices, meditation on the Zen kōan is surely one of the more unusual forms. Why did Buddhist meditation practice in Ch’ān/Zen take the form of kōan training? And where did the kōan come from? Are there more primitive forms out of which the kōan evolved? This chapter conducts a short investigation into these questions to establish, first, that kōan training has many features in common with other Chinese practices, which on the one hand help explain why kōan language is so baffling, yet on the other hand show more clearly how an experience said to be “not founded on words and letters” can be so intimately tied to literary practices. Second, this chapter tries to make a contribution to the still unanswered question as to the origin of the kōan. Although there is speculation that the kōan may have evolved from the “pure conversation” tradition of the philosophical Taoists, and although there are strong similarities between the kōan dialogue and the dialogues in Shih-shuo Hsin-yü: A New Account of Tales of the World (MATHER 1976), there is to my knowledge no substantial scholarship explaining the origin of the kōan. This chapter advances the hypothesis that one of the parents of the kōan is the Chinese literary game, that the kōan is the child of a mixed marriage between the Chinese literary game and Buddhist teaching and training practices. Judith BERLING (1987) has argued that the emergence of the Ch’ān/Zen Recorded Sayings genre must be understood against the previous history of Buddhist sutra literature, which it both continues and undermines. In this essay, I am advancing a parallel argument that the kōan practice also both continues and undermines a prior culture of secular literary and poetic practices. The result is a training practice with many features similar to literary games (competition, on-the-spot spontaneity, turning the tables, and, especially, mind-to-mind transmission) but in the service of a non-literary insight, an awakening “not founded on words and letters.”

COMMENTARIAL PRACTICES

Although the Zen kōan is a unique teaching technique, as a literary genre it still has “family resemblances” to several other institutions and practices in early Chinese culture. First of all, it has a family resemblance to the traditional Chinese
commentarial practice in which scholars appended commentaries to a classical text, sometimes in the form of verse, sometimes in the form of prose essays, sometimes in the form of line-by-line annotations. As we have already seen, in the Hekigan-roku and the Mumonkan the compiler has appended a verse to each kōan in the collection. In the Chinese tradition, since structured and rhymed verse was the vehicle of much writing both formal and informal, writers often responded to an original text in verse, especially if the original text was itself composed in verse. A writer was considered skillful to the extent that he could use the rhyming scheme and imagery of the original verse but make these express his own ideas.

Commentaries on philological and philosophical matters took the form of prose essays appended to the text. In China (as in other cultural traditions), these essays tended to get longer and longer, to the point where eventually entire volumes were written to explicate a title or single sentence. With the passage of time, commentaries that originally served merely as an aid to glossing a text ballooned into entire encyclopedias whose categories of knowledge were pegged to the words of the canonical text they were meant to illuminate (HENDERSON 1991, 77-81). In the Hekigan-roku, Engo Zenji appends two commentarial essays to each kōan, one for the main case of the kōan and one for Setchō's verse. Although he does not engage in philosophical or text exegesis, his long, discursive prose essays are very much in this style of traditional commentary.

Unlike religious traditions that tried to maintain a distinction between the "sacred text" and the commentary literature written by ordinary humans, in the Chinese commentarial tradition, the stature of the commentary often grew in time to that of the original canonical text, thus blurring the line between canon and commentary. Chu Hsi's commentaries on the Confucian texts, for instance, came to be revered and studied as seriously as the original Confucian texts they were meant to explicate. So, too, in the Hekigan-roku the jakugo that Setchō Zenji and Engo Zenji append to an original kōan are, in turn, often taken up as kōan themselves, effectively erasing the distinction between kōan and capping phrase, between main text and commentary. Engo Zenji's line-by-line comments on Setchō's line-by-line comments, as we have seen in the previous chapter, form a kind of sub-jakugo to the main jakugo. In this way, the different features of each case of Hekigan-roku—the ju verse, the hyōshō commentaries (as well as the suiji introduction that Engo Zenji has also added), and the jakugo appended to jakugo—clearly display how deeply the literary genre of the kōan imitates traditional Chinese literary practices.1

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1 HENDERSON 1991, 51, 56. A further interesting feature of the Chinese commentarial tradition is that the commentator sometimes creates the canon upon which he claims to comment. Before Chu Hsi established the Confucian Analects, the Mencius, the Doctrine of the Mean, and the Great Learning as the "Four Books," they had no identity as a unit; in fact, the latter two were not even
It should also be said that at the same time, the use of the *jakugo* in texts like the *Hekigan-roku* represents a departure from traditional commentarial practices. The *jakugo* is a new type of commentary, short and terse, often vulgar, irreverent, and unlearned. It abandons the third-person stance of a detached commentator and assumes the first-person stance of an involved participant in the koan. The commentator, as we have seen, is a contentious bystander who sometimes actually steps into the game, claiming as much insight as the original players in a game, offering unsolicited instant analysis, and lamenting the obvious clumsiness of the players.

**THE KOAN AND THE CHINESE LITERARY GAME**

Authors who discuss the Zen koan often start by explaining that the Chinese characters for koan literally mean “public case” and that, just as a magistrate’s decision expresses the position of the law on a particular case, so also the koan expresses the Buddha law on a matter, thus putting an end to all private opinion about it. Foulk (2000), for example, has recently argued that the term *kung-an* (koan) originally referred to a case on a magistrate’s desk and that koan literature is basically constructed on the metaphor of a magistrate sitting in judgement. I believe, however, that the paradigm of the magistrate sitting in judgement applies more aptly to koan commentary, but not to original koan cases themselves. Commentary is a one-sided judgement in which the party being judged does not get a chance to answer back. In the koan itself (but not in the koan commentary), the parties to a dialogue are often depicted in mutual thrust and parry with each other. In addition, despite its popularity, the legal metaphor does not explain the more important features that are essential to the koan—the perplexing language, the sense of fun, the criterion for a good win (“turning the spear around”), insight, and mind-to-mind transmission. I believe another paradigm helps explain all these latter features of the koan: the Chinese literary game.

In Chinese culture long before the rise of Ch’an/Zen in the T’ang and Sung periods, there was a very old and widespread custom of literary games, chief of which was the game of “capping phrases” or “capping verses,” 即次, 連句, 磕句. In a simple version of this game, one person gives the first line of a well-known couplet and challenges the other to recall the second line. The game presupposes that the players have memorized a sizable common stock of Chinese poetry. In other versions of capping-verse games, one person composes an original verse and challenges the other to compose a matching verse with parallel structure, imagery, rhythm, etc. to form a couplet. Alternatively, the two players may compose complete couplets matching each other.

*considered independent texts. By identifying them as a unit and writing commentary on them as a unit, he and his fellow scholars effectively canonized them (p. 51).*
Or again, four people can compose a quatrain, each person composing one of the lines with an eye to producing an integrated four-line poem. Numerous other variations resulted as players invented rules of their own.

The verses would use the highly allusive language of Chinese poetry, in which one spoke of something without ever mentioning it directly. Part of the fun of capping-phrase games was to speak in such allusive language that the other person missed the connotation. And part of the skill of a good player was the ability to recognize the hidden meaning of the other person's allusions and by "turning the spear around" thrust back using a similar allusion with some other hidden meaning. These general features of the capping-verse game—the use of highly allusive language in which people communicated something without directly saying it (a kind of "mind-to-mind transmission"); two players jousting with each other; the fact that either player could win; the elements of fun, deception, and insight; the fact that the best win "turns the spear around"—are also all features of the Zen kōan dialogue. In fact, the resemblance is so strong that I believe the kōan itself is structured on the paradigm of the capping-verse game. In other words, a Zen kōan is a kind of Chinese capping-verse game, where the two players test and apply, not (merely) their training in poetry, but also the clarity of their awakened eye. The Zen kōan thus derives from two sources. One is the wordless insight of Zen, the insight "not founded on words and letters." The other source for the kōan is the Chinese literary game. To speak about the insight that language could not describe, Chinese Zen monks in the T'ang and Sung periods adapted the capping-phrase game in which for centuries literati had engaged in a highly sophisticated give-and-take of speaking about something without naming it directly. Thus the much later Japanese monastic practice wherein Rinzai Zen monks append a capping phrase to a kōan signifies not a degeneration of the Zen kōan tradition but a return to its origins.

Allusion in Chinese Literature

The Zen kōan shares with Chinese poetry the rich abundance of literary allusion. As Lattimore has pointed out, all allusion has the character of an inside joke, puzzling to those who are not aware of the hidden reference (1973, 405). Moreover, the concealment is done, as the etymology of the word suggests, with a ludic attitude, in a spirit of play. A good allusion masks but also reveals its object of reference in a clever way, such that the dawning revelation brings pleasure to the reader or listener of the verse.

Allusion packs a poem with meaning. In Chinese literature, the mere mention of the name of an ancient virtuous emperor like Yao 昙 or Shun 聲, of a tragic beauty like Yang Kuei-fei 楊貴妃, or of a valiant warrior like General Li Kuang 李慶 聲 was enough to evoke a wealth of images from the countless stories, legends, and poems
that surrounded such figures. Even ordinary words were rich in connotations and
could be invested with special meanings. Bamboo, for instance, connoted uprightness
and integrity; the pine tree, endurance and fortitude; the plum tree, freshness,
youth, and feminine beauty. “Not enough ground even to stick in a pick” was a standard expression for poverty. The “nomad’s flute” was a way of referring to amorous intercourse and a “pair of ducks” implied conjugal happiness. “Flowing sands” referred to the desolate desert frontier. And so on. Very ordinary words could also carry associations of a more profound sort. The term “three persons,” for example, recalled to the mind of the literate reader the famous saying of Confucius, “Where three persons go, for certain there will be a teacher for me” (Analects vii, 21). In addition, the range of meanings for a term reached beyond its original context to include its use in allusion by later poets. We might say that the time-honored custom of allusion in Chinese poetry worked like compound interest, meanings multiplying on top of meanings, all becoming part of a large cloud of associations that clung to these terms. The Zen, coming from every branch of Chinese literature as they do, draw upon this immense reservoir of lore and language, of symbol and imagery.

Literary allusion comes naturally to the Zen tradition. The early Ch’an and Zen monks had their own vocabulary of indirect expressions for referring to, without naming, the fundamental experience of the nonduality of subject and object: “sound of one hand,” “original face,” “Mu,” and “the First Patriarch’s coming from the West,” to mention only the most widely known. To express different aspects of the experience of realization, these masters also took over and adapted the wider stock of allusions, set phrases, and images common among poets in the T’ang and Sung periods. For example:

8.59 伐柯伐柯 其則不遠 Ka o kiri ka o kiri, sono nori tōkarazu.

To hew an axe handle, to hew an axe handle.
The model is not far away.

The image of the axe handle used to carve another axe handle in this verse, originally from the early Book of Songs, received numerous interpretations throughout its long history and continues to do so today. In its original context, it symbolized a married woman in her role as matchmaker—one married woman creating another. It later came to symbolize ritual, in the sense that the Confucian ruler used ritual to govern by ritual (Saussy 1993, 120–1). It could also symbolize poetic language used to describe the language of poetry (Liu 1988, 41). The image eventually found its way into Zen phrase books. Similar to other Buddhist phrases such as “Ride an ox in search of an ox,” it was taken to mean using Buddha-nature to realize Buddha-nature (or alternatively, using attachments to cut off attachments: “A nail pulls out a nail, a
stake takes out a stake” (6.186). Even today, the Zen-inspired poetry of Gary Snyder continues to extend the many uses of the metaphor of the axe handle (1983).

Standard Chinese poetic images such as “pure wind” and “bright moon” take on another meaning in Zen. One could say baldly, “Form is emptiness and emptiness is form” but it is far more elegant to say:

10.279 清風拂明月 Seifū meigetsu o harai,
明月拂清風 Meigetsu seifū o harai.

The pure wind skims the bright moon,
The bright moon skims the pure wind.

Philosophically, one might say that in emptiness all duality is overcome, and in form all duality is resurrected. But one could also say more poetically:

10.252 春色無高低 Shunshoku ni kōge naku,
花枝自短長 Kashi onozukara tancho.

In spring colors, there is neither high nor low,
The flowering branches are, by nature, some long, some short.

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:

14.26 木人夜半穿靴去 Bokujin yahan ni kutsu o ugachisari,
石女天明載婦歸 Sekijo tenmei ni bō o itadaite kaeru.

Putting on his shoes, the wooden man went away at midnight,
Wearing her bonnet, the stone woman returned at dawn.

One could multiply such examples indefinitely.

Allusion serves political and social functions as well. Because poetry was a medium of official discourse in traditional China, skill in poetic composition and allusion was put to use in a variety of political contexts for a variety of political purposes, some of them honorable, some not. Arthur Waley has pointed out that in the Tso chuan 佐傳 chronicles, all officials were expected to know the Book of Songs 楷經 in detail, thus providing themselves with a tool of many uses. For example, the Songs were sung as “diplomatic feelers” expressing yet veiling an official’s intentions. Similarly, an official might recite one of the Songs as a technique for political persuasion, where a modern politician would offer reason and argument. In one instance mentioned by Waley, an envoy failed to recognize an allusion to the Songs and his mission was immediately discredited. Officials also quoted the Songs to give their positions moral
authority. By skillful allusion to figures mentioned in the Songs, an official could admonish his superior without naming him directly and incurring his punishment (Waley 1937a, 335-7).

In addition to such obviously political uses, allusion had social functions. It drew a line between those with inside knowledge and those without. The skillful poet could display his great knowledge of literature and, at the same time, conceal his true intentions to those who knew only the literal, surface meaning of his words. If the allusions in a verse were lost on the listener, he could not know, for example, if he was being subtly ridiculed. If the listener did understand, then he could congratulate himself on his own erudition. What is more, in a social setting where traditional texts were held in reverence, reference to those texts had the force of an appeal to authority. In alluding to a text, the individual in effect implies that he was not simply voicing his own individual opinion but reiterating the wisdom of the ancients. At the same time, the "corporate legitimacy" of the group itself was reinforced by appealing to the great textual authorities of ages past (Lattimore 1973, 411).

These elements are all clearly at work in Zen texts. One scores a point if one can speak of awakening in allusions the other does not catch. And the entire ritual not only recreates an ancient past tradition but also confers legitimacy on those in the present who claim to be its descendents. Kōan after kōan depicts one Zen monk testing the clarity of another's insight through the skillful use of allusion. The monks fiercely compete with one another not in the language of philosophical discourse but in poetic references to "coming from the West," "three pounds of flax," "wash your bowl," and "the cypress tree in the front garden." Mastery of the allusive language of Zen is taken as one of its marks of authority.

**ANALOGY IN CHINESE LITERATURE**

If the structure of analogy may be taken to be "A1 is to A2 as B1 is to B2," then Chinese thought and literature are full of analogy. The reader of Zen kōan will quickly suspect that analogy is present, but if the principle of resemblance linking the As to the Bs is not revealed, the kōan will remain a mystery. This sense of a hidden truth lurking beneath the surface of the text is not unique to the kōan but runs throughout all of Chinese thought and literature.

The Chinese division of all phenomena into ͛yin or ͛yang, for example, relies on analogy. As dark is to light, so is night to day, winter to summer, north to south, inside to outside; as female is to male, so is softness to hardness, moisture to dryness, water to earth, moon to sun. Analogical thinking in the Chinese tradition goes beyond resemblances to imply causality as well. For example, why is it that the rivers overflow their banks and flood the earth?—because the emperor dallies too much with his concubines. In both cases, the ͛yin element (the waters of the river and the
concubines) overpower the yang element (the earth and the Emperor). To stop the flooding, the emperor must dismiss some of his concubines. In this case, analogy points to more than surface resemblance; it serves both as metaphor and as causal explanation.²

The analogy between flooding and the Emperor's behavior becomes immediately understandable once one sees that yin-yang thought classifies them as the same. But without the underlying principle of resemblance, the connection remains shrouded in mystery. One reads much other Chinese literature with a similar feeling of mystery. Consider this passage from the Confucian Analects:

Yen Yu said, “Is the Master on the side of the Lord of Wei?”
Tzu-kung said, “Well, I shall put the question to him.”
He went in and said, “What sort of men were Po Yi and Shu Ch’i?”
“They were excellent men of old.”
“Did they have any regrets?”
“They sought to practice benevolence and could. Why should they regret?”
On coming out, he said, “The Master is not on his side.” (Analects vii, 14)

The passage comprises the entire entry for Analects vii, 14. It is not a kōan, but as in the kōan, apparently irrelevant items are connected together, leaving the modern reader puzzled. As Nitta Daisaku has pointed out, this passage shares an important feature with the kōan: it “indicates a particular with a particular” (ji o motte ji o shimesu 事を以て事を示す), that is, “pointing to the meaning of one particular thing, not by a reason, but by another particular thing” (NITTA 1967, 95). One particular is explained not by means of a general principle of which it is an instance, but by reference to another particular, which is also an example of the same unspoken general principle.³

This case is further complicated by the fact that the underlying analogy needs to be explained through an allusion. What lies behind Yen Yu's question to Tzu-kung, “Is the Master on the side of the Lord of Wei?” Yen Yu and Tzu-kung were disciples


³ Nitta’s interesting discussion goes on to claim that answering a particular with a particular reflects Confucius’s emphasis on ritual, which gave priority to actual performance of concrete actions and less to philosophical explanations. Confucius was capable of acting much like a Zen master, as we see in the following passage:

Someone asked for an explanation of the Ancestral Sacrifice. The Master said, I do not know. Anyone who knew the explanation could deal with all things under Heaven as easily as I lay this here; and he laid his finger upon the palm of his hand. (Analects vii, 11, after WALEY 1938)

The claim to ignorance, the equating of dealing with all under Heaven with moving a finger, and the enigmatic action are all elements to be found in the Zen kōan.
of Confucius and at the time of this particular conversation were staying as guests of the Lord of Wei, Ch’u, son of K’uai-k’uei. The previous Lord of Wei was not Ch’u’s father K’uai-k’uei, but his grandfather, Duke Ling. What had happened to the father K’uai-k’uei? Rumor had it that years earlier, Duke Ling’s wife, the disreputable Nan-tzu (mentioned at Analects vi, 26), carried on an incestuous relationship with her half brother, the handsome Prince Chao (mentioned at vi, 14). K’uai-k’uei, Duke Ling’s son (Ch’u’s father) was ridiculed because of the Duke’s connection with Nan-tzu, and in response K’uai-k’uei plotted to kill her. Before he could accomplish the deed, the plot was discovered and he was forced to flee the state, leaving behind both his own son Ch’u and any chance at succession. When old Duke Ling died, since the son K’uai-k’uei was in exile and no longer heir apparent, K’uai-k’uei’s son, Ch’u, succeeded as the next Lord of Wei. This set the stage for a protracted struggle for the state of Wei between father and son, K’uai-k’uei and Ch’u.  

The three generations are as follows:  

Duke Ling, Lord of Wei and the disreputable Nan-tzu  

K’uai-k’uei, son of Duke Ling,  
plotted to kill Nan-tzu, and when discovered, fled the state.  

Ch’u, son of K’uai-k’uei, becomes Lord of Wei;  
father and son fight for rulership of Wei.  

While Ch’u, then Lord of Wei, was fending off his father’s attempts to take control of the state, Confucius came to stay as a guest of the state. When Yen Yu asked, “Is the Master on the side of the Lord of Wei?” he was asking if Confucius sided with Ch’u against his father. In Wei, where generations of the ruling family had engaged in unfilial, disloyal, and incestuous behavior violating the most fundamental precepts of Confucius’s teaching, naturally the disciples wanted to know which side the Master supported.  

We have further to ask what allusion lies behind Tzu-kung’s question, “What sort of men were Po Yi and Shu Ch’i?” Proper etiquette dictated that Tzu-kung not put Yen Yu’s question directly to Confucius. Therefore Tzu-kung posed his question indirectly in the form, “What sort of men were Po Yi and Shu Ch’i?” Po Yi and Shu Ch’i were legendary brothers, exemplars of filial piety and loyalty. Two well-known stories illustrate their virtues.  

In the first, their father, feeling the younger son, Shu Ch’i, to be the more worthy, designated him as heir and successor rather than his older son, Po Yi. Shu Ch’i, out of respect for his older brother, insisted that Po Yi succeed their father. But older brother  

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4 The entire story is recounted in the Tso chuan (Watson 1989, 195–200).
Po Yi, like a true filial son, would not disobey the wishes of his father, and refused the throne. In the end, neither took the succession and both fled to another state.

In the second story, King Wu had rebelled against the Yin Dynasty’s last evil king. Although King Wu is always depicted in later Chinese history as a virtuous king who deposed a wicked ruler, his rebellion against the throne at the time was an act of disloyalty. Po Yi and Shu Ch’i protested to King Wu but were ignored. As their unbending moral principles prevented them from acquiescing to King Wu, they hid themselves on Mount Shou-yang. Too virtuous to eat the grain of the new dynasty, they fed themselves on a diet of ferns until they eventually died of starvation.5

In Analects VII, 14, therefore, the family of the Lord of Wei exemplifies those who put personal greed and ambition before filial piety, loyalty, and correct behavior. At the same time, Po Yi and Shu Ch’i are exemplars of those who place filial piety and loyalty before personal gain. Tzu-kung could have asked “What is your moral stance with regard to the family of the Lord of Wei?” but ritual politeness obliged him to ask indirectly, “What sort of men were Po Yi and Shu Ch’i?” Confucius, of course, recognized at once the unstated point of the question. In response to Tzu-kung’s inquiry, “Did they have any regrets over their course of action?” he replied, “They sought to practice benevolence and were able to. Why should they have any regrets?” From this reply, Tzu-kung knew at once Confucius’s attitude to the Lord of Wei. Since Confucius approved of Po Yi and Shu Ch’i’s unbending moral determination, Tzu-kung could report confidently to Yen Yu, “The Master does not support the Lord of Wei.”

This form of dialogue, as we say, is shared by the Zen koan. Where we would expect a statement of general principle (Ch. lǐ; J. rì 理) such as, “One ought to put filial piety and loyalty before personal advantage” to explain Confucius’s attitude, instead Analects VII, 14 explains one particular (Ch. shīh; J. ji 事)—Confucius’s attitude to the Lord of Wei—by analogy with another particular—his attitude to Po Yi and Shu Ch’i. In so doing, no explicit mention is made of any general principle linking those particulars. Those trained in Chinese literature and history will be able to identify the allusions and fill in on their own the background information needed to construct the analogy, which would then serve the purpose of an explanatory general principle connecting the two particulars. But those without the requisite learning will find mysterious the linking of a particular with a particular without any intermediary.6

Allusion refers to a thing without naming it directly. Analogy relates two particu-

5 Ssu-ma Ch’ien, Shih-chi 史記 伯夷列傳.

6 The linking of particular to particular again can be seen as part of a larger pattern of correlative thinking. When particular and particular are not only correlated but also causally linked, the relationship was called “resonance” kan-yüng 相應. Kan-yüng is a hybrid, midway between a metaphor and a cause. For more on “resonance” and on Chinese correlative thought in general, consult Henderson 1984.
lar without revealing the general principle connecting them. These general features of Chinese literature are at work in the Zen koan, making it an incomprehensible cipher to those not steeped in the literary world of Chinese symbol and metaphor, history and legend. But it would be a mistake to think that the incomprehensibility of a koan is due merely to an inability to decode the allusions and analogies imbedded in its language. Consider the following three classic Zen dialogues:


A monk asked Tōzan, “What is Buddha?” Tōzan said, “Three pounds of flax.” (MMK 18)


In each case we expect a statement of a general principle, but instead we are given a concrete particular. One senses that there is an analogy at work here, and that if only one knew the basis of the resemblance the logic of the answer would be clear. Or again, one suspects that there must be some obscure allusion behind phrases like “a lump of dried shit” or “three pounds of flax” that would provide the missing information needed to make sense of the koan.

Here is where allusion and analogy in the koan differ from allusion and allegory in Chinese literature. One could take “Two hands clap and make a sound. What is the sound of one hand?” as a symbolic analogue for “You know the duality of subject and object. What is the nonduality of subject and object?” The insight one has in seeing that “sound of one hand” means “nonduality of subject and object,” I will call horizontal insight. It takes one sideways from one phrase in language to another phrase in language. Such horizontal insight, however, does not solve a koan. The koan is solved only when one first realizes (makes real) the nonduality of subject and object in oneself, only when one becomes an instance of that nonduality oneself. It is for this reason that Zen masters instruct their students to become one with the koan, to be the sound of one hand. The insight that arises from realizing the koan, being the koan, I will call vertical insight. Vertical insight takes one outside language to experience itself.

To repeat, the fundamental problem in solving a koan is religious. It is not merely a literary matter of understanding allusion and analogy. It is not merely an epistemological matter of attaining a new kind of awareness, nor a matter of training and drilling oneself to a level of spontaneous improvisation. The koan is both the means

7 Allegory, says Quintilian, “says one thing in words and another in meaning” (quoted in SAUSSY 1993, 13.
for, and the realization of, a religious experience that finally consumes the self. That experience is the final referent for the symbolic language of “a lump of dried shit,” “three pounds of flax,” or “the cypress tree in the courtyard.”

**LITERARY GAMES**

As we noted in the previous chapter, kōan have a family resemblance to games in which a pair of opponents are matched against each other in playful competition. The opponents think of themselves as military combatants, along the lines of many of the board games played in China and the West, and view the point of the kōan in terms of winning and losing. They deploy strategy and tactics—feinting, probing, closing in for a sudden strike, and so forth. Later we will consider some examples from the Hekigan-roku, where Engo’s agyo employ the military metaphor.8

Chinese, like many languages, employs parallelism in poetic verse: two or more lines with the same structure, rhythm, imagery, and sometimes phonetic rhyme. But the nature of the Chinese language, with its ideographic characters and its lack of inflection, makes the construction of parallel verses relatively easy, with the result that its literature contains an enormous number of paired verses, or couplets.9 This sets the stage for the Chinese literary game called “capping phrases” or “capping verses” 話次 or 連句 (聯句).10 This game can be played with two or four or even more persons. In a simple version of this game, one person gives the first line of a well-known couplet and challenges the other to recall the second line.11 In a more complicated form of the game, one person composes the first line of a couplet and challenges the other to compose a matching verse with parallel structure, imagery, rhythm, etc. to form a couplet. It can also take the form of four people composing aquatrain, each providing a line that integrates into the whole. Or again, several people can work on an extended linked verse, each person composing a line of verse playing upon the rhythm, imagery, and characters of the previous verse. And so on.

Players made up rules over the years, such as restricting images to a given theme or rhyme or Chinese character. There was usually a time limit, often determined by

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8 Board games themselves have family resemblances to divination by shamans, since a board game is related to a war game designed to predict the outcome of a proposed military venture. See NEEDHAM and RONAN 1978, 46–59, which includes a chart of the “genetic relationships” among games (p. 57), and also MARK 1979.

9 For studies of parallelism in the Chinese language, see PLAKS 1988 and HIGHTOWER 1965. For parallelism in other cultures, refer to the Introduction to FOX 1988, 1–28.

10 For a survey study of Chinese literary games, see POLLACK 1976. See also MINER 1979.

11 Asai Gisen Rōshi, during a teishō that discussed capping-phrase games, used the memorable example, “See you later, alligator. / After a while, crocodile.”
the burning of a short stick of incense or a fixed length of candle. One person took on the role of host and judge, setting the rules and topic of that particular game and declaring the winner. Tokens, much like poker chips, were used to keep track of wins and losses. Penalties were imposed on the losers, such as having to down a round of drinks, perhaps as much as “three pints of wine” (Owen 1977, 275). Such poetry games, with their emphasis on competition, humor, repartee, and erudite invention, were a source of entertainment at all levels of society, from imperial banquets and parties hosted by influential officials to countryside outings and informal gatherings of literati in local drinking establishments. The products of these poetry competitions were not considered serious poetry, partly because the verses were composed just for entertainment and did not contain any morally uplifting message, partly because the quality of verse was much diluted by the wine consumed by the poets (Pollack 1979, 1-59, 103). Poetry competition also came to be a regular feature of annual festivals such as the Double Ninth Festival and were used as a means of settling disputes, wooing maidens, and so on. In the Platform Sutra of the Sixth Patriarch, it is through a poetry competition that the fifth patriarch decides who is to be his successor.

When the culture of literary games was transmitted to Japan, the Japanese extended the game to create “linked verse” (renku 連句 / 聯句 or renga 連歌). As Pollack remarks, in China spontaneous verse-linking never lost its character as game and informal amusement, whereas in Japan it was invested with a high degree of seriousness and elevated to formal ceremony (1976, viii; also Owen 1975, 116). In the case of Japanese renku or renga, a group of poets compose a 36-, 50-, or 100-verse linked poem, each poet adding a verse that continues the imagery of the previous verse but turns it in a new direction. The game of Hyakunin isshu 百人一首, still typically played in Japan at the time of the New Year, is a well-known variation of this custom. It uses a standardized collection of one hundred couplets from one hundred different Japanese poets. The second verse of each couplet is printed on cards and scattered on the tatami mats between two people, usually a young lady and a young man dressed in their traditional New Year’s best. As the presiding official intones the first verse of one of the couplets, the young lady and the young man rush to snatch up the card with the matching verse. In an earlier more Confucian age, young men and women had little opportunity for interaction. Such a game, where for a brief instant one’s hand might brush against that of a member of the opposite sex, must have had an additional element of excitement.

The Zen kōan and the literary game share too many resemblances not to be considered close relatives. First, as already mentioned, like the players in a literary game, the dialogue partners in a kōan think of themselves as engaged in a competition that

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12 For a historical account of renku (or renga) see Keene 1977, Miner 1979. Examples of renku can be found in Ueda 1982, 69-111.
they imagine as a kind of military combat. They win; they lose. They engage in strategy, feinting, probing, using surprise, etc. Enso Kokugon's *agyo* to the various kōan in the *Hekigan-roku* clearly adopt the military metaphor. "He carries out his strategy from within his tent" (*Heki* 4, Main Case *agyo*); "He gives up his first position and falls back to his second" (*Heki* 10, Main Case *agyo*); "When you kill someone, make sure you see the blood" (*Heki* 31, Main Case *agyo*); "The sword that kills people, the sword that gives life" (*Heki* 34, Main Case *agyo*); "He captures the flag and steals the drum" (*Heki* 38, Main Case *agyo*). In Chinese poetry composition, especially in the context of the imperial examinations, oftentimes characters were judged and careers were determined on the basis of their wit and ability to improvise on the spot (Pollack 1976, 106). These same qualities are also highly valued in the Zen kōan tradition. An important phrase in the everyday vocabulary of a Zen monastery is *rinki ohen* 翌機應變 “on-the-spot improvisation.”

A second resemblance consists of the fact that in both the literary game and the kōan, players need to be skilled in the art of alluding to a subject without directly naming it. An early predecessor to the capping-verse game was the posing of riddles, a kind of charade in literary form. The practice used a verse form called *yung-wu* 詠物 “writing poetry about an object” or *fu-te* 賦得 “writing a poem on a topic received” (Pollack 1976, 38, 39). The poet Hui Hung 慧洪 commented that the soul of *yung-wu* poetry was to "bring out the qualities of a thing without bringing up its name" (Pollack 1976, 44). The host would give each person a slip of paper with a word, perhaps the name of a household object like "broom" or "bucket," perhaps the name of an animal like "dragon" or "tiger." A clever verse referred to the object in such a way as to leave the other dumbfounded as to what it was.

Some of the verses that have found their way into Zen phrase books resemble these riddle-charades. For example:

10.317 扶過断橋木

*Tasukatte wa dankyō no mizu o sugi,*

伴歸無月村

*Tomonatte wa mugetsu no mura ni kaeru.*

It helps me cross the water where the bridge is broken;

My companion as I return to the village without moon.

The poem is about a traveler's staff, which is unnamed but which anyone versed in Chinese literature would know, and this unnamed object in turn is a symbol for a further unnamed object in Zen. Consider the following examples:

ZRKS 10.65 披毛從此得

*Himo kore yori e,*

作佛亦從他

*Sabutsu mo mata ta ni shitagau.*

Furred creatures are got from this,

Making a Buddha depends on that.
It's crooked like the pine,
It's mottled like the stone.

In English translation, “this,” “that,” and “it,” indicate an unmentioned object. In a Zen context one has to ask, what might that unnamed object be?

In the third place, the criteria of a good win in both the literary game and the koan are the same: surprise, deception, and “reversing the other's spear.” Harada Ken'yū comments on the poetry of Han Yü:

The point in linked-verse poetry is to catch one's opponent unawares. In doing this the writer is himself compelled by unforeseen detours, overhangs, obstacles and abrupt changes in rhythm. There is not time for either omissions or repetitions. Rather, by turning the tables on the handicaps brought by chance or the difficulties one's opponent has thrown at one, a veritable storm of associations is stirred up.

Similarly, in the koan dialogue monk and master probe each other with disguised allusions, trick questions, and baited traps. Skill in koan dialogue is to be able to turn the tables against one's opponent.

When a monk asks Baso, “Without getting involved in the 'four propositions and the hundred negations,' show me directly the point of Bodhidharma's coming from the West,” Baso smoothly replies, “I'm tired today and can’t explain for you” (Heki 73 Main Case). The monk took this answer as a refusal to give an answer and did not recognize that this apparent refusal itself was a direct presentation of the point of coming from the West. The monk takes Baso's answer as if it were a descriptive when actually it is a performative. It is much the same as if one were to reply to the question, “What is amnesia?” with the answer “I forgot.” The answer, taken descriptively, is a refusal to answer, but taken performatively, is an actual example of what the question asks for. In admiration of the way that Baso has deceived the monk so skillfully, Engo comments in agyo, “The monk stumbled past without recognizing it” (Heki 73, Main Case agyo).

A truly skillful poet recognizes his opponent’s strategy, turns it around and uses it to deceive his opponent. When Zen monks do this, the feat is called “turning the other's spear against him” (回捕頭來 or 回転捕頭來, Heki 35, Main Case agyo; Heki 38, Main Case agyo; Heki 46, Main Case agyo) or “mounting the bandit's horse to pursue

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13 Harada Ken'yū 原田常雄, Han Yu, Kanshi taikai 11, 2 輯, 鎮詩体系十一, quoted in Pollack 1976, XII.

14 See the discussion on performatives and descriptives in Hori 2000.
him” (騎賊馬趁賊 Heki 59, Main Case agyo). When, for example, a monk says to Joshū, “As soon as there are words and speech, this is picking and choosing,” Joshū cleverly lures the monk into words and speech by asking, “Why don’t you quote this saying in full?” Engo’s agyo here is “He mounts the bandit’s horse to pursue the bandit” (Heki 59, Main Case agyo).

The fourth and most significant resemblance between Chinese literary games and the Zen koan is that they share a similar conception of “mind-to-mind transmission” ishin denshin 以心傳心. If Zen is “not founded on words and letters,” then it cannot be transmitted from one person to another through verbal explanation or intellectual interpretation. Nevertheless, the Zen tradition attaches great importance to the transmission of the dharma from master to disciple. If the transmission is verbal, then it must be done “mind-to-mind.” The story of Śākyamuni holding up a flower (MMK 6) provides the archetype. Surrounded by a group of disciples assembled to hear a discourse on the dharma, Śākyamuni merely held up a flower instead of speaking. No one reacted except his first disciple, Kāśyapa, who broke into a smile. Śākyamuni replied, “I have the all-pervading True Dharma, incomparable Nirvana, exquisite teaching of formless form. It does not rely on letters, and is transmitted outside scriptures. I now hand it to Maha Kāśyapa” (adapted from SHIBAYAMA 1974, 59). Traditionally this story is cited as an example of how transmission in Zen transcends the realm of “words and letters.” But the notion of a mind-to-mind transmission outside of language did not originate with Zen. Rather, Zen adopted it from Chinese literary culture.

In Chinese literature the generally dominant place given to allusion and analogy means that language is often used to say one thing and mean another. If everything is said indirectly through allusion and analogy, emotional satisfaction in the game is only achieved if one’s opponent is possessed of the same skill and shares the same learned repertoire of literary knowledge. The players are not only opponents, they are also partners in an important sense. Indeed, the game is at its best when the opponent-partners are so well matched that each understands the other’s use of images, allusions, or turns of phrase without requiring anything to be explained or deciphered.15

In the Confucian literati tradition, such an intimate friend was called a chiin (知音; Ch. chih-yin), literally, a “connoisseur of sounds.” The term refers to the story of Po Ya, who played a lute-like stringed instrument known as the ch’in, and his intimate friend, Chung Tzu-ch’i:

Po Ya was a good lute player and Chung Tzu-ch’i was a good listener. Po Ya strummed his lute, with his mind on climbing high mountains; and Chung Tzu-

15 Stephen Owen has a good study of the special intimacy between Meng Chiao and Han Yu as expressed in their linked verse (1975, especially 116–36).
ch'i said: "Good! Lofty like Mount T'ai!" When his mind was on flowing waters, Chung Tzu-ch'i said: "Good! Boundless like the Yellow River and the Yangtze!" Whatever came into Po Ya's thoughts, Chung Tzu-ch'i always grasped it. (Graham 1960, see also Dewoskin 1982, 105)

The pair were lifelong friends. When Chung Tzu-ch'i died, Po Ya smashed his lute and never played again. Although this episode appears in the Lieh-tzu, usually considered a Taoist text, the story of Po Ya and Chung Tzu-ch'i spread throughout Confucian literati culture, where ritual and music were the last two of the six arts of Confucian self-cultivation, and where the ability to play the ch'in was seen as a mark of a cultivated individual. Its diffusion is also due to the fact that it symbolized an ideal widely accepted by all schools of thought, whether Taoist, Confucian, or Buddhist: that of wu wei, or non-action.

The ideal of wu wei does not refer to the simple refusal to take action. This is the crude interpretation ("crude" here being a technical term implying dualistic interpretation). Rather, wu wei is a cluster of overlapping concepts that describe the truly accomplished person: one who acts effortlessly without deliberation and conscious intention, without focussing on technique and means, without self-regard and self-consciousness. The true skill of the archer transcends mere technique with a bow and arrow, the true swordsman's ability (the so-called "sword of no-sword") is more than slash and parry with a sword; the true ch'in player communicates more than the sound of strings being plucked. Applied to speech, wu wei indicates such skill in the use of words that the speaker could communicate without words. This is the prototype for Zen "mind-to-mind transmission." Not only the Zen tradition but the entire educated world of China saw the epitome of learned discourse as one in which the partners were so learned that they communicated more through silence than through words.

Accomplishment in the non-action of wu wei always depended on being accomplished in action. First one mastered the bow and arrow or the sword or the ch'in. Only then could one push oneself to a state of extreme selflessness in which one could accomplish one's end without reliance on bow and arrow or sword or ch'in. The story of Po Ya and Chung Tzu-ch'i exemplified the perfection of those who had thus cultivated themselves in literature, ritual, and music. For the literati, mind-to-mind transmission transcended language not by rejecting it—the "crude" interpretation—but only by being firmly based in language.

Set against this larger context of Chinese literature, the Zen notion of mind-to-mind transmission appears to be a relatively late and particularized adaptation of an

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16 Dewoskin 1982 documents the role that music and ideas about music played in Confucian literati culture.
ideal that had circulated in literary circles for centuries. The story of Po Ya and Chung Tzu-ch'i predates by hundreds of years the use of Zen phrases like "mind-to-mind transmission." The Lieh-tzu, once thought to date from the Warring States period in China, 403–222 BCE, is now placed around the 3rd or 4th century CE, while the earliest known reference to the story in which "Sakyamuni holds up a flower" is thought to be in the T'ien-sheng kuang-teng lu 天聖廣燈録, published in 1036, nearly seven centuries later (MZZ 135.612a). The story of Sakyamuni and Kasyapa is now widely thought to imply that Zen experience is quite independent of words and letters, that to attain it one must unlearn language. If the story is read against the background of the tradition from which it comes, however, the lesson it teaches is that the ability to communicate mind-to-mind without language depends on first having mastered words and language.

Given this prior history, it is not surprising to find unidentified allusions to the story of Po Ya and Chung Tzu-ch'i and to the term "connoisseur (or 'hearer') of sounds" (J. chiin, Ch. chih-yin 知音) frequently in Zen literature, where they are adapted to emphasize the ineffability of the dharma in Zen. I cite four examples:

10.496 若識琴中趣 Moshi kinchū no omomuki o shiraba.
何劳絃上聲 Nanjo genjo no koe ni rō sen.

When you appreciate the flavor of the lute,
What need to use the sound from the strings?

14.88 挽鋼南嶽普知音 Kaigoku o kenpon shite chiin o motomu.
箏箏看來日中斗 Ko-ko mikitareba nitchū no to.

I overturn the seas and mountains seeking an intimate,
But it is like a one-by-one search for a star at noon.

10.440 金風呂玉管 Kinpū gyokkan o fuku.
那箏是知音 Nako ka kore chiin.

The golden wind blows the jade flute,
Who can appreciate this sound?

10.223 詩向失人吟 Shi wa kaijin ni mukante ginji.
酒逢知己飲 Sake wa chiki ni aite nomu.

My songs I sing to those who understand,
Wine I drink with those who know me well.

What is the significance of the story for understanding Rinzai koan practice? We are used to the idea in Zen writings that language distorts what originally is, that lan-

17 GRAHAM 1960, xiii.
language creates false dichotomies imposing artificial categories upon what naturally is, that language cannot transmit the real nature of things as they are. For antecedents of this idea in earlier Chinese literature, one can go directly to the first chapter of the *Tao te ching* ("The Tao that can be spoken of is not the constant Tao") or to the chapter "The Equality of All Things" in the *Chuang-tzu*. But there is another paradigm of language in Chinese literature. In the "expressive-affective conception of poetry" (Saussy 1993, 84), the feelings and emotions of the heart were said to naturally express themselves in words, music, and dance. The classic expression of this notion is found in the "Great Preface" to the *Book of Songs*:

> Feeling is moved inwardly and takes form in speech. It is not enough to speak, so one sighs [the words]; it is not enough to sigh, so one draws them out and sings them; it is not enough to draw them out and sing them, so without one's willing it, one's hands dance and one's feet stamp. (after Saussy 1993, 77)

Saussy notes that this passage in turn derives from the section on *Records of Music* in the *Record of Ritual* (*Li-chi*). There, expression in language is depicted as similar to expression in music: just as the melody in the heart spontaneously expresses itself in music, so feelings and emotions spontaneously express themselves in words, sighs, song, and dance. The result is poetry and language.

The assumption is that if the writer's feelings and emotions are expressed in words in spontaneous fashion, it becomes possible for the reader to follow the words back to those feelings and emotions. Stephen Owen speaks here of an underlying paradigm of "linguistic adequacy" according to which language was thought capable of expressing what is in the mind and heart of a writer. The chapter called "The Hearer

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18 For an interesting critical discussion of the notion of the transcendence of language in Zen, see Wright 1992.

19 The language skeptic, who is wont to claim that language distorts and falsifies the real nature of things, is usually working with the "reference" theory of language, which assumes that a word is just a sound which gets meaning by being conventionally associated with an object. Words are assumed to refer to, denote, or label the object; the sentence is said to describe or report it. Since the relation of word to object, proposition to fact, is merely one of convention, it is always possible to raise doubt about the veracity of linguistic expression. In contrast, the "expressive-affective" theory claims that language is the natural expression of emotion and not just its conventional sign. Note the similarity between the "expressive-affective" theory of language and Wittgenstein's comments on "expression": "The verbal expression of pain replaces crying and does not describe it" (1958, §244); "When someone says, 'I hope he'll come'—is this a report about his state of mind, or a manifestation of his hope?" (§585); "A cry is not a description. But there are transitions. And the words 'I am afraid' may approximate, more or less, to being a cry. They may come quite close to this and also be far removed from it" (§189).
of Sounds (Chih-yin 知音) of the Wen-hsin tiao-lung 文心雕龍 by Liu Hsieh 劉勰 puts it this way:

In the case of composing literature, the emotions are stirred and the words come forth; but in the case of reading, one opens the literary text and enters the emotions [of the writer], goes up against the waves to find the source; and though it be [at first] hidden, it will certainly become manifest. None may see the actual faces of the faraway age, but by viewing their writing, one may immediately see their hearts/minds.20

In reading a text, one follows words upstream to their source and enters into the emotions of the writer, reversing the natural and unbroken process by which the written word flows out of the writer’s heart. For two people whose cultivation is equally refined, language is not a medium of distortion and falsehood but the very vehicle for immediately seeing into one another's heart and mind.

These two conceptions of language—one in which language is depicted as imposing conceptual categories that falsify experience and prevent us from seeing things as they are, and one in which language is depicted as the means by which people immediately know each other’s minds—are both at work in the koan. For while the rhetoric of Zen constantly emphasizes the fact that it is “not founded on words and letters,” implying that language is always inadequate, the koan practice in which one meditates on a critical phrase promises to transport the practitioner to the enlightened mind of the patriarchs. As Wright remarks, “Given that these sayings epitomize the mental state from which they have come forth, if the practitioner could trace back (hui-fan) the saying to its source, he or she would at that moment occupy a mental space identical to that of its original utterer” (2000, 201). Then, in the words of Mumon, one will “see with the same eye and hear with the same ear” as the patriarchs (同一眼見同一耳聞, MMK 1).21

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20 Quoted in Owen 1985, 59.

21 One can see this pairing of different attitudes to language dramatized in the Platform Sutra of the Sixth Patriarch. In the early part of the Sutra, the illiterate Hui-neng wins a poetry competition against the learned and erudite head monk, Shen-hsiu, thus dramatizing the teaching that Zen insight is not founded on words and letters. Yet the same Hui-neng as an aged master declares to his disciples:

You ten disciples, when later you transmit the Dharma, hand down the teaching of the one roll of the Platform Sutra; then you will not lose the basic teaching. Those who do not receive the Platform Sutra do not have the essentials of my teaching. . . . If others are able to encounter the Platform Sutra, it will be as if they received the teachings personally from me. (Yampolsky 1967, 173)

The first part of the Sutra seems to emphasize that language is inadequate, while the latter part seems to subvert this view with the explicit claim that encountering the Platform Sutra is the same as encountering Hui-neng himself.
If one begins from the assumption that the Zen tradition has a single, fixed attitude to language—namely, that Zen is not founded on words and letters, and that language cannot express the awakened mind—then Rinzai literary koan practices can only seem totally misguided. But once one recognizes that Rinzai Zen, like the Chinese literary tradition from which it developed, works with more than one paradigm of language, then the inclusion of literary study as part of koan practice will be both natural and desirable.

There is one final family resemblance between the Zen koan curriculum and the traditional Chinese system of imperial examination. In the light of the foregoing, this should come as no surprise. All things being equal, one might suppose that in a religious tradition that stresses sudden enlightenment, the authority of the leaders and teachers of the tradition would be based on a mystical, self-justifying charisma. And indeed, later literature depicts the Ch'an masters of the T'ang Dynasty as iconoclastic, individualistic, and exemplars of the superior authority of experience over literary scholarship. At the same time, the Rinzai koan system, with its lengthy and detailed fifteen-year curriculum, is much closer to the meritocratic and bureaucratic text-based Chinese examination system for which candidates typically had to study fifteen years or more. In fact, those who successfully complete the Rinzai Zen curriculum need to develop many of the same skills that were required for successful completion of the imperial examinations—a prodigious ability to memorize long passages verbatim, the ability to compose elegant classical Chinese verse, a beautiful calligraphic hand, and so on. The closest present-day counterpart of the classical Chinese Confucian literati scholar is the Japanese Rinzai Zen rōshi. He is one of the last remaining examples of those whose daily lives involve use of the literati scholar's four treasures: writing brush, ink stick, ink stone, and paper.
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The History of Zen Phrase Books

The present volume (Zen Sand) is an entirely new compilation that combines two twentieth-century Zen phrase books, the Shinsan zengoshū 新纂禪語鈔 (A New Compilation of the Zen Phrase Collection), edited by Tsuchiya Etsudō 土屋悦堂 under the direction of Unkankan Shaku Taibi Rōshi 雲間秀譚大眉老師 (Kichūdō 1973), and the Kunchū zenrin kushū 訳註禪林句集 (Annotated Zen Sangha Verse Collection), edited and revised by Shibayama Zenkei Rōshi 柴山全慶老師 (Kichūdō 1972). These two handbooks, standard possessions of practicing Rinzai monks, are the most recent additions to an ever-evolving line of Zen phrase books.

Zen phrase books (kushū 句集), along with kōan collections (kōan-shū 公案集), recorded sayings of the patriarchs (goroku 言録), and collected biographies (dentōroku 傳燈録), may be considered a minor subgenre of Japanese Zen literature. This chapter describes the different kinds of Zen phrase books. Broadly speaking, they include books of proverbs or wise sayings, handbooks compiled by early Zen monks as aids to composing Chinese poetry, dictionaries of Chinese dialect or colloquial language, and guidebooks for reading scrolls used in the tea ceremony. It will also attempt an overview of how the Rinzai kōan meditation practice developed and speculate on when the capping-phrase practice came to be incorporated. Finally, we will have a look at the five most important kōan capping-phrase books.

Early Zen Phrase Books

Golden Phrase Collections: Kinkushū 金句集

From ancient times in China and Japan there have existed collections of proverbs, wise sayings, pithy phrases drawn from Chinese literature, and maxims for everyday actions—“golden phrases.” A number of the classics of Chinese literature are in fact basically just such collections, the Confucian Analects and the Tao-te ching being probably the best-known examples. Such books served two purposes. For the wider public, they provided handy collections of memorable phrases that the educated person might consult in time of self-reflection. More specifically, they were also used as instruction books for school and home. During Japan’s Heian period, Minamoto no
Tamenori's *Worldly Phrases* (*Sezoku genbun* 世俗諺文), a selection of golden phrases garnered from classical Chinese texts, was used as such an instruction text. A similar collection, Sugawara Tamenaga's *Annotated “Tube and Calabash”* (*Kanreisho 箇翹抄*), was used during the Kamakura period (IRIYA 1996, 565). Various sorts of Golden Phrase Collections were compiled during the Muromachi period. By this time Zen monks, buoyed up by the literary culture of the Gozan, were beginning to assume the social role of teachers, and their Golden Phrase Collections accordingly came to include more and more phrases from Buddhist sources (IRIYA 1996, 565).

For the Western reader, the *Amakusaban kinkusha* 天草版金句集 is a particularly interesting example of a Golden Phrase Collection. In the late 1500s, the Jesuit Mission of Amakusa in Hizen, western Japan (the area straddling the borders of present-day Saga and Nagasaki Prefectures), published several works to help the Jesuit missionaries learn the language and culture of Japan, the better to propagate Christianity in Japan. One of these was entitled *Qincuxu*, a Portuguese romanization of *Kinkusha*. It was 47 pages long and contained 282 maxims that were probably intended for use by missionaries in their sermons to the Japanese. Each maxim is followed by a short Japanese commentary written not in Japanese *kana* but in Portuguese romanization. Because it is unclear precisely how some of the *kana* were pronounced at the time, the romanized text is invaluable for Japanese philological research, since there is far less ambiguity about the pronunciation of the Portuguese romanization. The maxims were drawn from a variety of Chinese sources such as the Confucian *Analects*, Chinese poetry, etc., as well as from Japanese sources such as the *Seventeen-Article Constitution* of Shōtoku Taishi. Approximately 77, or one-fourth of the sayings, coincide with phrases in the *Kazōshi*, the Zen phrase book that had been compiled by Tōyō Eichō Zenji around a century earlier (SANAE 1996, 602–3). One of the reasons that Zen verses figure so prominently in the collection is that one of the Jesuits responsible for editing the text was formerly a Zen Buddhist (YOSHIDA 1938, 7).

**Zen Poetry Composition Handbooks**

Monasteries in medieval Japan were often built to house émigré Chinese masters who ran their monasteries according to Sung Period Chinese monastery rules and who used Chinese language in their teaching (COLLCUTT 1981, 57–90). Under the direction of these monks, and of Japanese monks who had returned to Japan after training in China, early Japanese Zen monks had to become skilled in literary Chinese (POLLACK 1986, 111–57; KRAFT 1992, 51–54), which was used to compose verses for ritual occasions, to record dharma talks, to write monastery documents, and to carve inscriptions on icons and images. The monks at the time did not actually read the Chinese script as Chinese. Instead, the accomplished Japanese monk learned to read classical Chinese text, or *kanbun* 漢文, by giving it a Japanese reading, or *kundoku* 訓讀. This method of transposition attempted to approximate the Chinese pronunciation of the
Chinese characters while rearranging them in the order required by Japanese grammar. Although *kundoku* managed to preserve some of the terseness of the Chinese original and some resemblance to Chinese pronunciation, the elements of tone and rhyme, so important for Chinese poetry, were lost in the process. Unlike Chinese, Japanese does not use tones. As a result, words that can be distinguished tonally in Chinese—high, low, falling, rising, and other variations—ended up as sounding alike in Japanese.

The rules of Chinese poetry divided characters into two basic tone classes, “flat” and “oblique” 平仄 (*J. hyōsoku, Ch. p’ing-ise*). Each kind of poetry (5-character 8-line regular verse, 7-character “cut-off” quatrains, and so forth) had its own set of complicated rules to determine the flat/oblique tone for every character in every line. Chinese poetry also used end rhymes, and different kinds of Chinese poetry were accompanied by rules specifying which lines were supposed to rhyme. When the Japanese transposed Chinese into their own grammar and pronunciation, these elements of tone and rhyme were lost. Nonetheless, a Japanese writer accomplished in *kanbun* was expected to compose Chinese prose and poetry according to the Chinese rules of tone and rhyme, and for this had to rely on guidebooks to tell him what character matched with what. (In fact, by the end of the T’ang Dynasty most Chinese themselves needed handbooks of rhyme and tone in order to write poetry correctly, since the Chinese language had itself changed considerably from the time when rhyme and tone were first codified.)

Chinese poetry, as we have seen in the previous chapter, is allusive and allegorical. To become proficient in Chinese poetry, one had constantly to study the vast corpus of received literature, tracking down both the source of an allusion for its original meaning and also the many later applications of the allusion that colored the nuances it later came to carry. For this reason, from quite early on handbooks of words and allusions, sanctioned by classical precedent, were compiled in China. An example is the *I-wen lei-chü* 藝文類聚 (*Literary Writings Classified*), compiled by Ou-yang Hsün 欧陽詢 in the T’ang Dynasty (*Pollack* 1976, 46; see also *Owen* 1977, 281–93). The early Japanese Zen monks made their own handbooks in which were gathered together verses that would serve as the basis for later examples of allegory and allusion. One such handbook is the *Jōwashū* 賈和集 (*Collection of the Jōwa Era*), in which the Zen poet-monk Gidō Shūshin 義堂周信 (1325–1388) collected some three thousand poems by Chinese monks (Busshō Kankōkai 1983). His diary, *Kūge nichi’yō kufū ryakushū* 空華日用工夫略集 (*Summary Collection of Flowers of Emptiness from Daily Practice, Gidō* 1939), also contains numerous examples of verses from Chinese poetry. In his study of extant examples of these poetry composition handbooks,

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1 *Pollack,* personal correspondence, 18 May 1999.
SANAE reports that their users added numerous marginal notes and attached slips of paper with further examples of compounds, usages, and so forth. These early books were copied by hand, and as the copyist usually incorporated the additional examples from these glosses and inserts into the body of the text, later versions of the same collection quickly became fuller and more detailed (1996, 581).

The handbook most useful for the composition of poetry was the Shūbun inryaku 素分縦類 (Classified Rhymes), compiled in 5 fascicles by Kokan Shiren 虎鰐師鋭 in 1306 (Kimura 1995). In it some 8,000 kanji were classified according to rhyme and tone class, and within each class the kanji were further divided according to meaning under headings such as Heaven and Earth, Season, Plants, Food and Clothing, Artifacts, etc. Each kanji was fitted out with a short explanation and examples of compounds in which it appeared. This dictionary proved to be so useful for looking up the flat/oblique tone and rhyme class of kanji when composing poetry that it seems to have become something of a best-seller in its time. It was widely circulated in several sizes, including a small portable edition and a larger edition with a wide margin at the top for notes (SANAE 1996, 582).

Poetry composition handbooks were similar in purpose and function. They collected together important and beautiful examples of verse and then categorized them according to rhyme, that is, according to the sound of the final character. First the verses were divided according to the total number of characters they contained (4-character verses, 5-character verses, 7-character verses, etc.). Then they were further grouped according to the rhyme class of the final character. In the first section, for example, the top margin might contain the character 東, pronounced tung in Chinese, and below it would be listed all verses ending with characters that rhymed with 東 tung, such as 同 t'ung, 中 chung, and 風 feng. Each of the following sections would be headed by a character marking a rhyme class and would contain verses that all have similar end rhyme. In the Zenrin kushū, the Rinzai capping-phrase book edited by Ijūshi, several sections contain a supplement in which the verses are ordered according to their final character in exactly this way.

A great many such poetry handbooks were produced in the period from the Kamakura period through the early Edo period. The earliest were handwritten and later versions were set in type; some of them have identifiable authors, others are anonymous; some give only the Chinese characters, while others supply varying degrees of annotative information. Noteworthy among these books is the Tentetsusha 點鐵集, a clear predecessor of the Zenrin kushū. Compiled by Gyakuudō Sōjun 道銀宗順 (1433-1488) in 1485, its 25 fascicles in 10 volumes contain a massive collection of 4-character, 5-character, and 7-character couplets from both Buddhist and non-Buddhist sources. In this, the largest of the poetry composition books, approximately 43,000 verses were categorized in rhyme classes with headnotes citing original sources (SANAE 1996, 583; IRIYA 1996, 572).
Books designed specifically for the composition of Zen poetry have continued to be produced in modern times. One of the most recent is the *Zenrin yōgo jiten* 禪林用語辞典 (*Dictionary of Zen Sangha Language*) compiled by Iida Rigyō and published in 1994. The first half is a dictionary of Zen terms and phrases from 1 character to 7 characters in length (traditional Chinese poetry did not often use lines longer than 7 characters). For each character of each verse, the flat/oblique tone is indicated, allowing nonspeakers of Chinese to follow the rules for ordering tone. The second half consists of a series of indices providing information necessary to the composer of Chinese style verse—characters divided into rhyme class, characters having two pronunciations, a pronunciation index of all characters listed in the first half, etc.

The latest development in Chinese poetry composition aids is the appearance of numerous Internet web sites devoted to Chinese poetry in the Japanese, Chinese, and Korean languages. The sites vary in content but many provide the original Chinese characters, with translation into modern languages, of famous classical poems. Some offer quite specialized collections, such as the site that provides the Chinese poetry written by the Japanese philosopher Nishida Kitarō (http://userz.allnet.ne.jp/nisino/kansi/a003.html). Others are fitted out with audio capability allowing one to hear a reading of the poems in Chinese. Many of these sites provide detailed explanations and step-by-step instructions on how to compose Chinese poetry, with a billboard where newly composed poems can be posted for all to see.

One site in particular (www.vector.co.jp/soft/dl/wing5/edu/s0154206.html) is especially useful to the Zen practitioner who has to compose Chinese poetry. Created by the priest of a Zen temple, the site contains a database of Zen poetry based on parts of the *Zenrin kusha* and the *Zenrin geju* 禪林偈頌 (*Zen Sangha Ritual Verses, composed for ritual occasions such as funerals, founder’s day ceremonies, consecration of buildings, etc.*) and a *Kanshisen* 仏詩懐 (*Selected Chinese Poetry*) composition tool. The computer poet does not need to know the rules for tone or rhyme since the site provides a template with the flat/oblique tone requirement for every character space of every line as well as the rhyme requirements for the final characters of any line. In the database of poetic phrases, all characters are identified as flat or oblique, making it easy to select out phrases to match the template. It is said that in some golden age in the past, all Zen monks were educated enough in classical Chinese poetry composition to compose their own capping verses. With the invention of this Zen poetry computer composition tool, the golden age may be about to dawn again.

*Dialect Books, Hōgo 方語*

Among early Zen phrase books were a class of books called *Hōgo*, literally "local speech." The Zen kōan collections and the records of the Zen patriarchs contain numerous examples of vulgar, colloquial, or dialect Chinese that the Japanese did not
understand and that required explanation. The headnotes of the Zenrin kushū, the classic capping-phrase book, identify many of its phrases as hōgo and provide an explanation. For example, verse 4.122 reads Mimi o őte suzu o nusumu 振手偷鈴, meaning “He covers his ears to steal the bell.” The headnote explains it as hōgo for Donzoku 竜賊, “Clumsy thief.” Verse 4.192 reads Reiki o o hiku 靈由曳尾, “The spirit turtle sweeps its tail,” and the headnote identifies it as hōgo for Ato o haratte ato shōzu 柳跡跡生, “Erasing traces creates traces.” Or again, verse 4.230, Jisa jiju 自作自受, “Make it yourself, receive it yourself,” is identified as a hōgo with the nuance: Shōnin kase o tsukuru 翁人作枷, “The master carpenter makes his own fetters” (a Chinese equivalent for “being hoisted on one’s own petard”). As is to be expected, dictionary-like collections of such vulgar, dialectic, and colloquial phrases with accompanying explanations were compiled over time. Two kinds of hōgo texts were made in Japan: those based on the Chinese learned by the Japanese monks who had gone to China during the Sung (960–1279 CE) and Yüan periods (1260–1368), and those composed during the Ming (1368–1644) and Ch’ing (1644–1911) periods, when monks of the Obaku sect from China arrived in Japan (SANAE 1996, 586).

While poetry composition guidebooks helped the Japanese Zen monks learn the classical high culture of T’ang and Sung China, the hōgo guidebooks helped familiarize them with low culture. Although the first generation of monks who compiled guidebooks knew they were dealing with colloquial language, most Japanese Zen monks of subsequent generations were probably incapable of distinguishing between literary and colloquial Chinese. Iriya argues that Japanese Zen monks not only mistakenly took Chinese colloquialisms as technical Zen terminology, but also used the strange-sounding Japanized Chinese as a kind of in-house trademark to indulge in elitist attempts to distinguish themselves from other schools of Buddhism (IRIYA 1996, 567).

CAPPING PHRASES AND THE KOAN CURRICULUM

When did the first capping-phrase collections for monks appear? One would think it but a short single step from golden phrase books, Chinese poetry composition handbooks, and Chinese colloquial phrase and dialect books to these capping-phrase books. Actually, it is a rather long single step.

How did the koan practice develop? Although much of the history remains obscure, the general outlines are emerging. In the very early period during the seventh and eighth centuries, when Ch’an was developing as a separate school within Chinese Buddhism, the meditation taught in Ch’an temples must have followed

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2 Kawase argues, however, that hōgo means rakusetsu (“convenient, advantageous”) and is an appropriate title for an introductory handbook (1942, 126).
Indian models closely. It would have focused on samatha and vipāśyana, calmness and insight, and would have instructed the meditator to concentrate on breathing and visualizing parts of the body. The founder of the Chinese T'ien-t'ai school, Chih-i 天台智顗 (538–597), entitled one of his meditation texts Hsiao chi-h-kuan 小止觀, usually translated “The Lesser Calming and Contemplation.” The “calming” and “contemplation” in its title are actually translations of samatha and vipāśyana. This text seems to have been the seed text of nearly all later Ch’an meditation manuals for several centuries, right up until the time of Dōgen in the thirteenth century. Early Ch’an monks aimed at calm and contemplation when they meditated; they did not work on the kōan for the simple reason that the kōan had not yet been invented.

The kōan began as stories of “encounter dialogues” between Zen masters and their disciples (J. kien mondo 機緣問答). These dialogues were considered a special kind of story. Almost all introductory explanations of the kōan include the quotation of a well-known passage from Chung-feng Ming-pen 中峯明本 (J. Chūhō Myōhon, 1263–1323) explaining that the story is a “public record.” In much the same way that a magistrate’s decision in a court of law sets a precedent for the correct application of the law to a particular case, so, too, the kōan encapsulates and establishes a correct insight into the dharma of the buddhas and patriarchs. In addition, these stories were used not merely as case studies exemplifying a certain theoretical principle, but also as practical devices to teach and to test Zen practitioners on their own insight. When these stories began to be used explicitly as teaching and testing devices, we may say the kōan was born.

The actual date of birth is, however, uncertain. An early example of the use of the term “kōan” in this sense appears in the Ching-te ch’uan-teng lu 景徳傳燈錄 (J. Keitoku denjō-roku), where the biography of the Ch’an monk Ch’en Tsun-su (780–877?) includes the passage: “When the Master saw a monk approaching, he said, ‘For an on-the-spot kōan, I give you thirty blows.’” It is an open question, however, whether this use of the term “kōan” represents usage at the time of Ch’en Tsun-su (780–877?) or at the time of the Ching-te ch’uan-teng lu published in the eleventh century (1011). McRae speculates that the characteristic Ch’an encounter dialogue can first be spotted in the records of the teaching of Ma-tsu 藤一 (709–788), but here again the same sort of problem appears: the records of Ma-tsu did not appear until

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3 The full name of the version in the Taishō canon is 漢習止觀坐禪法要 (T 46.462-75).
4 See the study by BIELEFELDT 1986.
5 See, for example, MIURA and SASAKI 1966, 7–10; ITÔ 1970, 1–10; AKIZUKI 1987, 26–7; FOLK 2000, 21–2.
6 T 51.291b17.
two centuries later in 952, in the *Tsu-t'ang chi* 祖堂集 (J. *Sōdō-shū*, Anthology of the Patriarchal Hall). 7

Even as the koan was being invented outside the monastery walls, monks on the inside were still engaged in Indian-style meditation. In the Sung period (960–1279), Ch’an meditation practice changed. The Chinese Ch’ān master Ta-hui Tsung-kao 大慧宗果 (J. Daie Sōkō, 1089–1163) abandoned meditation based on samādhi and vipaśyāna practices to create a distinctively Ch’ān-style meditation practice called k’ān-hua 看話, contemplation of the “critical phrase.” In addition to using the koan as a teaching and testing device, Ta-hui saw that the koan could be used as a focal point in meditation. To use the entire story of an encounter dialogue would encourage discursive thinking. Therefore, Ta-hui isolated the critical phrase (hua-t’ou 話頭) in the dialogue, forcing the meditator to penetrate the koan by a completely different route from that of the intellectual understanding. By boring into the critical phrase, he felt, the meditator would break free of conceptualization and at the same time be overtaken by profound doubt. As this doubt turned away from exterior objects to be directed back to the self, self-doubt grew so large as to absorb the self in its entirety, ultimately destroying all distinction between subject and object, between the doubt and the hua-t’ou. 8 The conventional self was destroyed in the Great Death, out of which there would step an awakened self.

The creation of k’ān-hua meditation planted the seed out of which formal monastic koan meditation practice grew. It is difficult to determine precisely when monastic koan meditation training began, but, whenever it got started, in its early years it was very different from the koan training carried on in Japanese Rinzai monasteries today. Early Chinese Ch’ān masters gave koan instruction to groups of disciples. The texts often depict a master mounting the podium and posing a koan to the assembled monks standing below, who in turn seem to be competing with each other to display their insight. In present-day Rinzai practice, this kind of group practice has been replaced completely by the meeting of master and disciple in a private room. Chinese monasteries, as well as Japanese monasteries in the twelfth and thirteenth centuries, housed hundreds of monks, so that the practice of nyusshitsu 入室 (“entering the room”), in which monks went individually to receive instruction from the master could not have taken place on a daily basis. Chinese Ch’ān texts often describe monks struggling with a single koan for several years, whereas in modern Rinzai practice monks work quickly through a detailed succession of koan.

It is unlikely that Ch’ān monks in the T’ang or Sung periods thought of koan practice as organized into a system or curriculum, as is the case today. Chinese Ch’ān monks roamed freely from monastery to monastery in search of authentic koan

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7 See MCRAE 2000, 51.
8 I am following BUSWELL’S account (1987, 343–56); see also YU 1979.
teachers, but in modern Japan the Rinzai monk enters one monastery and stays there unless circumstances require a transfer. Despite the formalization and heavy institutional framework, however, modern Japanese Rinzai koan practice is still easily recognizable as k'än-hua meditation.

As mentioned earlier, koan practice did not initially include the capping-phrase practice. Appending capping phrases to koan was something that Ch' an masters did, not ordinary Ch' an monks. Already by the mid tenth century collections of “old cases” were being made. One such early work by Fun’yō Zenshō 汪陽善昭 (Fen-yang Shan-chao, 947–1024), called Fun’yō mutoku zenji goroku 汪陽無德禪師語錄 (Fen-yang wu-te ch' an-shih yü-lu; T 47: 594–629), contains three collections of 100 koan each, one of which consists of 100 jakugo appended to old cases. The other two consist of 100 new koan that he himself made and 100 old cases for which he provided new answers.

Kenneth Kraft’s study of Daitō Kokushi 大徹國師 (1282–1337), the founder of Daitoku-ji and one of the founders of Rinzai Zen in Japan, provides ample evidence that the practice of appending jakugo was transmitted from China directly into Rinzai Zen in Japan in the thirteenth and fourteenth centuries (Kraft 1992). The Record of Daitō contains Daitō’s commentaries to koan and koan texts in which he expresses his responses through capping phrases, of which more than two thousand are spread throughout the Record. In his capping phrases Daitō applies traditional Zen verses to new situations and also composes new jakugo of his own. In a text entitled simply Hyakunijussoku 百二十則 (One Hundred and Twenty Cases), Daitō selected 120 koan to which he has appended interlinear jakugo. In another text, Hekigan agyo 碧巖煨語 (Hekigan Capping Phrases), Daitō substituted his own jakugo for those appended by Setchō and Engo to the hundred cases of the Hekigan-roku. Also significant for a history of the Zen phrase book is an untitled, undated, and unsigned manuscript attributed to Daitō that brings together some 900 capping phrases. If this manuscript was indeed compiled by Daitō Kokushi, it would represent the first capping phrase collection in Japan, predating Tōyō Eichō’s Kuzōshi by approximately one hundred and fifty years (Kraft 1992, 210–2).

Ikkyū Sōjun 一休宗純 (1394–1481), in his Jikaishū 自戒集 (Self Precept Collection), records that as part of the opening ceremonies for a new training hall in 1455—a little more than a century after Daitō—he directed several training activities, including suiji jakugo 垂示著語 “Introducing a koan, appending a verse” (cited in Sanae 1996, 603). In hindsight it seems only natural that the practice of jakugo should have taken root within Japanese Zen, not simply because Japanese Zen monks attempted to replicate the practices of their Chinese teachers, but also because much of the literary ambience of Chinese elite culture had also been transplanted to Japan, an ambience

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9 See Hirano 1988 for a collection of the sayings themselves.
in which poetry was the vehicle of official documents, in which poetic skill was considered the mark of education and intelligence, and in which compendia of verses were organized and consulted as encyclopedia.

The practice of creating linked verses or renga had become a social activity in Japan, supported by members of the imperial family, the warrior class, and the priesthood. In his study of Japanese linked poetry, Miner claims that, during the Momoyama period (1573–1603), the craze for renga resembled the tulip mania of Europe during the seventeenth and eighteenth centuries. Lavish banquets and expensive prizes were given to those proficient enough to be declared a Renga Master (Miner 1979, 50). In the Gozan culture of the Kamakura (1185–1333) and Muromachi periods (1338–1573), the writing of poetry was widely considered to be a form of Buddhist practice. It is not surprising, then, that even in the relatively strict and orthodox environment of the Rinzai monastery, training practices should have evolved to include some of the subsidiary activities of a widespread culture of poetry, including that of capping phrases.

At some point in the evolution of Rinzai monastic practice—we are not sure when—the Zen master’s practice of appending capping phrases to kōan became the Zen monk’s practice in kōan training.

Every monk in his individual practice was expected to emulate the great T’ang and Sung Chinese masters in appending a capping phrase that expressed his insight into a particular kōan. For this a capping-phrase book is necessary. In Zen monasteries it is often said that in times past Zen monks were well educated and could compose their own Chinese verse capping phrases, whereas modern-day monks lack the training in classical literature to compose such verses on their own. Instead, they turn to a handbook to seek out an appropriate verse.

There were, of course, in every period a handful of monks literate in classical Chinese, but it is doubtful if there was ever a golden age in which all or most Zen monks could manage composition in kanbun. In fact, most monks were functionally illiterate and had difficulty reading, let alone composing, Chinese-style verse. Rather than suppose, therefore, that the incorporation of the capping-phrase practice into monastic training explains the emergence of the capping-phrase book, it makes more sense to argue that the cause–effect relation was reversed, that the creation and spread

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10 For more detailed discussion of the link between poetry and Buddhist practice, see Kraft 1992, Pollack 1986, and Ebersole 1983.

11 In Japan, there was even a tradition of illiterate Zen masters that continued into modern times (Kato 1998).
of these manuals are what made possible the incorporation of the jakugo practice into monastic training.

Two texts in particular are important for an understanding of the early history of Zen jakugo handbooks: the *Kuzōshi* compiled by Toyō Eichō and the *Zenrin kushū* compiled by Ijūshi.

*Kuzōshi* 句雙紙 (*Verse Notebook*)

The first two capping-phrase texts, the *Kuzōshi* compiled at the end of the 1400s by Toyō Eichō Zenji 東陽英朝禪師 (1426-1504) and the *Zenrin kushū* 禅林句集 compiled in 1688 by Ijūshi 己十子 (n. d.), should be discussed together, even though their composition is separated by nearly two centuries. There is a fair amount of looseness in the titling and attribution of authorship for these two texts. Both the terms *Kuzōshi* and *Zenrin kushū* came to be used as generic names for Zen phrase collections. Presently the term *Zenrin kushū* is often used to refer to all monastic capping-phrase books. Moreover, the *Zenrin kushū* is often said to have been edited by Toyō Eichō even though the work was published nearly two hundred years after his death.12

The first collection of Zen capping phrases in Japan seems to have been the untitled text attributed to Daitō Kokushi mentioned above. The document does not appear to be a handbook used by monks engaged in appending verses to kōan as a regular assignment in kōan practice. Most likely it was restricted to the personal use of the master.

The first Zen phrase book used as a capping-phrase handbook for kōan practice was probably the *Kuzōshi*, compiled by Toyō Eichō Zenji (1426-1504). A priest in the Myōshin-ji lineage, Toyō Eichō received the inka, or certification of enlightenment, from Sekkō Sōshin. He served as temple abbot at both Daitoku-ji and Myōshin-ji, founded the temple Shōtaku-in, and established the Shōtaku sublineage within the Myōshin-ji line.13 He entitled his compilation of Zen verses *Kuzōshi*, but the exact date is uncertain. Indeed it is difficult to identify anything corresponding to a “publication” of the work, in either the sense of the completion of a printed copy or in that of making it public. Kawase (1942, 120) estimates that the *Kuzōshi* was probably completed after Bunmei, that is, after 1486. Prior to that work Toyō Eichō had compiled earlier collections known as the *Zensen* 前箭 (*First Arrow*) and the *Gosen* 後箭 (*Later Arrow*),14 which would indicate that the compiling of Zen phrases was an ongoing project for him, perhaps without a clearly defined date of completion in

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13 See biographical entry at ZGDIIT 84c.

14 *Zensen wa nai karuku gosen wa fukashi* 前箭猶輕後箭深; “The first arrow still struck lightly, the later arrow went deep.”
mind. All of these versions were written by hand and were most likely shown originally only to a small number of disciples.\(^{15}\)

The *Kuzōshi* was compiled more than five hundred years ago, and in the centuries immediately following served as the model for numerous other versions that copied, expanded, or otherwise imitated it (including the *Amakusaban kinkushō*, mentioned above).\(^{16}\)

The array of extant *Kuzōshi* texts shows a great many differences. Some versions provide full readings in (usually) *katakana*, along with margin symbols to indicate order of reading of characters. Others provide only margin symbols and the *katakana* for a few verb endings and difficult *kanji*. Of the four texts included in *Kimura* and *Katayama* 1984, one provides no explanation of meaning, while three provide *kokoro*, explanations of meaning of varying length and detail. None of the four cites the original sources. These differences need not detain us here. One feature, however, is worth mentioning: the order in which the phrases are classified.

Basically there are two ways of classifying phrases in the *Kuzōshi* texts, by number of characters and by topic. The former is the simpler, taking into account only the number of characters in each verse. The Hōsa Bunko text is an example of this system, containing 1219 phrases ranging from 1 to 14 characters in length and ordered as 1-character, 2-character, 3-character, 4-character, 5-character, 6-character, 7-character,

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\(^{15}\) For a discussion of Tōyō Eichō Zenji and the texts that may have served him as models, see *Kawase* 1942; *Yoshida* 1941, 1174–5; and *Sanae* 1996, 60–2.

\(^{16}\) Despite the existence of several generations of copies and variations of the original text, frequently entitled simply *Kuzōshi* or *Kuzoshishō* (Annotated *Kuzōshi*), this text was not widely available in the twentieth century until quite recently. In 1984, Kimura and Katayama published, in a limited and private edition, photographic facsimiles of four of these early *Kuzōshi* texts:

1. the Muraguchi private collection text reprinted by the Kotenseki Fukusei Sōkan Kankōkai (Association for the Reproduction of Classic Texts);
2. the Meireki 2 (1656) woodblock print in the possession of the Komazawa University Library;
3. the unsigned handwritten copy in the possession of the Hōsa Bunko in Nagoya that is estimated to date from mid-Muromachi to early Edo (early 1500s to mid-1600s); and
4. a Genroku 6 (1693) woodblock print text from the Komazawa University Library.

In 1991, Kita published a photo-reproduction of a handwritten copy of the *Kuzoshishō* (Annotated *Kuzōshi*) from the Doi collection that dates from early Edo, and supplied a detailed index of all the words that appear in the annotations. In 1996 Yamada, Iriya, and Sanae reissued a version of the *Kuzōshi* based on the Hōsa Bunko text (number 3 in the list above). This reproduction of the text is accompanied by substantial essays written by Iriya and Sanae on the development of the *Kuzōshi* texts (*Yamada* et al. 1996). In 2000 the Zen scholar Yanagida Seizan published a photo reproduction of probably a late Edo-period *Kuzōshi* in volume 10B of the *Zengaku tenseki sōkan* series (*Yanagida* and *Shiina* 2000).
Photo reproduction of pages from the *Zenrin kushū*, probably printed in the late Edo period. Victor Sōgen Hori collection. The pages are of 5-character (above) and 7-character (below) phrases and couplets, and are marked with *kairiten*. The small characters at the top and running down the sides are annotations. The small characters under the phrases themselves indicate recent sources.
8-character, 10-character (5-character couplets), 12-character (6-character couplets), and 14-character (7-character couplets) verses.

Classification by topic is more complicated. One standard system of topics was "Eight Realms" (hakkyōgai 八境界), which were usually listed as "The Fundamental, Realization, Appearance, Cutting, Direct Pointing, Benefiting Others, Dynamic Connection, and Great Awakening" (本分，現成，色相，談斷，直指，為人，機關，大悟). Within each Realm, the verses were usually listed according to whether the verse was a single line or a couplet, and then according to the number of characters. This produced the following kind of order:

The Fundamental: 4-character couplets, 4-character singles, 5-character couplets, 5-character singles, 6-character singles, 7-character singles;

Realization: 4-character couplets, 4-character singles, 5-character couplets, 5-character singles, 6-character singles, 7-character singles;

Appearance: 4-character couplets, 4-character singles, 5-character couplets, 5-character singles, 6-character singles, 7-character singles.

And so on for Eight Realms. As can be seen in the Muraguchi Kotenseki text, however, some editions added further topical subclasses to the Eight Realms. In the Muraguchi text these are abbreviated (関, 関, 頃, etc.), and since no explanation accompanies the abbreviations, one can only make educated guesses as to what they mean. Some Zen phrase books abandoned the Eight Realms classification system altogether, substituting their own classification schemes with as many as fifty and sixty different topic classes (YANAGIDA 1975, 2-6; YOSHIDA 1941, 1176-7; SANAE 1996, 594-7).

The Hōsa Bunko text, though ordered according to number of characters, recognizes that the verses can also be categorized into topical classes. At the top of each verse are printed small characters like 本, 學, 橫, 用, and so on. These probably indicate some sort of topical classification, but no actual listing of subclasses is given. One has to assume that those who regularly used such handbooks knew what these abbreviations referred to.

By the time of Tōyō Eichō, the Rinzai kōan curriculum had likely evolved to the point where monks were being required to append jakugo to kōan, although the practice must still have been in its incipient stages. His Kuzōshi contains only a few more than 1,200 verses. If the Kuzōshi was being used as a handbook to support a
jakugo practice, the small number of verses alone is evidence that it cannot have been very detailed or developed.

**Zenrin kushū 禅林句集 (Zen Sangha Verse Collection)**

The *Zenrin kushū*, a much larger collection of Zen phrases, may be considered “the revised standard version” of Zen capping-phrase books. In 1688, approximately two hundred years after Tōyō Eichō first compiled the *Kuzoshi*, a scholar-monk who identified himself only as Ijūshī 伊了志 created a greatly expanded Zen phrase collection consisting of approximately 4,380 verses (one cannot give a precise number because some verses occur twice, some couplets are simply the same as other couplets but in reverse order, some verses are simply slight 1-character variants of others, etc.). He annotated the text with sources and explanations of the meaning of many of the verses, and changed the title of the collection to *Zenrin kushū*.

The annotations and headnotes cite kōan cases from the *Hekigan-roku* and the *Mumonkan* where that particular verse is used as an agyo, a clear indication that the *Zenrin kushū* must have been used at the time in conjunction with kōan practice. Moreover, the large number of verses and the sheer volume of detailed information provided are evidence that the Rinzai kōan practice in the mid-1600s was organized into some sort of curriculum and that the appending of jakugo was part of that practice. Although a full three hundred years have elapsed since the time of Ijūshī, even now the *Zenrin kushū* is one of the main capping-phrase collections in use, further proof that it must have been designed from the outset as a handbook for kōan practice. If we are to hazard a guess as to when capping phrases became part of monastic kōan practice, the evidence points to sometime during the two hundred years between the publication of the *Kuzoshi* at the very end of the fifteenth century and the publication of Ijūshī’s *Zenrin kushū* in 1688.

Ijūshī himself attached a postscript alluding to the provenance of the work:

This collection of material from previous sources was compiled by Tōyō Eichō Zenji, seventh-generation descendant of Kanzan Kokushī, the founder of (Myōshin-ji temple in) Hanazono. Eichō made a worthy contribution to the (Zen) school and created an independent line. He may be considered a master of the profound truth, a teacher with the single eye in his forehead with which to illumine the world, raising high the single horn of the ch'i-lin and extending the claws and teeth of the lion. The circulation of this collection in the world has thus been received with great appreciation.

This material in its entirety comprises what those who study in the Zen forest learn first. It is like entering the Elementary Learning in Confucian study. Will a thorough reading give one a ladder for viewing all texts? But if one tries to use it to compose literary works, one will often end up frustrated at not being able to find the original source of the verses contained in it.
I began by studying the Confucian classics, and in mid-life donned the black robes to seek instruction in the court of the Patriarchs. But the years have seen misfortune and the times have been unpropitious, and I have once again returned to Confucian studies. To repay my debt to the many fine Zen teachers from whom I received instruction, I have noted the sources (for the verses), and at the end have appended an additional 500 verses for a total of 6,000. I call it The Zen Phrase Miscellany. I have also made a separate collection in five fascicles that I call Gold Chips from the Dense Forest arranged According to Rhyme. Selected prose and poetry from numerous authors, outstanding phrases from all works of world-class repute, single verses and couplets used as common Zen sayings—all have been selected and compiled here for the benefit of later generations of students.

The Zen Phrase Miscellany mentioned above contains passages from Buddhist sutras, records of the Patriarchs, Taoist texts, Confucian canons, and the prose and poetry of numerous authors. Though I have noted their source, in most cases the verses here are from later texts. Where the original has been abbreviated and a later version cited, I have avoided variant characters. In the Huai-nan tzu, it says, "That there was a beginning implies there was also a time without any 'there was a beginning'." I have recklessly persisted in piling up additions the way this phrase does, and have not held my runaway tongue from expressing my own opinions. Even so, the arm does not bend outward. There are still five or six out of each hundred verses whose original source still remains unclear; I await a future scholar of great wisdom to supply them. Those whose pretence exceeds their knowledge will not escape punishment for their sins. But for students of Zen who study its many records, my work may not be lacking in usefulness.

1688 Feast Day of the New Year
At Sengu Sanpu in Rakuhashi
Respectfully,
Ijūshi

18 Some of Ijūshi’s expressions in this postscript merit comment. The single eye in the forehead is the Buddha’s eye of awakening that illumines the world, a well-known symbol for those familiar with the Lotus Sutra. The ch'i-lin is a fantastic animal with a single horn whose rare appearance was considered an omen of good fortune in Chinese mythology (see Glossary). Here the single horn is the symbolic equivalent of the single eye in the Buddha’s forehead. Both are metaphors for the great awakening of Zen. The claws and teeth of the lion are a metaphor for the fierce but compassionate techniques of the skillful Zen teacher (see Glossary). When Ijūshi says he first studied Confucianism and then in mid-life donned the “black robes,” he means he became a Buddhist monk. "The arm does not bend outward" (6.230) is a well-known Zen saying with many meanings, but here it simply means that there is a limit to how far one can push things. I wish to express my appreciation to Kōichi Shinohara and Burton Watson for help with the translation.
Ijūshi’s postscript clearly identifies the two elements that kōan training brings together: the direct insight of awakening (the one eye in the forehead that illumines the world) and the literary study of texts. Although the literary study required of entrants to the Zen sangha is compared to the Elementary Learning in Confucian Studies, if the contents of the Zenrin kushū are any indication, there is nothing elementary about it. To read with Zen understanding the thousands of verses culled from hundreds of original sources must have required years, if not decades, of meditation and literary study. The formal, flowery humility of Ijūshi’s language aside, one surmises that monastic training in his time must have been a rigorous undertaking.

Internal evidence seems to indicate that Ijūshi’s Zenrin kushū, with 4,380 verses developed from Tōyō Eichō’s 1200-verse Kuzōshi. Both texts are ordered according to number of characters as follows: 1-character, 2-character, 3-character, 4-character, 4-character couplets, 5-character, 5-character couplets, 6-character, 6-character couplets, 7-character, 7-character couplets, 8-character, and 8-character couplets. Within each section, however, the phrases are not ordered according to either character or reading. Despite the apparent randomness, there is a rough clustering according to topic. For example, in the ZRKS 4-character phrase section, phrases 70–83 deal with sin, guilt, law, and judgement; phrases 133–44 deal with thieves; phrases 286–9 all contain repeated characters; phrases 290–304 are about doing things twice unnecessarily; phrases 347–51 are about the perfect harmony of matching actions; and so on.

Almost all the verses of Tōyō Eichō’s Kuzōshi reappear in the Zenrin kushū, and in much the same order. It is as if the verses of the Kuzōshi have been “spread out” so to speak, with additional verses inserted into the intervals. Compare, for example, the following stretches of verses.

<table>
<thead>
<tr>
<th>Kuzōshi</th>
<th>Zenrin kushū</th>
</tr>
</thead>
<tbody>
<tr>
<td>452 両肩持ち不起</td>
<td>5.60 両肩持ち不起</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Ryōken ni ninai okosazu.</td>
<td>Ryōken ni ninai okosazu.</td>
</tr>
<tr>
<td>Even with both shoulders,</td>
<td>Even with both shoulders,</td>
</tr>
<tr>
<td>you cannot lift it.</td>
<td>you cannot lift it.</td>
</tr>
<tr>
<td>453 大地黒浸浸</td>
<td>5.61 大地黒浸浸</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Daichi koku manman.</td>
<td>Daichi koku manman.</td>
</tr>
<tr>
<td>The great earth is utterly black.</td>
<td>The great earth is utterly black.</td>
</tr>
<tr>
<td>5.62 茅窪滴秋露</td>
<td></td>
</tr>
<tr>
<td>Fukyo shūro shitataru.</td>
<td></td>
</tr>
<tr>
<td>On lotus leaves autumn dew beads.</td>
<td></td>
</tr>
<tr>
<td>5.63 大地黒浸浸</td>
<td></td>
</tr>
<tr>
<td>Daichi koku manman.</td>
<td></td>
</tr>
<tr>
<td>The great earth is utterly black.</td>
<td></td>
</tr>
</tbody>
</table>
454 突兀横古路
Tokkotsu to shite koro ni yokotau.
It towers up high blocking the ancient road.

5.64 突兀横古路
Tokkotsu to shite koro ni yokotau.
It towers up high blocking the ancient road.

5.65 僧堂入識殿
Sodo butsuden ni iru.
The Monks' Hall enters the Buddha Hall.

5.66 横身当宇宙
Mi o yokotawatte uchū ni ataru.
He throws himself into the universe.

455 虚空無背面
Kokū haimen nashi.
Emptiness has no front or back.

5.67 常苦無少剝
Danran shōō nashi.
Perfect, and not a bit more.

5.68 通身無影像
Tsūshin yozo nashi.
The body entire has no shadow.

456 通身無影像
Tsūshin yozo nashi.
The body entire has no shadow.

5.69 通身無影像
Tsūshin yozo nashi.
The body entire has no shadow.

457 丹青畫不成
Tanzei egakedomo narazu.
Color it red and blue, still you have not painted it.

5.69 丹青畫不成
Tanzei egakedomo narazu.
Color it red and blue, still you have not painted it.

5.70 好手畫不成
Kōshu egakedomo narazu.
Not even an expert can paint it.

All the verses from Kuzōshi 452–7 reappear in the Zenrin kushū and in the same order with the exception of verse 455. Verse 455 has been dropped, but probably only because a similar phrase appears as 5.96 in a later section in the Zenrin kushū (5.96: 光明無背面, Kōmyō haimen nashi, “The brilliant light has no back or front”).

For want of a better explanation of the relationship of the Kuzōshi to the Zenrin kushū, one may suppose that the original Kuzōshi grew into the Zenrin kushū as the original text was hand-copied from one generation to the next. Users may have added marginal notes or paper inserts with further useful Zen phrases. If someone had learned a new phrase on the theme of thieves, for instance, he would have made a note of this in the margin next to another phrase on the topic. When this text and all its notes were transcribed, the copyist would incorporate the phrases noted in the margins of the old text directly into the body of the new copy. In this way the original verses of the Kuzōshi would retain their original order but become separated as
more and more verses were inserted between them; and at the same time rough clusterings of phrases around specific topics would naturally make their way into the text.

Ijūshi’s postscript raises several problems. The *Zenrin kushū* we possess today has approximately 4,380 phrases and verses, but Ijūshi claims that his collection has 6,000. Besides this text, which Ijūshi calls a *Zen Verse Miscellany (Zenrin zakku 禪林雜句)*, he speaks of having compiled another text called *Gold Chips from the Dense Forest (Banrin kinsetsu-sha 萬林金屑集)*. It may be that the two texts together contained 6,000 phrases, but Ijūshi’s wording does not suggest this. Moreover, it has usually been assumed that Ijūshi increased the number of phrases from the 1,219 in the *Kuzōshi* to 4,380 in the *Zenrin kushū*, but he himself says that he added only another 500.

A further problem is that several sections have an appendix of supplementary phrases 背句増補 that presumably were added by Ijūshi. These supplementary phrases, which total 318 phrases, are arranged according to the rhyme class of their last character, as we saw in the Chinese poetry composition handbooks. It makes more sense to suppose that through two centuries of successive copying along the lines just described, the *Kuzōshi* grew to about 3,700 or 3,800 phrases, and that when Ijūshi edited it, he merely added the supplementary phrases. Even so, the numbers do not quite add up and further investigation is called for.

The present edition of the *Zenrin kushū* lists more than two hundred titles of original sources from which the phrases were taken. These include Confucian writings, texts of philosophical Taoism, the Chinese histories, the *I Ching*, the Chinese poets, Buddhist sūtras, records of the Zen patriarchs, and large quantities of T’ang period poetry. The list of sources extends over all areas of the vast corpus of Chinese literature up through the T’ang period in China (618–960 CE). Although the actual compilation was made in Japan, all the phrases are Chinese and the recurring images in these phrases are all characteristic of Chinese culture at the time of the T’ang: the great vast waterways of China all flowing east, narrow gorges where monkeys shriek like people crying, plaintive barbarian flutes, cruel desert frontiers, luscious lands to the south, women pounding silk at night on fulling blocks, the red dust of the imperial cities, life decided at the point of an official’s finger, and so on. This means that the *jakugo* practice required Japanese monks to express their experience of Zen awakening, grounded in the immediacy of the moment, by means of images from a foreign culture and an ever more distant past.

The *Zenrin kushū* that is consulted by present-day monks in training exists in several versions. For the practicing Zen monk, a pocket-size Meiji 27 (1894) reprint is available from Baiyō Shoin. For academic study, the Zen Bunka Kenkyūjo (Research Institute

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19 The numbers are as follows: 40 in the 4-character phrases, 44 in the 5-character phrases, 67 in the 10-character phrases, 30 in the 7-character phrases, 54 in the 14-character phrases, 31 in the 8-character phrases, 10 in the 16-character phrases.
for Zen Culture) at Hanazono University has published a Meiji 19 (1886) reprint with a character index. Numerous other Zen phrase collections were made in the centuries after Ijūshi, but his Zenrin kushū has been considered the authoritative edition and continues to be reprinted regularly. From time to time secondhand bookstores still turn up copies of old hand-bound woodblock-print editions whose pages are made of thin mulberry paper folded in half.

Despite its large number of verses, the Zenrin kushū has one major failing that makes it impossible for monks to rely on it exclusively. The work was published in 1688. Hakuin Ekaku Zenji was born in 1686 and went on to reform the Rinzai kōan practice, organizing it into the “kōan system” more or less as we know it today. It is unclear just what this reform consisted of and who was responsible for it. But it is now widely accepted that Hakuin revised the kōan system, with the result that Rinzai monasteries everywhere now teach Hakuin no kenge (見解), the kōan responses accepted by Hakuin. The kenge in turn determine which verses will be accepted as jakugo for any given kōan. The Zenrin kushū, published before Hakuin’s reforms, does not therefore necessarily reflect the kōan answers recognized in Hakuin Zen. This is the reason that new collections of jakugo have become necessary.

TWENTIETH-CENTURY CAPPING-PHRASE COLLECTIONS

Three Zen phrase books compiled in the twentieth century are also consulted by Zen monks in the practice of jakugo:

Zudokko kushū (Poison-Painted Drum Phrase Collection), contained in Zudokko (Poison-Painted Drum), a two-volume Zen monk’s handbook compiled by Fujita Genro (Kyoto: Kennin-ji Sōdō, 1922);

Shinsan zengoshū (A New Compilation of the Zen Phrase Collection), compiled by Tsuchiya Etsudō under the direction of Unkankutsu Taibi Roshi (Kyoto: Kichūdō, 1973);

Kunchū zenrin kushū (Annotated Zen Sangha Verse Collection), edited and revised by Shibayama Zenkei Roshi (Kyoto: Kichūdō, 1972).

Zudokko kushū (Poison-Painted Drum Phrase Collection)
The Zudokko (Poison-Painted Drum) is a two-volume Zen monk’s handbook compiled by Fujita Genro (1880–1935), a layman who trained under Takeda Mokurai Rōshi of the Kennin-ji monastery in Kyoto. Though small in format, the Zudokko is an invaluable resource containing nearly all the documents necessary for

20 See Mohr 1999.
Rinzai practice: all the major koan collections including the Hekigan-roku, the Mumonkan, the Katto-shu (Tangled Vine Collection), and the Chin’u-shu (Collection of Poison Wings); the entire kanji text of the Rinzai-roku and the Kido Daibetsugo (The Alternate Phrases of Kido Osho, an advanced koan text); excerpts from the records of the Zen Patriarchs and from Hakuin’s writings; and many other Zen documents. The title, Poison-Painted Drum, indicates the effects on learners of these Zen teachings. The skin of the drum of Zen is painted with a virulent poison taken from the wing of the poison blackbird; when the drum is beaten, all who hear it die. The Zudokko was originally published by the Kennin-ji sodo (monastery). Fujita’s Afterword to the second volume of the work is dated Taisho 11 (1922), which we may consider its year of publication.

Fujita Genro was born Fujita Tokujiro in 1880 in Naniwa, Osaka Prefecture, and at an early age developed a strong interest in Buddhism. After graduating from high school, he made his way to Kyoto, where in 1900 he came into contact with Takeda Mokurai. He left Japan in 1905 to study at New York University as a foreign student and returned to Japan in 1908 (ZGDJT 1073c, OBATA 1938, 624–6). He belonged to a prosperous business family, which to this day is active in commerce and the arts. His layman’s name, Genro, was conferred by Takeda Mokurai Roshi. It seems to have been taken from the line in the Nando Benken Jumon (Nando’s Ten Examination Gates): “You must go by the dark path (genro) of the flying bird,” Subekaraku choda no genro o yukubeshi (in the second volume of Zudokko). The dark path is the path of one who leaves no traces, just as a bird leaves no traces in its path of flight. The “afterwords” he composed for each of the two volumes of the Zudokko are written in lines of 4-character verse in the so-called “horse hoof style” (bateikei because a galloping horse leaves hoofprints in series of four), probably in deliberate imitation of the style of the opening preface of the Rinzai-roku. They make frequent allusion to the Chinese classics and display the self-effacing, ironic style of Zen writing. They make it clear that Genro had progressed to a rather advanced stage of koan practice and that he was a serious amateur scholar of the Chinese classics.

At the end of the second volume of the Zudokko is a section simply entitled Kushii, “Phrase Collection.” It contains 2,397 phrases categorized according to number of characters. Only the characters are printed. No kundoku symbols are added between the lines and no readings are given. There is no commentary explaining the meaning and no sources are indicated. As Takeda Mokurai remarks in his foreword to the second volume:

Companion on the way, layman Genro is the author of the Poison-Painted Drum. He has swept up the many poisons of our school and flung them in our faces. He gives no reading for any character; he gives no annotation for any phrase. He does this out of the goodness of his grandmotherly heart.
Some Zen priests argue that this makes the Zudokko kushū the best text to use in searching for jakugo, since one can read the bare kanji without the interference of margin symbols and annotation. For precisely this reason practitioners find it difficult to use. For example, the lay practitioner Tsuchiya Etsudō complained that in the more than 250 years since Tōyō Eichō's Zenrin kushū was published (the mistaken attribution of the Zenrin kushū to Tōyō Eichō is typical), there had been no new Zen phrase book suitable for looking up jakugo except the Zudokko kushū, and even this collection was not perfect:

The Zudokko kushū is the only text to address this situation, but it has no margin symbols to indicate the order for reading characters and no kana to indicate verb endings. We beginners cannot help but feel hampered in our ability to use it freely. Not only that, one cannot really say that it is a complete collection. It may be considered handy, but that does not mean that it is not inconvenient. For us lay practitioners, it would be desirable to have a single book to serve all our needs. (TSUCHIYA 1973, 2)

Tsuchiya must not have known of the Wakun ryakkai zenrin kushū 和訓略解禪林句集 (The Zenrin kushū with Japanese Readings and Concise Annotation) compiled by Yamamoto Shungaku that appeared in 1920, two years before the Zudokko kushū. This text takes Ijūshi's Zenrin kushū as its basic text, appends the full reading in kana to each phrase, and adds a short annotation. Since it also claimed to contain 6,000 verses (a claim apparently based on Ijūshi's postscript), this edition should have gone a long way to meet Tsuchiya's complaint that the Zudokko kushū lacked sufficient phrases and verses to be complete. Apparently ignorant of Yamamoto's text, Tsuchiya's solution was to produce his own Zen phrase book, the Zengoshū.

Zengoshū 禪譜集 (Zen Phrase Collection)

Tsuchiya Etsudō compiled the Shinsan zengoshū 新纂禪語集 (A New Compilation of the Zen Phrase Collection) under the direction of Unkankatsu Taibi Rōshi 雲関定禪大岳老師 (TSUCHIYA 1973). This collection contains 3,040 verses, categorized by number of characters in each verse. Within each category, the verses or phrases are arranged according to the Japanese reading, not according to the Chinese character. That is, they are arranged in a-i-u-e-o order according to the yomikudashi reading, not according to the on-yomi reading of the first character of each phrase. Although the full yomikudashi reading is not given, the usual kundoku margin symbols indicate the order for reading the characters. There are no explanatory notes and no citation of sources.

Tsuchiya Etsudō (1899–1978) was born Tsuchiya Kiichi 土屋喜一 in Tochigi Prefecture. He was a mathematics teacher and during his teaching career had been principal of several local schools in the prefecture. He probably first came into contact with
Zen while teaching in the town of Nasu in Tochigi Prefecture, where one of the senior teachers at the same school was a teaching disciple of the well-known Zen monk Nan-enbō. About the beginning of Shōwa (late 1920s), Tsuchiya moved to the city of Ashikaga to teach at the Ashikaga Prefectural Middle School (Ashikaga Kenritsu Chūgakkō) and joined the Ashikaga Zendōkai, where he became a disciple of its teacher Unkankutsu Shaku Rōshi (1889-1970), a dharma successor to the well-known Meiji-period rōshi, Shaku Sōen (1859-1919). According to the Unkan Koroku nenpyō (chronology), Tsuchiya received the kojigō, or layman’s name, of Etsudō during a sesshin with Taibi Rōshi in November of 1930 (DAICHI-1 1966, 930).

Although he passed on his teaching responsibilities to other people toward the end of his life, Taibi Rōshi formally led the Suigetsu-dō from 1925 until his death in 1970, that is, for the remarkable period of forty-five years. Since Tsuchiya Etsudō formally became a disciple to Taibi Rōshi in 1930, their master-student relationship lasted for more than forty years. During this time Tsuchiya Etsudō was able to compile a Zen phrase book that would correct what he considered the two faults of the Zudokko kushū—the lack of margin symbols and kana to indicate how the phrases were to be turned into Japanese, and the limitation of 2,397 phrases, a number insufficient for the jakugo practice he was engaged in with Taibi Rōshi. According to anecdotal evidence from Asano Genjū, the present leader of the Ashikaga Zendōkai, Tsuchiya Etsudō combed the Chinese classical literature for phrases and verses suitable for use as jakugo. These he would take to Taibi Rōshi, who would either approve or disapprove. Over a period of many years, Tsuchiya kept adding to his collection of phrases and verses. The final version of his Zengoshū contains 3,040 phrases, or nearly a twenty-five percent increase over the 2,397 phrases of the Zudokko kushū. It is the largest of the three jakugo phrase books compiled in the twentieth century.

Kunchū zenrin kushū 訓註禪林句集 (Annotated Zen Sangha Verse Collection)

The Kunchū zenrin kushū of Shibayama Zenkei Rōshi contains 2,646 phrases and verses, arranged according to number of characters and further subdivided according to the on-reading of the first Chinese character of the phrase (and not according to the Japanese reading, as is the case in the Zengoshū). In addition, each phrase or verse is accompanied by a full reading in kana and a short annotation or explanation. In many cases a source is cited. There is also a section following the verses listing all the chief abbots of Daitoku-ji through 490 generations.

This particular text is easily the most usable of the several jakugo texts, but it is also

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21 I wish to express my appreciation to Tsuchiya Shiomitsu and Kurihara Morito for providing information about their grandfather, Tsuchiya Etsudō; and to Asano Genjū and Asano Teruo for information about the Ashikaga Zendōkai, of which they are the present leaders.
the one that attracts the most criticism. Some complain that the Shibayama collection encourages monks to read the explanations and not the original phrases themselves. Others are annoyed at the way the explanations tend to rely on stereotyped intellectual phrases that are irritating to the practitioner who is seeking words to capture a living experience. Some monasteries even actively discourage their monks from using this text for these reasons.

Shibayama Zenkei Rōshi (1894–1974) began his long career in Buddhism when, under the influence of his devout mother, he entered a Buddhist temple at age fourteen. As he grew older, he grew critical of the Buddhist institution in Japan and for a while left Buddhism for Christianity. He also studied Esperanto and became one of the best Esperanto speakers in Japan at that time. Still on the spiritual search, he heard an inspiring lecture from a Zen rōshi that made him decide to enter a Zen monastery in 1916. After many years of monastery training at Nanzen-ji, he taught as a professor at Hanazono and Otani Universities in Kyoto. He was invited back to the Nanzen-ji monastery as its rōshi in 1948 and was elected kanchō, or chief abbot, of the entire Nanzen-ji line in 1959. Shibayama Rōshi became known to the West when in 1965 he made the first of several visits to the United States giving special lectures and teaching zazen at selected universities (Kudo 1975). His best-known book in English is Zen Comments on the Mumonkan (Shibayama 1974).

Among his many books in Japanese, his revised version of the Zenrin kushū is among the standard handbooks that Japanese Rinzai monks consult when assigned jakugo. The first edition of his Zenrin kushū appeared in 1952, and although probably intended for monks doing kōan practice, it also became popular with people practicing tea ceremony and calligraphy. Consequently Shibayama produced a second, revised, edition in 1972, increasing the number of phrases by 300 and simplifying the ordering system. He mentions in the preface to the second edition that he was greatly assisted by Fukushima Genshō, one of his senior monks. Fukushima, now Fukushima Keidō Rōshi, the head of the Tofuku-ji monastery in Kyoto, states that the number of verses was increased for two reasons: to include phrases and verses often found on tea scrolls, and to include all the jakugo used in the Takujū lineage.

The above three Zen phrase books, meant for jakugo practice, have all been compiled in the twentieth century. It is inevitable that new jakugo collections would appear for at least two reasons. First, there is gradual change. Zen masters in every generation add a new phrase or two and drop an old phrase or two from the corpus of phrases from which they draw jakugo. Thus the Zenrin kushū by Ijūshi, which may have been appropriate for the Rinzai kōan system at the end of the 1600s, is no longer adequate for the Rinzai kōan system in the twenty-first century. In addition to such gradual

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22 Conversation 8 July 1998, at Tofuku-ji Sōdō.
change, there is also radical systematic change. Hakuin is said to have revised the entire traditional kōan practice and forged it into the present system. The new systematized kōan responses that Hakuin accepted as correct must surely have caused all teaching rōshi to revise their lists of correct jakugo. There is also a third factor, which we are in no position to judge at present. The Hakuin lineage is divided into two sublineages, the Inzan and the Takuja. Though they both teach the Zen of Hakuin, they have developed slightly different sets of responses for their kōan, and consequently slightly different sets of jakugo.

ADAPTATIONS AND TRANSLATIONS OF ZEN PHRASE BOOKS

Throughout the Edo period, Zen phrase books continued to appear, but most were reprints of Ijashi’s Zenrin kushū, or were modifications of it. Sōtō Sect Zen monks made similar Zen phrase books; the Zenrin meikan jiten compiled by Iida Rigyō is a modern-day Sōtō Sect Zen phrase book (Iida 1975). There was also, apparently, a Jōdo-shū (Pure Land Buddhist) Kuzōshi (Sanae 1996, 593).

Twentieth-century Japan has seen the publication of numerous popular books listing and explaining Buddhist verses and phrases (Matsubara 1972, Nakamura 1977, Kinō 1988). Some specialize in particularly Zen language (Akizuki 1981, Hirata 1988). Others single out Buddhist phrases, many from Zen, that have entered into colloquial Japanese (Iwamoto 1972, Hiro 1988). Introductory books on Zen occasionally include a short section explaining Zen verses and phrases (Takahashi 1988). Moreover, since scrolls with Zen verses are so important for tea ceremony, several books aimed specifically at this reading audience have appeared, often providing detailed information and interesting background to Zen verses. The Zengokushō (Annotated Zen Phrases, Hekian Shudo 1982) is a useful handbook of Zen verses that indexes both the top and bottom verses of every couplet. Nishibe Bunjo’s Zendo no ajiwaikata (How to Savor Zen Phrases, 1985) and the four-volume series Ichigomono 一行物 (Scrolls in Single Lines) by the respected scholar of medieval Japanese Buddhism, Haga Kōshiro (1973, 1974, 1977, 1984), not only lists Zen phrases but also contains short explanatory lectures.

The Chinese Buddhist publishing industry has likewise produced a number of collections of Zen phrases. Although I have not been able to keep up to date with Chinese publications in this area, I would single out as an interesting example of reverse cultural flow, the Ch’ an- lin hui- yu (Zen Sangha Words of Wisdom) edited by Ling Yun, under the supervision of Bai Mu.²³ Compiled by Chinese authors and published in Taiwan, it is partly based on Japanese Zen phrase books and gives among its

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²³ See Ling Yun, n.d.
sources Gidō Shūshin's Jōwashū, Hakuin's Kaian kokugo, Dōgen's Shōbō genzō and Eihei kōroku, and the Collected Poems of Natsume Sōseki.

In English, several translations of selected verses from the Zenrin kushū have been published over the years. The earliest attempt seems to have been by D. T. Suzuki, whose numerous translations of Zen verses are scattered throughout his voluminous corpus. R. H. Blyth in Haiku 1: Eastern Culture gives translations of 73 verses in a section devoted solely to the Zenrin kushū and translates several other verses throughout the rest of his book (BLYTH 1949, 23–33 and passim). Cat's Yawn, the short-lived (July 1940–July 1941) monthly publication of the First Zen Institute of America under the direction of Sasaki Sōkei-an, had a regular feature called “Zenrin Collection,” which gave the romanized reading of a Zen verse, its English translation, and the context from which the verse was taken (FIRST ZEN INSTITUTE OF AMERICA 1947).

Sōkei-an died in 1945 but his work was continued by his wife, Ruth Fuller Sasaki, who went on to establish the First Zen Institute of America in Japan, a research institute and Zen practice center, at Daitoku-ji in Kyoto. In March 1956 she published a short selection of poems from the Zenrin kushū in an article, “Anthology of Zen Poems,” which appeared in the Japanese journal Zen bunka 4: 22–6. She then collaborated with Isshū Miura Rōshi to produce Zen Dust, which includes a translation of 210 Zen verses with original kanji, romanized readings, English translations, and occasional notes (MIURA and SASAKI 1966, 79–122). Among the many research projects she left behind at the time of her death in 1967, was a plan for a full translation of the Zenrin kushū that she and her research associates had been working on. The library of the First Zen Institute of America in Japan, housed at Ryōsen-an in Daitoku-ji, contains a stack of notebooks related to the project. Daitoku-ji kindly allowed me to view these notebooks. I discovered that while there were polished translations for a few of the Kushū phrases, the translations of most of the phrases were in various stages of revision, and a large number had not been started at all.

In 1981 Shigematsu Soiku published A Zen Forest, an English translation of 1,234 verses with kanji. Although this remains the longest version of the Zen phrase book in English, it is interesting primarily as a sampling of Zen phrases and verses; it does not contain enough phrases and verses to serve as a handbook for jakugo practice. Robert E. Lewis, who is associated with the New York Zendo, Shōbō-ji, published in 1996 The Book of the Zen Grove (2nd edition), a translation of 631 verses based on the Japanese Shibayama Zenrin kushū, with romanized readings, commentary, indices, and a bibliography. In 1991 the Pure Land scholar Hisao Inagaki published A Glossary of Zen Terms, a dictionary of 5,500 terms with kanji and explanation, focused mainly on 2-character and 4-character kanji compounds and set phrases. Although many longer phrases are included and its content overlaps with the 1-character to 4-character phrases of the standard Zen phrase books, the work is not suitable for use as a capping-phrase handbook.
ZEN SAND

This book, *Zen Sand*, combines and translates the contents of the two most widely used twentieth-century Japanese Zen kōan capping-phrase books, Shibayama Zenkei's *Zenrin kushū* and Tsuchiya Etsudō's *Shinsan zengoshū*, providing the original Chinese characters, the classical Japanese reading, and an English translation for 4,022 phrases. It is the largest modern collection of Zen capping phrases in any language, surpassing by far Shibayama's *Zenrin kushū* (2,546 phrases) and Tsuchiya's *Shinsan zengoshū* (3,040 phrases), and second only in size to Ijūi's *Zenrin kushū* of 1688, which contained approximately 4,380 phrases. In addition to the basic characters, the readings, and the translations, *Zen Sand* also provides a detailed Glossary of supplementary information.

The publication of *Zen Sand* serves two communities: practitioners and scholars. For practitioners, Westerners who have wanted to do the full Rinzai Zen kōan practice have been prevented by the fact that there was no clear account of the overall Zen kōan curriculum with its important literary element, that none of the Western teachers of Zen had ever completed the kōan capping-phrase practice, and that there was no Western-language version of the common capping-phrase books that every Rinzai Zen monk possesses. The publication of *Zen Sand* for the first time makes it possible for Westerners to carry on the traditional capping-phrase practice in either the Inzan or Takuji lineage.

For scholars, *Zen Sand* argues that the rise of the kōan can only be understood against the background of Chinese literary culture, that characteristic features of the kōan dialogue (competition, deceptiveness, on-the-spot spontaneity, turning the tables, and, especially, mind-to-mind transmission) were inherited from its ancestor the Chinese literary game, and then put to work in the service of an awakening “not founded on words and letters.” In addition, with its explanation of the kōan system and the capping-phrase practice, *Zen Sand* makes it quite clear that Zen is *free in language*, not *free from language*.

According to the widely accepted stereotypical image, Zen completely rejects language and conceptual thought. Zen enlightenment, it is believed, breaks through the false dichotomies imposed by language and destroys the artificial categories implanted in our minds by social conditioning. Zen enlightenment, it is assumed, directly apprehends things as they are in an ineffable pure consciousness outside the realms of language and intellect. This stereotype, with its crude dichotomy between a realm of intellectual thought and a realm of pure intuition, topples on close inspection from its own internal inconsistencies.²⁴

²⁴ For a detailed argument on this point, see Hori 2000.
But as Zen Sand makes clear, the koan practice is not a breaking out of language into a realm of silence but a sophisticated use of language to express and realize awakening. The study of the capping-phrase practice makes explicitly clear that Zen seeks not freedom from language by rejecting it, but freedom in language by mastering it.
Guide to Conventions and Abbreviations

The purpose of this final chapter is to provide the reader with the technical apparatus needed to identify the various conventions and abbreviations used in the course of this book.

Sources and Ordering of the Verses

Zen Sand (ZS) combines the entire contents of Shibayama Zenkei's Zenrin kushū (Shiba) and Tsuchiya Etsudō's Shinsan zengoshi (ZGS), the two capping-phrase books most frequently used by Rinzai Zen monks.

In general, ZS follows the same order of phrases as ZGS, namely, the Japanese kana order (a-i-u-e-o) based on the first syllable of the Japanese reading. This can be seen from the consecutive progression of ZGS numbers in the reference line. Phrases from the Shibayama Zenrin kushū were inserted into this order in their appropriate places. This a-i-u-e-o order is broken, however, in the cases of connected verses, as in the example shown below. Where two or more verses are drawn originally from the same longer poem, ZS places them together in order to reconstruct the original verse. The second and third verses in such a series will consequently not be in a-i-u-e-o order.

Other ordering systems would also have been possible. For example, the phrases could have been ordered according to radical and stroke count of the first Chinese character of each verse (the order in the Shibayama text). The ZGS system based on the Japanese reading was followed because it could be used to order the verses either in Japanese or in English romanization.

Guide to the Verses

The verses in this book are laid out in a uniform pattern, with standard component parts. The diagram of sample verses below illustrates and explains those component parts.
On the peak of "Mt. Wu-t'ai", clouds are steaming rice, in front of the ancient Buddha Hall, a dog is pissing at the sky.

Toasting dumplings on top of the banner pole, three monkeys are pitching pennies in the night.

Numbering of the verses. The bold numbers in the left margin indicate the number of characters in the verse followed by the number of the verse within that category. Thus 14.225 means verse 225 of the 14-character verses. These numbers are specific to this book.

Chinese characters. In general, traditional, nonsimplified Chinese characters have been used in order to be consistent with the texts, reference works, scrolls, art work, etc. with which this book may be used.

There may be scholarly disagreement over the correct characters with which to write a particular phrase, due in part to the fact that a copyist's mistake can be repeated through later generations of copying, eventually resulting in different versions of the verse or phrase. As a rule, I have followed the corrections to Chinese characters made by the staff of the Zen Bunka Kenkyūjo in their Teihon Zenrin kushū sakūin (ZEN BUNKA KENKYŪJO 1991A). Where there are discrepancies between the two source texts for ZS, I have noted the fact in the annotation line.

The original Chinese text is unpunctuated except to separate lines of poetic verse. In Zen Sand the Chinese verse has been laid out in one or two lines according to the available space.

Japanese reading. The two principal source texts sometimes give different Japanese readings (yomikudashi) for the same phrase. When they differ, ZS usually takes the Zengōshū reading but also notes the Shibayama reading in the annotation line.

A single Chinese character sometimes has more than one pronunciation. The character 龍 can be pronounced da, as in ryūda 龍 "dragon and snake," or ja as in jābara 龍 "snake belly." 鳴蛇, "poison snake," can be pronounced dokuda or dokuga. The character for "dragon" 龍 is sometimes read ryō and
sometimes read ゆ. "to run" is pronounced hashiru in some Zen phrases, washiru in others. The "Zen" reading of Chinese words and phrases sometimes differs considerably from what is now considered standard reading. 染 "capping phrase" is read agyo, not gego; 華風 "wind of karma" is read goppu, not gyofo; 江湖 "river and lake" is read goka, not goho; 電堂 "dharma lecture hall" is read hattō, not hōdō; 經行 "walking" (between meditation periods) is kinhin, not kyōgyō, and so on. Different Zen sources will sometimes offer different versions of the correct Zen reading. 少芸元 "petty salesmanship" is read shōmairo by ZGDJT 586b and shanbeiro by Shibano 41.

The Chinese verses and phrases are often ambiguous, allowing more than one interpretation. ZS follows the Japanese interpretation of the verse or phrase, as indicated by the Japanese reading. This may be somewhat different from an interpretation based directly on the Chinese. Phrase 4.500, for example, reads:

詠花吟月 Hana ni eiji tsuki ni ginzu.
I sing to the flowers, I chant to the moon.

This could be read, "I sing of flowers, I chant of the moon," but the traditional Japanese reading is Hana ni eiji tsuki ni ginzu, "I sing to the flowers, I chant to the moon."

Or again, phrase 6.142 reads:

巢知風穴知雨 Sukau mono wa kaze o shiri, kessuru mono wa ame o shiru.
Those who live in nests know the wind;
those who live in holes know the rain.

This can be translated, "Nests know the wind, holes know the rain" but the traditional Japanese reading makes clear 窩 and 穴 are taken not as simply "nests" and "holes" but as persons: sukau mono "those who live in nests" and kessuru mono "those who live in holes."

The Zen teachers who were consulted have pointed out that the preferred reading of a particular phrase expresses its kyōgai, the spirit, the tone in which the phrase is meant to be uttered. In English, "Am not misbehaving" is too formal and descriptive, but "ain’t misbehavin’" actually expresses (a "misbehavin’") attitude. That is its kyōgai. Verse 14.533 reads:

寝美不知山雨過 Nemuri bi ni shite shirazu san’yu no suguru koto o.
れているぬ自生涼 Samekittatte denkaku onazukara shōryō.

My nap was wonderful, I wasn’t aware mountain rains had passed,
When I awoke, the pavilion itself was so clean and fresh!

Usually the verb in the second line would be read shōryō su. But to insert su makes the line descriptive ("It is clean and fresh") when what is wanted is an expressive "So clean and fresh!"
Or again, verse 14.479 reads:

Tetsuai soko nōshite fuso ni aku.
Saiban kaerikatte sekijō ni fusu.

My iron sandals are worn right through,
I've had my fill of wind and frost,
At the end of my years, I've come home to lie
on my bed of stone.

The usual reading Tetsuai soko naku shite, “My iron sandals have no soles,” is too formal. Here, for the sake of kyōgai, naku shite has been contracted to nōshite, a much more colloquial reading. These are the words of a person at the end of a long career. Naku shite merely describes his weariness, nōshite attempts to express it.

4 Glossary entry. Raised corner brackets indicate that the enclosed term is listed in the Glossary that follows the verses.

5 English translation. Some of the phrases are from previously translated works such as the Confucian Analects, the Tao-te ching, the Shih-chi, and Chinese poetry. Where there already existed a good English translation, I have often quoted that translation, but for the vast majority of phrases in ZS, the English translations are my own.

6 Annotation. Several types of information are provided on the annotation line. The annotation line indicates where a particular phrase appears in one of the two major koan collections, the Hekigan-roku (Heki) and the Mumonkan (MMK). It also presents alternate readings, background information, and reference to items in the Glossary. In some cases, where the phrase is well established, for instance, the Confucian Analects, it indicates the source. ZS does not attempt, however, to identify an original source for every verse or phrase. To do so would have meant first establishing a correct Chinese character text for each phrase, already a difficult task for many entries, and then tracking that verse or phrase back through many historical layers of documents. ZS leaves the great philological task of establishing the original source for its more than 4,000 phrases to another generation of scholars.

7 Reference. Limitations of space preclude any detailed explanation of the interpretation. For those wishing further information, the reference line includes the ZGS phrase number and the Shibayama page number, as well as reference to other Zen phrase books, dictionaries, and standard indexes.

8 Linked verses. The arrow pointing right at the end of the English translation indicates that the following number is a continuation of the same verse. It is always followed in the succeeding verse by another arrow pointing left. Sometimes there can be several verses linked together in this manner.
CONVENTIONS AND ABBREVIATIONS

ROMANIZATION AND PRONUNCIATION

Romanization of Japanese words follows the standard Hepburn system. The romanization of Chinese follows the Wade-Giles system.

The Rinzai capping-phrase practice is, to the best of my knowledge, carried on only in Japan. The Zengoshū and the Shibayama Zenrin kushū were compiled in Japan, even though their contents are all written in Chinese. Since this book is for those working in the Japanese tradition, the following conventions have been followed throughout:

1. Names of Zen monks and Zen personalities important to Rinzai kōan practice have been given in their Japanese pronunciation instead of in the Chinese pronunciations, e.g., Rinzai, Mumon, Jōshū, Setchū rather than Lin-chi, Wu-men, Chao-chou, Hsüeh-tou.

Titles of kōan texts have been given in Japanese, e.g., Hekigan-roku, Mumonkan rather than Pi-yen-lu, Wu-men-kuan.

2. Names of Zen monks important primarily to Zen scholarship have been given in their Chinese pronunciation, e.g., Fen-yang Shan-chao.

3. Names of other Chinese persons and places have been given in Chinese pronunciation rather than in Japanese. Thus, for example, Yang Kuei-fei is used rather than Yōkihi, T'ao Yüan-ming rather than Tōenmei, Chuang-tzu rather than Sōshi, Ch'ang-an rather than Choan.

4. With the exception of Kuan-yin (Ch.), the names of buddhas and bodhisattvas are given in Sanskrit, e.g., Śākyamuni, Manjūśri, Samantabhadra. Some other terms, like yakṣa, asamkhyeya, and kalpa, are also given in Sanskrit.

Diacritical marks have been omitted from Sanskrit words that have entered into standard English (for example, nirvana, sutra, and karma), but are retained in the titles of Sanskrit works.

ABBREVIATIONS

A number of classical sources are cited in Zen Sand by title only. For further bibliographical information, consult the list at the end of the Bibliography on page 731.

Agyo Agyo is an interlinear capping phrase, which may be inserted into either the Case or the Verse of the Hekigan-roku.


Shijun 鈴木子順 (Tokyo: Reisen-in, 1935), Part 1, page 60. The two parts have separately numbered pages.

**Heki 20**
Case 20 of the *Hekigan-roku* 碧巌録 [Blue Cliff Record]. The full title is *Bukka Engo Zenji hekigan-roku* (Ch. *Fo-kuo Yuan-wu Ch‘an-shih Pi-yen lu*) 僧果園悟禪師碧巌録 [Blue Cliff Record of Zen Master Engo] [T 48: 139–225].

**Heki 96 Verse 1st Comm.**
*Hekigan-roku* Case 96, 1st Commentary to the Verse.

**HYDCD 5.124**

**KSMKJT §374**

**KZS #211**

**MMK 20**
Case 20 of the *Zenshū mumonkan* 禪宗無門關 (Ch. *Ch‘an-tsung Wu-men-kuan*) [The Gateless Barrier of the Zen School] compiled by Mumon Ekai 無門慧一 (Ch. Wu-men Huì-yī), edited by Shūshō 宗紹 (Ch. Tsung-shao), and published in 1229 [T 48: 292–9].

**Morohashi 23345.43**

**MZZ 134,331**

**na**
Not Applicable. ZGS na or Shiha na indicates that a particular phrase does not occur in that text.

**Ryōkō-in**
A reading given by Kobori Nanrei, the former oshō of Ryōkō-in, Daitoku-ji.

**RZR §14**
goroku 習州臨濟僧答順師語錄 (Ch. Chen-chou Lin-chi Hui-chao Ch’an-shih Yu-lu), T 47.495a–506c.


Shinjigen 新字証 [Character Etymologies], Ogawa Tamaki 小川篤行 et al., eds. (Tokyo: Kadokawa Shoten, 1968).

Shōun-ji A reading or information given by Yasunaga Sōdō, the oshō of Shōun-ji in the city of Ikebukyo. Yasunaga Oshō completed the kōan training under Hirata Seikō Rōshi of Tenryū-ji.

SRZGK §1743 Entry number 1743 (not page number 1743) of the Shoroku zoku-gokai 諸語集六輯 [Explanation of Colloquial Language in Several Texts], Yoshizawa Katsuhiro 吉澤勝弘, ed. (Kyoto: Zen Bunka Kenkyūjo, 1999).

T Taishō shinsû daizōkyō 大正新脩大蔵經 [Buddhist Canon Published in the Taishō Era] (Tokyo: Taishō Issaikyō Kankōkai, 1924–1934). T 47.519b refers to volume 47, page 519; a, b, and c refer to top, middle, and bottom thirds of the page.

TSSSTS Tōshisen santsai sōgō sakuin 唐詩選三材総合索引 [Joint Index for the Tōshisen and Santsai], produced by the Zen Bunka Kenkyūjo (Kyoto: Zen Bunka Kenkyūjo, 1992).


ZD 25 Page 25 of Zen Dust above.


ZGJT Zengo jiten 像語辭典 [Zen Word Dictionary] edited by Iriya

ZGS 10.188 Phrase number 188 in the 10-character section of Shinsan zengoshū新築禪語集 [A New Compilation of the Zen Phrase Collection], edited by Tsuchiya Etsudō土屋悦堂, compiled under the direction of Unkankutsu Shaku Taibi Rōshi 雲関建雪大禪師 (Kyoto: Kichūdō, 1973).

ZRKS 10.188 Phrase number 188 in the 10-character phrase section of Zenrin kushū [Zen Sangha Phrase Collection] compiled in 1688 by Ijuishikiitsu伊十子 (Kyoto: Baiyō Shoin reprint). Do not confuse with the book carrying exactly the same title, Zenrin kushū, by Shibayama Zenkei (SHIBAYAMA 1972). This latter text is designated “Shiba.”
PHRASES
Four-Character Phrases

4.1 Aisaru tashō zo.
How far are they apart?
Heki 25 Verse Comm., 32 Main Case Comm.
ZGS 4.1; Shiba 18

4.2 Aisukue, aisukue.
Help me! Help me!
ZGS 4.2; Shiba 18

4.3 Ashi sōnyō.
Have a shit, take a piss.
Rinzai-roku §13.
ZGS 4.3; Shiba 18, ZGII 18r, ZGDT 5d, ZGJ 5

4.4 Ashi ni matoi, te ni matou.
It trips up your feet, it ties your hands.
Heki 83 Main Case Comm.
ZGS 4.4; ZRK 4.464, Shiba 18, ZGJ 339

4.5 Asu mitsu o kissu.
A mute is savoring honey.
ZGS 4.5; Shiba 28, ZGII 107

4.6 Ato o harai, ato o messu.
Erase footprints, wipe out traces.
Heki 26 Main Case Comm., 88 Intro. Shiba 50; 槐 instead of 樹.
ZGS 4.6; ZRK 4.30, Shiba 50, ZGII 107

4.7 Ame o nashi hare o nasu.
To make it rain, to make it shine.
ZGS 4.7; ZRK 4.367, Shiba 43, ZGII 108

4.8 Ame ni arai kaze ni migaku.
Washed by the rain, polished by the wind.
ZGS 4.8; ZRK 4.56, Shiba 39, ZGII 108

4.9 Ayamachi o shitte kanarazu aratamu.
Acknowledge your faults and you must become better.
4.10  阿難転地  A roku-roku ji.

Turning, turning smoothly along.

_Heki 39 Main Case Comm., 59 Main Case Comm. ZGS 4.208, 阿 instead of 阿._

_ZGS 4.208, ZRKS 4.046, Shiba 70, ZGJI 103, ZGJT 4 (9) and 329 (10)._}

4.11  阿羅枳床  Arakajime kaite kayugari o matsu.

First he scratches, then waits for it to itch.

_Heki: 18 Main Case agyo, 29 Main Case agyo._

_ZGS na, ZRKS 4.746, Shiba 70, ZGJI 106, ZGJT 106, ZGJJ 46._

4.12  闇室藏燈  Anshitsu ni to o kakuu.

Keep a lamp lit in a dark room.

_ZGS 4.7, ZRKS 4.88, Shiba 28, ZGJI 104, ZGJT 104._

4.13  安心立命  Anjin riisumyō.

Calm your heart and ground your life.

_ZGS 4.8, 阿 instead of 哲, Anjin ryūmyō._

_ZGS 4.8, ZRKS 4.58, Shiba 28, ZGJI 106, ZGJJ 6, FZS 451._

4.14  暗夜聞霜  Anya ni shimo o kiku.

On a dark night, listening to the frost.

_Shiba 28: Anya ni instead of Anya._

_ZGS 4.9, ZRKS 5, Shiba 28._

4.15  家貧道富  Ie mazushinshite michi tonu.

The house is poor but the Way is wealthy.

_ZGS 106, ZRKS 4.447, Shiba 19, ZGJI 105, ZGJT 106, ZGJJ 47._

4.16  拊石投河  Ishi o idaite kawa ni tōzu.

To hug a rock and throw oneself into the river.

_ZGS 106, ZRKS 4.132, Shiba 94, ZGJI 106, ZGJT 140, ZGJJ 401._

4.17  十行三昧  Ichigyō zammāi.

_Single practice samādhi._

_ZGS 106, Shiba 94, ZGJI 106, ZGJT 196._

4.18  一時領過  Ichijō ni ryōka su.

With one verdict, he declares everyone guilty.
4.19 一條白練  Ichijō no byakuren.
A single thread of white spun silk.
See also 5.16.
ZGS na, Shiba 29, ZGJII 111, ZGDJT 358

4.20 一場醜逐  Ichijō no mora.
A shameful scene.
Heki 28 Main Case Comm., 44 Main Case Comm., 55 Main Case agyo, etc.
ZGS 4.10, ZRKS 4.751, Shiba 29, ZGJI 111, ZGDJT 364, ZGJT 17, SRZGK 368 and 1894; SHIBAYAMA 1984, 75

4.21 一場尷尬  Ichijō no rōtō.
An embarrassing scene.
Heki 22 Main Case agyo, 63 Main Case agyo, 74 Verse agyo, MMK 29.
ZGS na, ZRKS 4.750, Shiba 29, ZGJI 111, ZGDJT 364, ZGJT 17, SRZGK 368 and 1894; SHIBAYAMA 1984, 75

4.22 不消一捏  Ichinetsu o shō sezu.
It's not worth handling even once.
Heki 16 Verse Comm., 19 Main Case Comm., 25 Main Case Comm., etc. 不消 here is an idiom, "not worth it to..." (ZGJT 397).
ZGS na, ZRKS 4.425, Shiba 29, ZGJI 111, ZGJT 367 and 399

4.23 一網打盡  Ichimō ni tajū su.
Catch all in one cast of the net.
Heki 52 Main Case agyo.
ZGS 4.11, ZRKS 4.851, Shiba 29, ZGJI 111, ZGDJT 364, ZGJT 17

4.24 一家父子  Ikka no fūshi.
Father and son in one house.
ZGS na, ZRKS 4.352, Shiba 29, ZGJI 111

4.25 一水四見  Issui shiken.
One water, four ways of seeing.
Shiba 29 has 一水四見. "A god looks at water and sees a jewel, a human sees something to drink, a hungry ghost sees blood, a fish sees a place to dwell."
ZGS na, Shiba 29, ZGDJT 359, ZGJT 113

4.26 一見便見  Ikken benken.
With one glance he sees the difference.
ZGS na, ZRKS 4.536, Shiba 29, ZGJI 110, ZGDJT 364, K28 #344
4.27 一句道着  Ikku ni dojaku su.

One word says it all.

Heiki 76 Main Case agyo. Shiba 29: 代 instead of 当.
ZGS 4.11, ZRKS 4.550, Shibba na, ZGJI 110

4.28 一口吞盡  Ikku ni donjin su.

Swallow it all in one gulp.

Heiki 11 Main Case agyo, 49 Verse agyo.
ZGS na, ZRKS 4.740, Shibba 29, ZGJI 110, ZGDI T 556, ZGIT 16, KZS #387

4.29 一坑埋卻  Ikkyo ni maikyaku su.

Bury them all in one hole.

Heiki 13 Verse agyo, 20 Main Case agyo, 21 Verse agyo, etc.
ZGS na, ZRKS 4.318, Shibba 29

4.30 一箭兩垛  Issen ryōda.

One arrow, two hits.
ZGS na, ZRKS 4.755, Shibba 30, ZGJI 113, ZGJT 17

4.31 獲得一箇  Ikko o kakutoku su.

Got one!
ZGS 4.13, Shibba na

4.32 一滴一凍  Itteki itto.

One drop of water, one pellet of ice.
ZGS na, ZRKS 4.319, Shibba 30, ZGJI 113

4.33 一刀一斷  Itō ichidan.

One slash [of the sword] cuts into one piece.
ZGS na, Shibba 30, ZGJI 113

4.34 一刀兩斷  Itō ryōdan.

One slash [of the sword] cuts into two pieces.

Variant: 一刀兩斷. Heiki 63 Verse, 76 Main Case agyo, 94 Verse agyo.
ZGS na, ZRKS 4.360, Shibba 30, ZGJI 113, ZGJT 18, KZS #365

4.35 裂古破今  Inishie o saki, ima o yaburu.

It shatters the past and crushes the present.
ZGS na, ZRKS 4.346, Shibba 73, ZGJI 114
4.36 照古畑今
Inashie o teraki, ima o kanganu.
It illuminates the past and reflects the present.
ZGS na, ZRKS 4.4.43, Shib a 46, ZGJI 14, KZS #198

4.37 昼古昼今
Inashie ni watari, ima ni wataru.
It covers the past, it covers the present.
ZGS 4.43, ZRKS 4.4.44, Shib a na, ZGJI 14, ZGDJT 109, ZGJT 130, KZS #289

4.38 一拍雙混
Ippaku sōmin.
One clap, two destroyed.
ZGS na, ZRKS 4.4.56, Shib a 30, ZGJI 113

4.39 一筆勾下
Ippitsu ni kōge su.
With one brushstroke he crosses it out.
Heki 44 Main Case agyo, 57 Verse agyo, 98 Verse agyo.
ZGS 4.1.6, ZRKS 4.5.10, Shib a na, ZGJI 12, ZGJT 26, KZS #419

4.40 一物也無
Ichimotsu mo mata nashi.
There is not even one thing.
Heki 51 Verse agyo.
ZGS na, ZRKS 4.6.49, Shib a 30, ZGJI 113, ZGJT 18

4.41 一理齊平
Ichiri seihei.
One principle, complete equality.
ZGS na, ZRKS 4.6.55, Shib a 30, ZGJI 114, ZGDJT 36d

4.42 坐井觀天
In ni za shite ten o miru.
Sitting inside a well, he sees the sky.
ZGS na, ZRKS 4.6.73, Shib a 24, ZGJI 98, ZGJT 110

4.43 不道不道
Iwaji, iwaji.
I won't say! I won't say!
Heki 55 Main Case.
ZGS 4.46, Shib a na, ZGDJT 97

4.44 魚行水涸
Uo yukeba mizu nigoru.
Where the fish goes, the water is murky.
Heki 2 Main Case agyo, Verse agyo, 9 Verse agyo, etc.
ZGS 4.47, ZRKS 4.4.42, Shib a 37, ZGJI 116, ZGDJT 62d, ZGJT 90
4.45 乌龟撞壁  
_Uki kabe o kiru._

**The blind turtle butts against the wall.**

After Shiba 31, ZGS 4.18: 璧 instead of 鏽; _Uki kabe o rozasu,_ "The blind turtle blocks up the wall."

ZGS 4.48, Shiba 31, ZGII 115, ZGDJT 61a

4.46 乌黑鸳白  
_U wa kuroku, ro wa shiroshi._

Crows are black, herons are white.

KZS 123: _Karasu wa kuroku shi, sagi wa shiroshi._
ZGS na, ZRKS 4.4, Shiba 31, ZGII 116, KZS 123

4.47 骑牛求牛  
_Ushi ni notte ushi o motomu._

**Riding an ox in search of an ox.**

_Heki 7 Main Case Comm., Serenity 57 Intro._

ZGS 4.19, ZRKS 4.214, Shiba 35, ZGII 116, ZGJT 80, KZS 146

4.48 雲居羅漢  
_Ungo no rakai._

**Cloud-dwelling arhat.**

_Heki 11 Main Case Comm., 23 Main Case agyo, 61 Verse agyo, 83 Verse Comm._ The phrase "cloud-dwelling arhat" connotes one who is self-satisfied (ZGJI 116).

ZGS na, ZRKS 4.1001, Shiba 31, ZGII 116, ZGDJT 73b

4.49 雲居玩月  
_Unsai tsuki o motesobu._

**The cloud-rhinoceros plays with the moon.**

See also 14.245.

ZGS na, Shiba 31, ZGII 116, ZGDJT 73b

4.50 雲門一曲  
_Ummon no ikkyoku._

**Ummon’s tune.**

A monk asked Ummon, "What is the Master’s tune?" Ummon answered, "The 25th day of the last month of the year" (Ummon koreku §8; T47: 545b).

ZGS na, Shiba 31, ZGDJT 76b

4.51 雲門餡餅  
_Ummon kobyō._

**Ummon’s pastry bun.**

_Heki 77._

ZGS na, Shiba 31, ZGDJT 76c

4.52 雲遊浮寄  
_Unyū hyōki._

**Clouds play, waterweeds drift.**

ZGS na, Shiba 31, ZGII 117, ZGDJT 79d
4.53 永字八法 Eiji happō.
The eight model brush strokes of the character ei”.
ZGS 4.29, Shiba na

4.54 回光返照 Eki henshō.
Turn the light around, reflect back its radiance.
Rinzai-roku S21, Heki 93 Verse Comm.
ZGS na, Shiba 33, ZGI 120

4.55 圆陀陀地 En da-da ji.
Serenely perfect.
Heki 43 Verse agyo.
ZGS na, ZRK5 4.425, Shiba 33, ZGI 116, ZGI 14

4.56 澄默雷震 En mokurai todoroku.
Deep thunderous silence rumbles.
ZGS 4.27, Shiba 32, ZGI 117

4.57 多添少減 Oki ni soe, sukunaki ni genzu.
Add where there’s lots, reduce where there’s little.
ZGS na, ZRK5 4.307, Shiba 31, ZGI 116, ZGI 125, ZGT 266

4.58 殃門添禍 Omon ni wazawai o sou.
To misfortune add disaster.
ZGS na, ZRK5 4.52, Shiba 32, ZGI 116, ZGDJ 123c

4.59 横拝倒用 Ōen tōyō.
Play with it sideways, use it upside down.
Heki 2, Main Case Comm., 76 Verse Comm.
ZGS na, ZRK5 4.565, Shiba 33, ZGI 116, ZGDJT 122c, ZGI 38

4.60 可惜香了 Oshimabeshi donryō suru koto o.
What a pity! He swallowed it all!
Ryōko-in: Kashaku donryō seri.
ZGS 4.22, Shiba na

4.61 一任和尚 Oshō ni ichinin su.
I leave everything up to the oshō.
ZGS 4.23, ZRK5 4.46c, Shiba na
4.62 高僧萬福 Oshō banpuku.
All health and happiness to the 'oshō'!
Heiki 32 Main Case Comm.
ZGS 4.24, ZRKS 4.203, Shiba 99, ZGJI 219, ZGJT 119

4.63 可恐可恐 Osorubeshi, osorubeshi.
Awful! Awful!
ZGS 4.25, Shība 118

4.64 迷己逐物 Onore ni mayotte mono o ou.
To be lost in oneself and chase after things.
Heiki 48.
ZGS na, ZRKS 4.104, Shiba 93, ZGJI 108, ZGJT 156, ZGJT 446

4.65 面熱汗下 Omote nesshite ase kudaru.
Face burns, sweat drips.
ZGS na, Shiba 98, ZGJI 310, ZGJT 446

4.66 知恩者少 On o shiru mono sukunashi.
Few are those who know gratitude.
MMK 34.
ZGS na, ZRKS 4.1008, Shiba 53, ZGJT 302

4.67 以怨報德 On o motte ada ni mukuyu.
He returns gratitude for hate.
ZGS 4.26, Shiba na

4.68 穏密田地 Omitsu no denji.
The field of magnificent ease.
Heiki 16 Intro.
ZGS na, Shiba 32, ZGJT 139b, ZGJT 39

4.69 海晏河清 Kaian kasei.
The sea is calm, the rivers are pure.
Heiki 18 Main Case, 24 Verse agyo, 31 Verse agyo.
ZGS 4.17, ZRKS 4.134, Shiba 35, ZGJI 121, ZGJT 208, ZGJT 55

4.70 烏天盖地 Gaiten gaichi.
It covers heaven, it covers earth.
Heiki 3 Intro., 5 Main Case Comm., 7 Verse Comm., 22 Main Case Comm., etc.
ZGS 4.48, Shiba na, ZGJI 121, ZGJT 495, ZGJT 57
4.71 却較些子  Kaette shashi ni atareri.
He's on the mark.

_Heki_ : Main Case _agyo_, Verse _agyo_; 18 Main Case _agyo_, etc.
ZGS 4.29, ZRKS 4.18, Shiba 36, ZGJI 11a, ZGDIT 148b, ZS #26

4.72 却得禮謝  Kaette raisha o etari.
Instead, I received a thank you.
ZGS 4.30, Shiba 36

4.73 無處回避  Kaihi suru tokoro nashi.
No room to twist away.
ZGS no, ZRKS 4.67, Shiba 68, ZS 4.409

4.74 海蠣含月  Kaihin tsuki o fuku-mu.
The oyster swallows the moonlight.
See _Heki_ 90. The _海蠣_ is actually a sea clam. See "Moon".
ZGS na, ZRKS 4.364, Shiba 33

4.75 灰頭土面  Kaitō domen.
Ashes on his head, dirt on his face.
_Heki_ 43 Verse Comm.
ZGS 4.31, ZRKS 4.679, Shiba 33, ZGJI 11a, ZGDIT 144d, ZGJT 13

4.76 斑懶野干  Kairai no yakan.
Scabby leprous animal!!
ZGS 4.42, Shiba 36

4.77 怪力亂神  Kai riki ran shin.
Weird things, feats of strength, disorder, spirits.
_Analeis_ VII, 20.
ZGS 39a, ZRKS 4.830, Shiba 33

4.78 成築成腐  Ka o nasu kutsu o nasu.
Building a nest, making a den.
_Heki_ 3 Intro.
ZGS 11a, ZRKS 4.877, Shiba 48, ZGJI 12a, ZGJT 223

4.79 以蝦為目  Ka o motte me to nasu.
Use shrimps as eyes.
According to the _Lalitkāvatāra śūtra_ 7, because the sea urchin has no eyes, it follows shrimps in order to find food (ZGJT 8). Other explanations substitute jellyfish.
ZGS 4.38, ZRKS 4.879, Shiba 48, ZGJI 12a, ZGDIT 139a, ZGJT 8
4.80 拾蝦漉殻  *Ka o rō shi, ken o roku su.*

He sifts for shrimp, he scoops for clams.

ZGS na, ZRKS 4.390, Shiba 74, ZGII 120, ZGJT 492

4.81 瓦解氷消  *Gakai hyōshō.*

The tiles shatter, the ice melts.

*Heki in Main Case agyo,* 32 Verse Comm., MMK 19. ZRKS 4.60: goae instead of gakai.

ZGS na, ZRKS 4.60, Shiba 34, ZGII 120, ZGJT 50, KZS #113

4.82 嶂崩石裂  *Gake kuzure, ishi saku.*

Cliffs crumble, rocks split.

*Heki 50 Main Case agyo.*

ZGS na, ZRKS 4.208, Shiba 34, ZGII 322

4.83 隠ら露露  *Kakusēba iyo-iyo arawaru.*

The more you hide it, the more it is exposed.

ZGS na, ZRKS 4.389, Shiba 34, ZGJI 122, ZGJT 51, KZS #212

4.84 廃然無望  *Kakunen mushō.*

Vast emptiness, nothing holy.

*Heki 1 Main Case, 67 Verse Comm.*

ZGS na, Shiba 54, ZGII 121, ZGIII 35a, ZGJT 49

4.85 恍然平伏  *Gakuzen to shite heifuku su.*

Astonished, he prostrates himself.

ZGS 4.34, Shiba na

4.86 地一聲  *Kaji issei.*

A shout, "HA!"

ZGS na, Shiba 33, ZGII 120, ZGIII 134

4.87 災事禍事  *Kaji, kaji.*

Disaster! Disaster!

*Rinzai-roku §6.

ZGS 4.35, ZRKS 4.81, Shiba 33, ZGII 120, ZGJT 45, KZS #116

4.88 架上加柀  *Kajo ni chū o kuwau.*

He adds shackles to a 'stock.'

ZGS 4.16, ZRKS 4.299, Shiba 33, ZGII 59, ZGJT 46 (variant)
4.89 借風揚帆　Kaze o karite ho o agu.

Raise a sail to catch the wind.
ZGS 4.17, ZRKS 4.17, Shiba 42, ZGJI 112, ZGJT 192

4.90 見風使帆　Kaze o mite ho o tsukau.

Watch the wind to handle the sail.
Heiki 65 Verse Comm.
ZGS 4.37, ZRKS 4.37, Shiba 39, ZGJI 112, ZGJT 65 (variant), KZS #94

4.91 因風吹火　Kaze ni yotte hi o fuku.

Use the wind to fan the flames.
Heiki 65 Verse Comm.
ZGS 4.17, ZRKS 4.17, Shiba 42, ZGJI 112, ZGJT 65 (variant), KZS #94

4.92 無風起浪　Kaze naki ni nami o okosu.

No wind, and still he stirs up waves.
MMK Preface, 41. Heiki 4 Main Case agyo, 18 Main Case agyo, etc.
ZGS 4.38, ZRKS 4.38, Shiba 42, ZGJI 112, ZGJT 48, KZS #88

4.93 風行草偃　Kaze yukeba kusa fusu.

Where the wind goes, the grass bends.
Heiki 6 Verse Comm., 43 Verse agyo, 45 Main Case agyo, etc. ZGS 4.39; no fusu instead of fusu.
ZGS 4.39, ZRKS 4.39, Shiba 42, ZGJI 112, ZGJT 48, KZS #185

4.94 家賊難防　Kazoku fusegigatashi.

It’s hard to guard against a “thief” from within.
ZGS 4.40, ZRKS 4.40, Shiba 42, ZGJI 112, ZGJT 48, KZS #193

4.95 可知禮也　Kachi raiya.

One should know propriety.
ZGS 4.40, ZRKS 4.40, Shiba 44, ZGJT 42.

4.96 暗兒落節　Katsui rakusetsu.

It’s the smart operator who bungles it.
Heiki 40 Intro.
ZGS 4.40, ZRKS 4.40, Shiba 44, ZGJI 112, ZGJT 42, KZS #73

4.97 関国成知　Kakkoku mina shiru.

The entire country knows.
ZGS 4.40, ZRKS 4.40, Shiba 44, KZS #52
4.98 葛藤老漢 Kattō no rōkan.  
An old fellow full of complications.  
Heki 51 Verse agyo.  
ZGS na, ZRKS 4.206, Shiba 54, ZGJI 122, ZGDIT 166b, ZGJT 62

4.99 活潑潑地 Kappatsu-patsuji.  
Briskly. Lively.  
ZGS 4.41, ZRKS 4.99, Shiba 54, ZGJI 122, ZGDIT 166d, ZGJT 61, EJS #474, ZZ #56

4.100 靈餅充飢 Gabyō ue ni atsu.  
Satisfy hunger with a picture of pastry.  
ZGS na, ZRKS 4.648, Shiba 54, ZGJI 120, ZGDIT 166b, ZGJT 52

4.101 鳥居鵜鶘 Komoto tsugi tsuru o kiru.  
Extending the legs of the duck, cutting the legs of the crane.  
ZGS 4.269: Fu instead of kamo. Chuang-tzu, Outer chapter 3 "Webbed Toes": "Long does not imply excess and short does not imply lack. A duck’s legs are short, but to stretch them would be a sorry matter. A crane’s legs are long, but to cut them shorter would be sad."  
ZGS 4.269, ZRKS 4.167, Shiba 51, ZGJI 123, ZGDJT 173a, ZGJT 276

4.102 刮皮見骨 Kawa o kezutte hone o miru.  
He cuts away the skin to look at the bones.  
ZRKS 4.482: ｄａｂｌｏＯ血 instead of 骨 bones.  
ZGS na, ZRKS 4.482, Shiba 54, ZGJI 123, ZGDJT 173d, ZGJT 61

4.103 粘皮着骨 Kawa ni nenji, hone ni tsuku.  
Glued to the skin, stuck to the bones.  
Heki 72 Main Case agyo, 78 Main Case Comm. ZGJI 123: 着 instead of 着.  
ZGS na, ZRKS 4.238, Shiba 59, ZGJI 123, ZGDJT 173d, ZGJT 371

4.104 互蓋相應 Kangai aizue.  
Box and lid fit exactly together.  
ZGS na, ZRKS 4.390, Shiba 54, ZGJI 124, ZGJT 62

4.105 互蓋乾坤 Kangai kenkon.  
‘Heaven and earth’ are box and lid.  
Heki 14 Main Case agyo, 27 Main Case Comm., 70 Verse agyo, etc.  
ZGS 4.43, ZRKS 4.99, Shiba 54, ZGJI 124, ZGJT 64

4.106 鑑在機前 Kan ’ki’zen ni ari.  
See what is prior to any motion of mind.
Heki 74 Verse Comm. See also 8.304.
ZGS na, ZRKS 4.4075, Shiba 36, ZGJI 125, ZGDJT i86a, ZGJT 71, KZS #228

4.107 陷虎之機  Kanka no ki
A trap for a tiger.
Heki 10 Main Case agyo, 15 Main Case Comm., 66 Intro and Main Case agyo, etc.
ZGS 4.44, ZRKS 4.736, Shiba 35, ZGJI 124, ZGDJT 179a, ZGJT 67, KZS #385

4.108 剃破眼睛  Ganzei o shiha su.
Slash the eyeballs.
Heki 5 Verse agyo.
ZGS na, ZRKS 4.911, Shiba 45, ZGJI 125, ZGDJT 183c, ZGJT 67, KZS #434

4.109 突出眼睛  Ganzei o toshutsu su.
He stares goggle-eyed.
Heki 7 Main Case agyo. Shiba 35, ZGDJT 183c: 眼睛突!!.
ZGS 4.45 ZRKS 4.737, Shiba 35 and 36, ZGJI 125, ZGDJT 183c, ZGJT 73, KZS #384

4.110 眼横鼻直  Gannō bichoku.
My eyes lie sideways, my nose stands straight.
ZGS 4.42, ZRKS 4.9, Shiba 35, ZGJI 125, ZGDJT 187b, ZGJT 112, KZS #221

4.111 頑石點頭  Gansekī tentō su.
The hard stones nod their heads.
Monk Tao-sheng 潛生 (?-434) was ostracized for teaching there were no beings who could not
attain Buddhahood. Living in the mountains, he preached to the stones who nodded their heads
(ZGDJT 183d).
ZGS 4.46, Shiba 35, ZGDJT 183d

4.112 捏款結案  Kan ni yotte an ni kessu.
Mete out punishment based on the confession.
Shiba 36, ZGDJT 186c: an o kessu instead of an ni kessu. Heki 1 Verse Comm., 10 Main Case
Comm., 20 Verse Comm., etc. MMK Postscript.
ZGS 4.47, ZRKS 4.32, Shiba 36, ZGJI 124, ZGDJT 188d, ZGJT 89

4.113 官馬相廻  Kanba aifumu.
Officers' horses stamp at each other.
Rinzai-roku §30.
ZGS 4.48 ZRKS 4.436, Shiba 36, ZGJI 125, ZGDJT 183d, ZGJT 84, KZS #349

4.114 亀翅了也  Kanpa ryō ya.
You have seen right to the core.
114 | ZEN SAND

4.115 寒毛卓堅  Kanmo takujyuu su.

Shivering with fear, his hair stood on end.

Heki 3 Verse agyo, 29 Main Case, 84 Verse, 97 Verse.
ZGS 4.49, ZRKS 4.456, Shiba 34, ZGII 124, ZGDJT 187d

4.116 不解不徹  'Ki' o zesshi, ge o zessu.

Beyond doing, beyond understanding.

Heki 40 Verse Comm.
ZGS 4.50, ZRKS 4.484, Shiba 49, ZGII 127

4.117 目をとめて  'Ki' o mite henzu.

Watch and change with his moves.

Heki 1 Main Case Comm.
ZGS na, ZRKS 4.390, Shiba 38, ZGJT 78, KZS #337 (variant)

4.118 咽に苦し  Ki o nomi, koe o nomu.

He chokes on his anger, he gags when he speaks.

Heki 2 Main Case Comm., 8 Verse agyo, 10 Intro., 95 Verse agyo.
ZGS na, ZRKS 4.487, Shiba 30, ZGII 126, ZGJT 78, KZS #310

4.119 独鬼眼晴  Ki gansei o ro su.

He bugs out devil eyes.

Heki 5 Main Case agyo.
ZGS na, ZRKS 4.497, Shiba 74, ZGII 126, ZGDJT 318, ZGJT 490

4.120 鬼哭神悲  Ki koku shi, shin kanashimu.

The devils mourn and the gods grieve.
ZGS na, ZRKS 4.497, Shiba 38

4.121 致家稳坐  Kika onza.

Return home and sit at ease.

Heki 1 Main Case Comm., 14 Main Case Comm.
ZGS na, Shiba 35, ZGDJT 189d

4.122 豆花向日  Kika hi ni mukau.

The sunflower faces the sun.

ZGS na, Shiba 35, ZGII 127, ZGJT 3940, ZGJT 78
4.123 鬼神潜跡 Kishin aito o hisomu.
Devils and gods hide their traces.
ZGS 4.51, Shiba na

4.124 機鋭辛辣 "Ki'ho shinratsu.
His probe is sharp and stinging.
ZGS 4.52, Shiba na

4.125 君暴民亡 Kimi bō ni shite tami horobu.
When the lord is violent, the people will perish.
ZGS 4.53, Shiba na

4.126 照顧腳下 Kyakka o shōka seyo.
Turn the light onto your own feet.
ZGS 4.54, Shiba na, ZGJIT 209b

4.127 脚下泥深 Kyakka doro fukashi.
Underfoot the mud is deep.
Heki 36 Verse agyo.
ZGS 4.54, Shiba na, ZGJ 295, ZGJT 84

4.128 脚頭脚底 Kyakuto kyakutei.
At this step, at that step.
Heki 29 Verse agyo.
ZGS 4.55, Shiba na

4.129 逆風張帆 Gyakufu ni he o haru.
Against the wind he spreads his sail.
ZGS 4.56, ZRKS 4.64, Shiba 36, ZGJ 128, ZGJT 85

4.130 久貧乍富 Kyōhin tachimachi tomu.
Long poor, suddenly rich.
ZGS 4.57, ZRKS 4.59, Shiba 36, ZGJ 128, ZGJT 85

4.131 久立珍重 Kyūryū chinchō.
[I've kept you] standing a long time. Thank you.
Rinzai-roku §1, §6.
ZGS 4.58, Shiba 36, ZGJ 128, ZGJIT 225c, ZGJT 85

4.132 休去歌去 Kya shi sari, kesshi sare.
Stop, cease.
4.133 行住坐臥 Gyōji zaga.

Walking, standing, sitting, lying.

_Heki_ 23 Main Case Comm., 25 Main Case Comm., 47 Intro., etc.
ZGS 4.56, ZRKS 4.623, Shiba 37, ZGJI 129, ZGDJT 223d, KZS #171

4.134 去死十分 Kyōshi jaban.

Ten millimeters away from death.

_Heki_ 28 Main Case _agyo_, 73 Main Case _agyo_. ZGS 4.57 has 去死十分 but this is a mistake. SRZGK #1392: 十分 ten _fun_ is a unit of measurement equal to 1寸, roughly one inch (see “Fun”). On a boat, you are one inch away from a watery death.
ZGS 4.57, Shiba 36, ZGJI 130, SRZGK #1392

4.135 玉振金聲 Gyokushin kinsei.

Jeweled speech, golden voice.

_Heki_ 73 Verse _agyo_; 金聲玉振.
ZGS na, ZRKS 4.350, Shiba 37, ZGJI 130

4.136 承虛接響 Kyo o ukete hibiki o sessu.

Listen to silence, follow echoes.

After ZGJT 213.
ZGS na, ZRKS 4.349, Shiba 36, ZGJI 129, ZGJT 113

4.137 當局者迷 Kyoku ni ataru mono wa mayou.

His turn and he doesn’t know what to do.

_Heki_ 34 Verse _agyo_. Paired with 見人有限, “The bystander has the eye.” See 4.564 below.
ZGS na, ZRKS 4.339, Shiba 36, ZGJT 336, KZS #358

4.138 虚心坦懷 Kyoshin tankai.

Mind empty, heart open.
ZGS na, Shiba 36

4.139 虚霊不昧 Kyorei fumai.

Mind empty; no darkness.
ZGS na, Shiba 36

4.140 有無有縱 Kin ari jū ari.

There is taking hold, there is letting go.

_Heki_ 36 Main Case _agyo_, 62 Intro.
ZGS na, ZRKS 4.310, Shiba 36, ZGJI 133, KZS #370
4.141 銀山鐵壁 Ginzan teppki.

Silver mountain, iron wall.

Heki Preface, 42 Intro., 45 Main Case Comm., 57 Intro.
ZGS 4.30, ZRKS 4.65, Shiba 37, ZGJ 131, ZGDT 249c, ZGJT 39, KZS 614d

4.142 錦上鋪花 Kinjō ni hana o shiku.

Spread flowers on brocade.

Heki 21 Intro., 68 Main Case agyo.
ZGS 4.90, ZRKS 4.276, Shiba 37, ZGJ 131, ZGJT 39, KZS 327

4.143 推空聽聲 Ku o oshite hibiki o kiku.

Push open emptiness and listen to the sound.

Variation: 推空聽聲 Madō o oshite hibiki o kiku, “Open the window and listen to the sound.”
ZGS 4a, ZRKS 4.717, Shiba 47, ZGJ 132

4.144 空手還鄉 Kushi ni shite kyō ni kaeru.

Empty-handed I return home.

ZGS na, Shiba 36, ZGJ 131, ZGDT 248d

4.145 空空轟隆 Ku ni ataru hekireki.

A thunderclap right out of emptiness.

Heki 37 Intro.
ZGS na, ZRKS 4.76a, Shiba 36, ZGJ 131

4.146 句下無私 Kuge watakenshi nashi.

In his words, there is nothing personal.

ZGS na, Shiba 37, ZGJ 132, ZGDT 246d

4.147 句句相投 Ku-ku ai tōzu.

Every word right on.

Heki 24 Main Case Comm., 50 Intro., 68 Intro.
ZGS na, ZRKS 4.924, Shiba 37, ZGJ 132, ZGDT 249C

4.148 滞句著迷 Ku ni itokorū mono wa mayou.

Bound up in words, a person gets lost.

MMK 37 Verse, Heki 13 Verse Comm.
ZGS na, ZRKS 4, Shiba 35, ZGJ 132, ZGDT 340a, ZGJT 229, KZS 612a (variant)

4.149 薬壺瘧甚 Kusuri ōku shite yamai hanahadashi.

The more the medicine, the worse the sickness.

ZGS 4a, ZRKS 4.675, Shiba 70, ZGJ 133, ZGJT 457
4.150 Seizing clouds, grabbing mist.

Heki 4 Main Case agyo, 48 Verse Comm. ZGJI 134: tsunzaki instead of torae.
ZGS na, ZRKS 4.67, Shiba 37, ZGJI 134, ZGDJT 256, ZGJT 285

4.151 A razor blade hidden in words.

ZGS na, ZRKS 4.125, Shiba 37, ZGJI 132, ZD #42 (variant)

4.152 His words reveal his sharpness.

Verse 9 Verse, 26 Main Case agyo, 50 Verse Comm, 70 Main Case Comm.
ZGS na, ZRKS 4.746, Shiba 37, ZGJI 132, ZGDJT 254a, ZGJT 96, KZS #391

4.153 All tied up in words.

ZGS na, ZRKS 4.707, Shiba 37

4.154 What suffering! What suffering!

ZGS 4.60, ZRKS 4.721, Shiba na, ZGJI 132, ZGJT 97

4.155 His mouth is like a stone pedestal.

ZGS na, ZRKS 4.421, Shiba 30, ZGJI 133, ZGDJT 249c, ZGJT 124, KZS #312

4.156 The mouth is the gate of misfortune.

ZGS na, ZRKS 4.77, Shiba 40, ZGJT 124

4.157 His mouth goes “Blah, blah!”

ZGS na, ZRKS 4.405, Shiba 40, ZGJI 133

4.158 If you open your mouth, we’ll see your insides.

Verse 3 Verse agyo, MMK 7. ZGJI 133: 涼 instead of 吹; 涼 o anawasu instead of 涼 o miru.
ZGS 4.66, ZRKS 4.184, Shiba na, ZGJI 133, ZGDJT 249d, ZGJT 56
4.166

Kutsu o hedatete kayugari o kaku.

Wearing shoes, he scratches his itchy foot.

MMK Preface, ZGJI 134: erts instead of 童.
ZGS 4.61, ZRKS 4.843, Shiba 24, ZGJI 134, ZGJT 59

4.160

Gu no gotoku, ro no gotoshi.

Like an idiot, like a fool.

ZGS 4.61, Shiba 24

4.161

Gun o odorokashi, shū o ugasu.

He shocks the crowds, he moves the masses.

Heki 1 Intro.
ZGS 4.61, ZRKS 4.333, Shiba 37, EGS #184

4.162

Kunshi kahachi.

The superior person’s eight proficiencies.

In Confucianism, the eight qualities of the superior person are humanity, righteousness, ritual, wisdom, filial piety, fraternity, loyalty, and faithfulness (ZGJI 134, ZGDJT 255b).

ZGS 4.61, ZGJI 134, ZGDJT 255b

4.163

Kunshi no ichigen.

To the superior person, one word.

This verse can also be interpreted to mean “One word from a superior person.” However, 君子一言 is used as part of a couplet 君子一言, 皆言一言 “To the superior person, one word; to the superior horse, one flick.” There are several variations (皆人一言, 好演一言), all of which describe the keen intuition of a person who understands everything from just a hint (as in 4.174).

ZGS 4.61, ZRKS 4.409, Shiba 24

4.164

Keisha togaku.

Upset lakes, overturn mountains.

Heki 63 Intro., 97 Intro.
ZGS 4.66, ZRKS 4.833, Shiba 58, ZGJI 134, ZGDJT 260b, ZGJT 103

4.165

Keitō hōbi.

The head of a chicken and the tail of a phoenix.

ZGS 4.66, ZRKS 4.616, Shiba 24, ZGJI 135

4.166

Gekan o kōtei su.

He locks shut his teeth and jaws.

ZGS 4.66, ZRKS 4.409, Shiba 41, ZGJI 120
4.167  麻倉乾坤  Kenkon ni hissoku su.

It's completely dissolved into 'heaven and earth'.

Heki 76 Intro.
ZGS na, ZRKS 4.39, Shiba 62, ZGJI 171, KZS 5128

4.168  丸沙道底  Gensha iu tei.

As 'Gensha' said.
ZGS 4.67, ZRKS 4.947, Shiba na, ZGJI 136

4.169 奏来超絶  Kenrai tekihō.

If he comes with a fist, return with a kick.

ZGS 4.63, ZRKS 4.444, Shiba na, ZGJI 116, ZGJT 108, KZS 1321

4.170  師紳齊唱  Kenjo hitoshiku tonau.

His speech both grips and liberates.

Heki 5 Intro. See also 8.234.
ZGS na, Shiba 39, ZGJI 155, ZGJT 287a, ZGJT 167

4.171 現成公案  Genjō kōan.

An on-the-spot kōan.

Heki 51 Intro., 69 Verse agora.
ZGS na, Shiba 39, ZGJI 157, ZGJT 289a, ZGJT 162

4.172  劍名上事  Kenninjō no ji.

A matter decided by 'sword blade'.

Rinzai-roku §6.
ZGS na, Shiba 39

4.173  有功者賞  Kō aru mono wa shō su.

Reward those who have merit.

Heki 97 Verse.
ZGS na, ZRKS 4.39, Shiba 7a, ZGJT 29

4.174  極一明三  Koichi myōsan.

For each one raised, understand three.

Analects vii, 8. Heki 1 Intro., 13 Intro., 21 Intro., etc.
ZGS na, ZRKS 4.976, Shiba 36, ZGJI 150, ZGJT 32b, ZGJT 119

4.175  弄巧成拙  Kō o rō shite setsu to naru.

Be smart and make a fool of yourself.
ZGS na, ZRKS 4.176, Shiba 74, ZGJI 140, ZGJT 30d, ZGJT 49
4.176 知好悪 Kō o shirazu.
He does not know good from bad.
_Heki 20 Main Case Comm.:__ z_ instead of k._
ZGS na, ZRKS 4.506, Shiba 83, ZGJ 399

4.177 驚耕奪飢 Kō o kari, ki o ubau.
He deprives the farmer and steals from the starving.
See 8.147.
ZGS na, ZRKS 4.925, Shiba 16, ZGJ 141

4.178 光陰可惜 Kōin oshimubeshi.
Be watchful of your time.
See 'light and dark'.
ZGS 4.69, Shiba na, ZGJ 146

4.179 光陰如箭 Kōin ya no gotoshi.
Time flies like an arrow.
See 'light and dark'.
ZGS 4.70, ZRKS 4.926, Shiba na

4.180 紅旗閃爍 Kōki senshaku.
The red flag waves and flutters.
_ZGJ 141: sensreki instead of senshaku._
ZGS 4.71, ZRKS 4.82a, Shiba 40, ZGJ 141, KZS 4.83

4.181 好聞消息 Kōko no shosoku.
What good news!
_Heki 16 Main Case Comm., 25 Verse agyo, 46 Main Case agyo, etc._
ZGS 4.72, ZRKS 4.461, Shiba 40, ZGJ 131

4.182 向上些子 "Kōjo" no shashi.
The ultimate point.
ZGS 4.73, Shiba 40

4.183 高祖入關 Kōso kan ni iru.
"Kao-tsu" enters the land within the passes.
ZGS 4.74, Shiba 40

4.184 勾賊破家 Kōzoku haka.
_Bring a "thief" into your home and he steals your house._
4.185 入郷随俗 　Go ni itte zoku ni shitagau.
When you enter a village, follow its customs.
ZGS 4.76, ZRKS 4.366, Shiba 49

4.186 公験分明 　Kōken funmyō.
Authentic proof of identity.
ZGDJT 246: kugen instead of kōken; 公験 is (a) a government certification of a monk's precept ordination, (b) a deed of property. ZGJT 125: travel passport.
ZGS 4a, ZRKS 4.390, Shiba 49, ZGJI 139, ZGJT 125 (in Japanese), ZGDJT 246

4.187 恰恰相應 　Kō-kō aidō.
They match each other perfectly.
ZGS na, ZRKS 4.330, Shiba 49, ZGJI 140

4.188 硬剥剝地 　Kō haku-haku ji.
Claws can't even scratch the surface.
Heki 59 Verse agyo.
ZGS na, ZRKS 4.40, Shiba 41, ZGJI 134, ZGDJT 325c, ZGJT 172

4.189 改頭換面 　Kōbe o aratame, omote o kau.
Replace your head, change your face.
Heki 51 Main Case agyo. ZGS 4.190: zu instead of kōbe.
ZGS 4.190, ZRKS 4.400, Shiba 33, ZGJI 134, ZGJT 54, KZS #42

4.190 擊頭戴角 　Kōbe o sasage, tsuno o itadaku.
It's rearing its head, it's got horns!
Heki 51 Main Case agyo, 81 Verse agyo.
ZGS na, ZRKS 4.80, Shiba 38, ZGJI 135, ZGDJT 324c, ZGJT 125, KZS #42

4.191 頸正尾正 　Kōbe tadashiku, o tadashi.
The head is right, the tail is right.
Heki 56 Main Case agyo, Serenity 87 Main Case.
ZGS 4.77, ZRKS 4.499, Shiba na, ZGJI 163, ZGDJT 325, ZGJT 125, KZS #42

4.192 迷頭覆影 　Kōbe ni mayoi, kage o tomu.
He's lost his head, he believes in reflections.
ZGDJT 324c: mitomu instead of tomu. Heki 15 Verse. See "Yajūdatta".
ZGS na, ZRKS 4.328, Shiba 69, ZGDJT 324c, ZGJT 446, KZS #42.
4.193 古鏡高懸  *Kokan takaku kaku.*

The ancient mirror is mounted up high.

*Heki* 74 Intro.

ZGS 39, ZRKS 4.564, Shiba 39, ZGJI 137

4.194 五逆聴雷  *Gogyaku rai o kiku.*

The one who committed the 'five grave offenses' has heard the thunder.

Shiba 40: It is said that one who commits the five grave offenses will be struck by lightning.

ZGS 46, ZRKS 4.680, Shiba 40, ZGJI 136, ZGJT 120, KZS 43

4.195 咬破虚空  *Kokū o kōha su.*

Cheat emptiness to pieces.

See Daio Kokushi's death verse *(KRAFT 1992, 169–70).*

ZGS 39, Shiba 39

4.196 虚空打擬  *Kokū ni katsu o ta su.*

He drives a stake into empty space.

ZGS 39, ZRKS 4.384, Shiba 39, ZGJI 136, ZGJT 119

4.197 虚空低頭  *Kokū teitō.*

Emptiness bows its head.

ZGS 4.253, Shiba 36

4.198 黒白二件  *Kokubyaku niken.*

Two cases—black and white.

ZGS 4.80, Shiba 39

4.199 举手動足  *Koshu dōsoku.*

He raises his hands and moves his feet.

ZGS 4.88, ZRKS 4.637, Shiba 76, ZGJI 126

4.200 揖虎鬚也  *Kashu o nazuru ya.*

He strokes the tiger’s whiskers.

*Heki* 4 Main Case agyo, 26 Verse.

ZGS 40, ZRKS 4.190, Shiba 76, ZGJT 469 var, KZS 408

4.201 似鶴捉鴿  *Kotsu no hato o torauru ni nitari.*

Like a falcon striking a pigeon.

*Heki* 3 Verse Comm., 38 Main Case agyo, 7 Intro.

ZGS 40, Shiba 43
4.202 鳥眼鷹睛  Kotsugan yosei.

Eagle's eyes, falcon's vision.

ZRKS 4.404, Shiba 73, ZGJI 143, ZGJT 144

4.203 乞兒鬱富  Kotsuji tomo o tatakawasu.

Beggars boast about who's richer.

ZGJI 143: *tatakawashimu* instead of *tatakawasu*.

ZRKS 4.404, Shiba 41, ZGJI 143

4.204 事起暗奪  Koto wa teinei yori okoru.

Things arise out of politeness.

ZRKS 4.404: "When intimacy deepens, it turns to resentment." Shiba 44, ZRKS 4.404 have * instead of *.

ZRKS 4.404, Shiba 44, ZGJI 143, KZS #347

4.205 言猶在耳  Koto kao mimi ni ari.

The words are still in my ears.

Heki 4 Verse agyo, 14 Verse agyo, 16 Verse agyo, etc.

ZGS 4.404, Shiba 43, ZGJ/T 143, KZS #347

4.206 詞窮理盡  Kotoba kiwamari ni tsuku.

Words depleted, reason spent.

ZRKS 4.404, Shiba 43

4.207 此語最毒  Kono go mottomo doku nari.

These words are a deadly poison.

Heki 49 Main Case agyo.

ZRKS 4.404, Shiba 46

4.208 義自了漢  Kono jiryō no kan.

This self-satisfied fellow.

ZRKS 4.404, Shiba 46

4.209 這自玷贼  Kono hyakunen zoku.

This outrageous thief.

ZRKS 4.404, Shiba 46

4.210 露鋤面目  Kono menmoku o arawasu.

It reveals this face.

Heki 16 Main Case Comm.

ZGS 4.404, Shiba 73, KZS #346
4.211  這野狐精  *Kono yakozei.*

This 'wild fox' spirit.

*Heki* 1 Main Case *agyo,* 8 Verse *agyo,* 22 Main Case *agyo,* 93 Main Case.

ZGS 4.88, ZRKS 4.193, Shiba 1a, ZGII 140, ZGIIJ 792c, ZGJT 195, KZS #209

4.212  胡人入漢  *Kohito kan ni iru.*

Barbarians have entered the empire of the Han.

Shiba 39: *kojin* instead of *kohito.*

ZGS 4.87, ZRKS 4.843, Shiba 39, ZGII 137

4.213  枯木寒灰  *Koboku kumai.*

Dead tree, cold ashes.

ZGS na, ZRKS 4.47, Shiba 39, ZGII 138, ZGIIJ 116

4.214  枯木龍吟  *Koboku ryūgin.*

In the 'withered' tree, the dragon hums.

ZGS na, Shiba 39

4.215  思之在之  *Kore o omou koto kore ni ari.*

To think of it—is it.

ZGS na, ZRKS 4.520, Shiba 43

4.216  是精知精  *Kore sei, sei o shiru.*

It takes one to know one.

Variant: 魔 instead of 知. *Heki* 8 Verse *agyo,* 22 Verse *agyo,* 33 Main Case *agyo,* etc.

ZGS na, ZRKS 4.194, Shiba 46, ZGII 144, ZGIIJ 145, KZS #364

4.217  是賊知賊  *Kore zoku zoku o shiru.*

This is a 'thief' knowing a thief.

Variant: 魔 instead of 知. *Heki* 8 Main Case *agyo,* 22 Verse *agyo.*

ZGS na, ZRKS 4.218, Shiba 46, ZGII 144, ZGIIJ 145, KZS #388

4.218  憂魚止筍  *Kongyo haku ni tomaru.*

The dazed fish remains in the trap.

Serenity 32 Intro.

ZGS 4.88, ZRKS 4.531, Shiba 40, ZGII 149, ZGIIJ 145

4.219  這身泥水  *Konjin deisui.*

From head to foot, in mud and water.

*Heki* 71 Verse Comm.

ZGS 4.88, ZRKS 4.371, Shiba 1a, ZGII 140, ZGIIJ 148
4.220 言語道断  *Gongo dōdan.*

Speech silenced.

ZGS na, ZRKs 4.130, Shiba 39, ZGHT 136, ZGDJT 258b, ZD #41

4.221 言中に響 of  *Gonchū ni hibiki ari.*

There is a certain resonance in his words.

Heki 26 Main Case *agyo,* 38 Main Case Comm., 42 Main Case *agyo,* etc.

ZGS na, ZRKs 4.112, Shiba 36, ZGJI 137, ZGDJT 368c, ZGJT #189

4.222 瓜割ち of  *"Konor" ni natsume o nomu.*

He gulps down the  "jujube" whole.

Heki 39 Main Case *agyo,* Konron *ni* is used adverbially here.

ZGS na, ZRKs 4.607, Shiba 41, ZGJI 146, ZGDJT 370a

4.223 坐--走七  *Za ichi sō shichi.*

Sit one, run seven.

ZGS na, ZRKs 4.46, Shiba 41

4.224 不復再勒 of  *Saikan suru o rō sezu.*

No need to do it again.

Variant: 不復再勒 Heki 37 Main Case *agyo,* 81 Main Case *agyo,* ZRKs 4.310: *Saikan suru ni rō sezu.*

ZGS na, ZRKs 4.39u, Shiba 61, ZGJI 146, ZGJT 407 (variant), KZS #278

4.225 微嚼細歫 of  *Saishaku ga ugatashi.*

With fine chewing, you are seldom hungry.

MMK 47. See also 8.256.

ZGS na, ZRKs 4.94, Shiba 41, ZGJI 146, ZGDJT 373b, ZGJT 152, KZS #222

4.226 再犯不容 of  *Saibon yurusazu.*

A second offense is not permitted.

Heki: 38 Main Case *agyo,* Rinzai-roku §4.

ZGS 4.91, ZRKs 4.35, Shiba 42, ZGJI 145, ZGJT 154, ZKS #278, ZD #14

4.227 過過了也 of  *Shaka ryō ya.*

He sailed right past.

Heki 5 Verse *agyo,* 16 Verse *agyo,* 22 Verse *agyo,* etc. ZGS 4.92: *saka* instead of *shaka.* Shiba 42:  *ra* instead of  *ya.*

ZGS 4.92, ZRKs 4.178, Shiba 42, ZGJI 145, ZGDJT 467d, ZGJT 152, KZS #221

4.228 坐久成勞 of  *Zakyū jōrō.*

You've worked hard sitting so long.
4.236  ZEN SAND

Heki 17 Main Case.
ZGS na, ZRK 4.482, Shiba 41, ZGJI 145, ZGJDJ 38o, ZGJT 93

4.229 作家作家  Sakke, sakke.
A master teacher, a master teacher.
Heki 49 Verse agyo, 79 Main Case agyo.
ZGS 4.91, Shiba na

4.230 左之右之  Sashi ushi.
On the left, on the right.
Heki 38 Verse agyo, 60 Verse agyo, 62 Verse agyo.
ZGS na, ZRK 4.22, Shiba 41, ZGJI 145, ZGJT 146

4.231 不妨奇特  "Samatagezu" kitoku naru koto o.
Yes, quite remarkable!
Heki 1 Main Case Comm., 2 Main Case Comm., 38 Main Case agyo, 69 Main Case Comm., etc.
ZGS na, ZRK 4.22, Shiba 63, ZGJI 145, ZGJT 146

4.232 不妨孤峻  "Samatagezu" koshun naru koto o.
Ah yes! A lone peak!
Heki 5 Verse Comm., 8 Main Case Comm., 14 Verse agyo.
ZGS na, ZRK 4.45, Shiba 63

4.233 不妨謎詭  "Samatagezu" goka naru koto o.
Ah yes! Quite obscure.
Heki 47 Verse Comm., 62 Main Case agyo.
ZGS na, Shiba 53, ZGJI 147

4.234 左右逢源  Sayū minamoto ni au.
Left and right, you encounter the source.
Serenity 40 Verse agyo.
ZGS na, Shiba 42, ZGJI 145, ZGJT 149, EKS 489, 十來

4.235 沙裏淘金  Sari ni kin o eru.
Wash the gold from the sand.
ZGS na, ZRK 4.45, Shiba 42, ZGJI 145, ZGJT 151

4.236 死悔懇悔  Zange, zange.
I repent, I repent.
ZGS 4.94, Shiba na
4.237 斬釘截鐵 Zan’ei settsutsu.
Cut nails, shear iron.

*Heki* 17 Intro.
ZGS 4.85, ZRKS 4.23, Shiba 43, ZGJI 148, ZGJT 166

4.238 三點九樁 Santen kyûketsu.
Three points, nine stakes.
ZGS 4.56, Shiba na

4.239 三十二相 Sanjûni sô.
The ‘thirty-two marks’ [of the Buddha].

*Heki* 12 Main Case Comm.
ZGS 4.27, Shiba na, ZGDT 198

4.240 三十年後 Sanjû nen go.
"Thirty years’ later.

*Heki* 77 Verse Comm., 81 Main Case Comm. 96 Verse 3 agyo.
ZGS 4.93, Shiba na, ZGJT 16

4.241 取蠡便打 San o totte sunawachi utsu.
Struck him with the wine cup.
ZGS 4.99, Shiba na

4.242 拋尿撤祠 Shi o nageuchi, a o sassu.
Fling shit, spray piss.
ZGS na, ZRKS 4.29, Shiba 45, ZGJI 136

4.243 自作自受 Jisa jiju.
He made it himself, he got it himself.

ZGS 4.105, ZRKS 4.230, Shiba na, ZGJI 136, ZGDT 186, ZGJT 180, KZS #53

4.244 距尺千里 Shiseki senri.
A tiny gap a thousand miles wide.
ZGS na, ZRKS 4.246, Shiba 43, ZGJI 136

4.245 踏著實地 Jittchi ni tûjaku su.
Get your feet on solid ground.
ZGS na, ZRKS 4.68, Shiba 57
4.246  死中得活  Shicha ni katsu o etari.

In death come alive.

Heki 4 Verse, 54 Main Case agyo, 81 Main Case Comm.
ZGS na, Shiba 45, ZGJI 158, ZGDJT 448d, ZGJT 173

4.247 失錢遭罪  Shissen sōzai.

To lose the money and suffer punishment as well.

Heki 8 Verse, 91 Verse agyo, 95 Main Case Comm., Verse agyo.
ZGS 4.106, ZRKS 4.34, Shiba 44, ZGJI 158, ZGDJT 453a, ZGJT 186, KZS #140

4.248  捻榎不會  Shittsu fue.

As ignorant as a tub of lacquer.

Heki 5 Main Case.
ZGS 4.107, ZRKS 4.732, Shiba 44, ZGJI 158, ZGDJT 454a, ZGJT 186, KZS #382

4.249 知而故犯  Shitte kotosara ni uke.

To know and yet to transgress.

Heki 47 Verse, 55 Main Case agyo.
ZGS na, ZRKS 4.71, Shiba 44, ZGJI 158, ZGDJT 450a, ZGJT 186, KZS #457

4.250  此錯彼錯  Shisaku, hishaku.

This error, that error.

Heki 31 Verse.
ZGS 4.108, ZRKS 4.734, Shiba 45, ZGJI 169

4.251  七花八裂  Shikka hachiretsu.

Broken to bits.

Literally "Seven flowers, eight bits." Heki 2 Verse agyo, 13 Main Case agyo. 14 Main Case agyo, etc.
ZGS 9n, Shiba 4a, ZGJI 115, ZGDJT 445a, ZGJT 184

4.252  七拚八縦  Shichikin hachiju.

Seven times take in, eight times let go.
ZGS na, ZRKS 4.47, Shiba 4d, ZGJI 152

4.253  七縦八横  Shichiju hachirō.

Seven up and down, eight side to side.

Heki 7 Intro., 40 Intro.
ZGS no, ZRKS 4.26a, Shiba 4a, ZGJI 153, ZGJT 188

4.254  七事隨身  Shichiji ni ni shitagau.

He has the 'seven articles' on his person.
4.255 謝師請護 Shi no shōnei o sha su.
To be grateful for the teacher's approval.
ZGS 4.10, Shiba 69

4.256 謝師勞疲 Shi no tōhi o sha su.
To appreciate the teacher's great labors.
ZGS 4.11, Shiba 69

4.257 且請一宿 Shibaraku kou isshuku.
I request a night's lodging.
ZGS 4.11, Shiba 69

4.258 因邪打正 Ja ni yotte sho o nasu.
He uses the crooked to make straight.
ZGS 4.11, ZRKS 4.33, Shiba 30, ZGJI 153, ZGIT 28, KZS #196

4.259 蛇形蠅鼻 Jagyō beppi.
The body of a snake, the nose of a turtle.
See Heki 22.
ZGS 4.12, ZRKS 4.34, Shiba 69

4.260 將錯就錯 Shaku o motte shaku ni tsuku.
1. To add one mistake to another. 2. To twist a wrong into a right.
Heki 8 Main Case agyo, 16 Main Case agyo, 28 Main Case agyo, etc. There are several alternate readings and two interpretations. ZGIT 215: Shaku o motte shaku o nasu. ZGJI 157: Shōshaku shōshaku. ZGJT 215: “To skillfully turn a mistake into a solution.”
ZGS 4.15, ZRKS 4.46, Shiba 40, ZGJI 157, ZGJT 215, ZGIT 215, KZS #192

4.261 捕敗了也 Shakuhaï ryō ya.
Caught [you]!
Heki 8 Verse agyo, 59 Main Case agyo.
ZGS 4.19, Shiba 40, ZGJT 701, ZGJT 274

4.262 尺長寸短 Shaku wa nagaku sun wa mijikashi.
A 'foot' is long, an 'inch' is short.
ZGS 4.20, ZRKS 4.31, Shiba 49

4.263 住持事繁 Jiji koto shigeshi.
The temple priest is busy with many things.
4.264 就身打劫 Shashin taka.

Stripped of all personal possessions.

Heki 7 Main Case agyo, 55 Main Case agyo, 70 Main Case agyo. Tako, also tago, literally means “to strike kalpa” but has come to mean “to steal” (Shiba 45, ZGJT 154).

ZGS na, ZRKS 4.871, Shiba 49, ZGJT 154, ZGJT 301

4.265 待重來答 Jura i matte kouen.

He’s waiting to come again to answer.

Ryoko-in: Kasanete kiunde kotauru o matsu.

ZGS 4.101, Shiba na

4.266 衆流截断 Shuru setsuden.

Cut off the entire stream.

Var. 詰断衆流 Setsuden shuru. Heki 14 Main Case Comm., 21 Main Case Comm., 27 Main Case Comm., etc.

ZGS 4.102, ZRKS 4.918, Shiba 45; variants: ZGJI 154, ZGJT 252

4.267 熱慮難忘 Jukusho bōjigatachi.

It is hard to shake old habits.

Jukusho 熱慮 is literally “warm spot,” the place on a handle which one’s hand always grasps.

ZGS 4.103, ZRKS 4.919, Shiba na, ZGJI 154, ZGJT 252

4.268 堅著確著 Shukujaku katsujaku.

Direct hit! Smack on!

Heki 27 Verse agyo. Shiba 45: guijaku instead of katsujaku.

ZGS 4.104, ZRKS 4.918, Shiba 45; ZGJI 154, ZGJT 252

4.269 拆折拄杖 Shujō o yōsetsu su.

He breaks the staff.

Heki 17 Verse agyo, 28 Verse agyo, 65 Verse agyo, etc.

ZGS 4.105, ZRKS 4.917, Shiba 45, ZGJT 403

4.270 正按傍提 Shōan hōtei.

He confronts straight on, he weasels in sideways.

Heki 66 Intro.

ZGS na, Shiba 48, ZGJI 156, ZGJT 528b, ZGJT 301

4.271 得少為足 Shō o ete tareri to nasu.

Make do with little.

ZGS na, ZRKS 4.849, Shiba 37, ZGJT 311
4.272 相見了也 Shōken ryō ya.

The meeting [with the teacher] is over.

*Heki* 5 Main Case Comm., ZGJT 539b: Shōken shiowareri, Shiba 76: 相見了也.
ZGS 4.118, Shiba 76, ZGJT 539b

4.273 生死根源 Shōji no kongen.

The root of 'birth-and-death'.
ZGS 4.119, Shiba 47

4.274 聞聖待去 Shōji ni toi sare.

Go ask the 'attendant'.
ZGS 4.120, Shiba 47

4.275 蹤跡難尋 Shōsekī tazunegatashi.

It is hard to find traces.
ZGS 4.121, Shiba 47

4.276 秤尺在手 Shōsekī te ni ari.

He has weights and ladles in his hands.
ZGS 4.122, ZRKS 4.660, Shiba 46, ZGJI 156

4.277 秤鎚落井 Shōtsui i ni otsu.

The scale weight has fallen into the well.
ZGS 4.262: hyōtsui instead of shōtsui.
ZGS 4.123, ZRKS 4.665, Shiba 46, ZGJI 156, ZGJT 217

4.278 聖胎長養 Shōtai chōyō.

The long nurturing of the 'sacred fetus'.
Also seittai instead of shōtai.
ZGS 4.124, Shiba 46, ZGJI 156, ZGJT 560d

4.279 笑中有刀 Shōchū ni yaiba ari.

Inside his smile, a dagger.
*Heki* 35 Verse Comm., 74 Verse ayo. 85 Main Case ayo.
ZGS 4.125, Shiba 46, ZGJI 156, ZGJT 568c, ZGJT 217

4.280 正當恁座 Shōto immo.

A [person, time] just like this.
*Heki* 1 Intro.
ZGS 1a, ZRKS 4.977, Shiba 46, ZGJI 156
4.281 壁に耳 Shōkeki ni mimi ari.

The walls have ears.

ZGS 4 486, Shiba 46, ZGJT 210

4.282 正法眼藏 Shōbō genzō.

Storehouse of the true Dharma eye.

Rinzai-roku §68, Heki 6 Main Case Comm., 49 Main Case Comm., 50 Main Case Comm., etc., MMK 6.

ZGS 4 113, Shiba 46, ZGJT 586

4.283 唱拍相隨 Shōhaku aishitagau.

Their singing and clapping go together.

Heki 4 Verse agyo, 64 Main Case agyo.

ZGS 4 113, ZRKS 4 346, Shiba 46, ZGJT 157, ZGJT 157, KZS 2 150

4.284 照用齊行 Shōya hitoshiku gyōzu.

Illumination and action are equally realized.

Heki 5 Intro. A passage on illumination and action appears in the Ming edition of the Rinzai-roku §8 and is translated as a separate appendix in WATSON 1993B, 151–2.

ZGS 4 113, ZRKS 4 346, Shiba 46, ZGJT 157, KZS 1 157

4.285 有照有用 Shō ari yū ari.

There is illumination, there is action.

Heki 35 Main Case Comm., 66 Verse Comm. See note at 4.284 above.

ZGS 4 113, ZRKS 4 346, Shiba 78, ZGJT 157

4.286 笑裏藏鋒 Shōri ni hokosaki o kakusu.

A razor blade hidden in a smile.

Heki 35 Verse Comm.

ZGS 4 114, ZRKS 4 346, Shiba 46, ZGJT 156

4.287 且坐喫茶 Shaza kissa.

Sit a while and have some tea.

Rinzai-roku §59, Heki 38 Main Case Comm. ZGS 4 114: shōza instead of shaza.

ZGS 4 114, Shiba 46, ZGJT 157

4.288 處處全真 Shō-sho zenshin.

Each and every place is complete truth.

Heki 36 Verse agyo.

ZGS 4 117, ZRKS 4 56, Shiba 48, ZGJI 155, ZGDJT 208, ZGJT 208, KZS 2 156
4.289 焦尾大蟲 Shōbi no daichū.

That "big bug" with the burnt tail.

Heki 73, Main Case Comm.
ZGS 4.13, ZRKS 4.353, Shiba 43, ZGJI 157, ZGJT 57b

4.290 不知最親 Shirazaru mottomo shitashi.

Not knowing is the most intimate.

ZGS 4.113, ZRKS 4.353, Shiba 43, ZGJI 197, KZS #354

4.291 四楞著地 Shiryō jakuji.

Its four legs are planted firmly on the ground.

ZGS 4.113, ZRKS 4.353, Shiba 43, ZGJI 604, ZGJT 171

4.292 自領出去 Jiryō shukko.

Now pick up your things and go!

Heki 5, Main Case agyo, 6 Verse agyo, 10 Verse agyo, etc. This phrase, originally a judge's final words to a convicted prisoner, meaning "Pick up your own fetters and go to jail!" (YAMADA et al. 1996, 121), now has the nuance, "Accept the punishment for your sins" (ZGJT 801c). ZD #36

4.293 擄威一嘍 Shin'i ikkaisu.

He mustered all his strength and gave a "Kai!"

Heki 11, Main Case Comm.
ZGS 4.112, Shiba na

4.294 神出鬼沒 Shin idete ki bossu.

Appearing like spirits and vanishing like ghosts.

Heki 83, Main Case Comm.
ZGS 4.112, ZRKS 4.677, Shiba na, ZGJT 186

4.295 心経常體 Shingyō no totai.

The actual embodiment of the Heart Sutra.

ZGS 4.112, Shiba na

4.296 針芥相投 Shinke aiiōzu.

Needle and mustard seed meet.

From the Nirvana Sutra (Southern Text): A needle is set up on the earth. From the Brahma Palace in heaven a tiny mustard seed falls and lands on the tip of the needle (YAMADA et al. 1996, 131).
4.297 針刺不入  Shinsatsu fu’nyu.

Not even a needle point can get in.

ZGS 4.448, ZRKS 4.478, Shiba 47, ZGJI 159, ZGDJT 645b, ZGJT 159

4.298 心心不異  Shinjin fui.

Mind here, mind there are not different.

Rinzai-roku §18, §19.
ZGS 4.415, Shiba 47

4.299 本正成壞  Shinshō fōe.

True and correct creation and destruction.

Rinzai-roku §19.
ZGS 4.417, Shiba 47

4.300 没溺深泉  Shinsen ni motsudeki su.

He sinks into a deep well.

ZGS 4.132, ZRKS 4.283, Shiba 66, ZGJI 159, ZGJT 452, KZS #250, 251

4.301 迅雷霹靂  Jinrai hekireki.

The rumbling crash of sudden thunder.

Heki 49 Main Case agyo.
ZGS 4.124, ZRKS 4.478, Shiba 45

4.302 俊騰巖雲  Shunkotsu kumo ni sukuu.

The fierce falcon makes its nest in the clouds.

ZGS 4.425, ZRKS 4.892, Shiba 46, ZGJI 135, ZGJT 515a, KZS #250

4.303 蠢動含霊  Shundō ganrei.

The squirming of a worm contains a spirit.

Heki 20 Intro.
ZGS 4.138, ZRKS 4.506, Shiba 49, ZGJI 135, ZGJT 515a, KZS #370

4.304 巡人犯夜  Junnin yo o okasu.

The watchman violates the night curfew.

See “Taka”.
ZGS 4.139, ZRKS 4.135, Shiba 45, ZGJI 135, ZGJT 515a, ZGJT 257, KZS #290
4.305 心法俱忘 Shinpō tomo ni wasuru.

Mind and things are both forgotten.

ZGS 4.140, Shiba na.

4.306 处處作主 Zuisho ni shu to naru.

To be master everywhere.

Rinzai-roku §13, §17. ZRKS 4.85: 作 instead of 作, Tokoro ni shingata shu to naru.
ZGS 4.141, ZRKS 4.85, Shiba 17, ZGII 160, ZGIFT 650, ZGJT 240, KZS #156

4.307 水中撈月 Suichū ni tsuki o torau.

Reaching for the 'moon' in the water.

ZGS 4.143, ZRKS 4.220, Shiba 47, ZGII 160, ZGIFT 235

4.308 波波逐浪 Zuiha chikuruō.

Follow the tides and ride the waves.

Heki 8 Intro., 72 Verse agyo, 90 Main Case Comm., etc.
ZGS 4.142, ZRKS 4.917, Shiba na, ZGJT 240

4.309 水乳相投 Suinyō aitō zu.

Water and milk mix with each other.

ZGS na, ZRKS 4.899, Shiba 47, ZGII 160

4.310 廚庫山門 Zuku sanmon.

The kitchen and the temple gate.

Heki 86 狭 instead of 痛.
ZGS na, ZRKS 4.86, Shiba 33

4.311 即往不咎 Sude ni inishi o ba togamezu.

Don't blame the past.

ZGS 4.246, ZRKS 4.671, Shiba na

4.312 已吞卻了 Sude ni donkyaku shiowareru.

Already swallowed it.

ZGS 4.345, Shiba na

4.313 尺鐵入木 Suntetsu ki ni iru.

The 'inch' of iron pierces the tree.

"Inch of iron" is a dagger (ZGII 161).
ZGS 4.346, ZRKS 4.17, Shiba na, ZGII 160, ZGIFT 240, KZS #155
4.314 持鉄在手 Sunetsu te ni ari.

*He has an "inch" of iron in his hand.*

"Inch of iron" is a dagger (ZGJI 161).

ZGS 4.147, ZRKS 4.22, Shiba 48, ZGJI 161

4.315 聖意難測 Sei hakarigatashi.

*A saint's intentions are hard to fathom.*

ZGS na, ZRKS 4.689, Shiba 48

4.316 青山綠水 Seizan ryokusui.

*Green hills, blue waters.*

ZGS 4.148, ZRKS 4.4, Shiba 48, ZGJI 162, ZGJT 244

4.317 成事不說 Seiji o ba tokazu.

*Don't rehash what's already done.*


ZGS 4.225, ZRKS 4.669, Shiba 48, ZGJI 162

4.318 平歩青霄 Seishō ni heigo su.

*Stroll through the blue heavens.*

*Heki* 27 Main Case agyo.

ZGS na, ZRKS 4.49, Shiba 64, ZGJI 162. ZGJT 646c, ZGJT 413

4.319 獨歩青天 Seisen ni doppo su.

*Alone I walk the blue heavens.*

ZGS na, ZRKS 4.45, Shiba 58, ZGJI 162

4.320 清風満地 Seifū manchi.

*The pure wind fills the earth.*

ZGS na, ZRKS 4.327, Shiba 48, ZGJI 162

4.321 清風明月 Seifū meigetsu.

*Pure wind, bright 'moon'.*


ZGS 4.149, ZRKS 4.3, Shiba 48, ZGJI 162, ZGJT 246, KZS 8149

4.322 鍵手音聲 Sekishu onja.

*The sound of a single hand.*

ZGS 4.150, Shiba na, ZGJT 653a
4.323 隻手遮日 Sekishu ni hi o saegiru.
With one hand he blocks out the sun.
ZGS na, ZRKS 4.212, Shiba 49, ZGHI 105, ZGDT 6544, ZGJT 249

4.324 赤心片片 Sekishin hen-pen.
Heart exposed, naked and red.
Heki 1 Verse Comm., 55 Main Case Comm., 57 Main Case Comm.
ZGS na, ZRKS 4.770, Shiba 49, ZGHI 103, ZGDT 6544, ZGJT 249

4.325 舌上生牙 Zetsujō ni ge o shōzu.
He grows fangs on his tongue.
ZGS na, ZRKS 4.704, Shiba 49, ZGII 164

4.326 雪上加霜 Setsujō ni shimo o kuwau.
He puts frost on top of snow.
Heki 4 Main Case and Verse, 28 Main Case agyo, 38 Main Case agyo, 42 Main Case agyo, etc.
ZGS 4.151, ZRKS 4.290, Shiba 49, ZGJI 164, ZGDJT 6546, ZGJT 251, KZS #271

4.327 絶點透明 Zetten chōsei.
Spotless, transparent.
ZGS na, Shiba 49, ZGII 164, ZGDT 665c

4.328 切忌道著 Setsu ni imu dōjaku suru koto o.
It is forbidden to tell all.
Heki 6 Main Case agyo, 23 Main Case agyo, 30 Verse agyo.
ZGS na, ZRKS 4.423, Shiba 49, ZGJI 165, ZGDJT 660, ZGJT 250

4.329 説破了也 Seppa ryō ya.
Explained it away.
ZGS na, ZRKS 4.404, Shiba 49, ZGII 164, KZS #105

4.330 如切如磋 Sessuru ga gotoku, sasuru ga gotoeki.
So well cut, so finely filed.
See "Sessa takuma!"
ZGS na, ZRKS 4.568, Shiba 49, ZGII 163

4.331 縮却舌頭 Zettō o shukkyaku su.
He pulls in his tongue.
Heki 50 Verse agyo.
ZGS na, ZRKS 4.528 and 369, Shiba 45, ZGII 164, ZGJT 265
4.332 舌頭無骨 Zettō ni hone nashi.

The tongue has no bones.

ZGS 4.152, ZRKS 4.129, Shiba 49, ZGJI 154, ZGDJT 665d, ZGJT 253

4.333 舌頭落地 Zettō chi ni otsu.

The tongue falls onto the ground.

Heki 8 Main Case agyo, 100 Main Case Comm.

ZGS 4.152, ZRKS 4.407, Shiba 50, ZGJI 16, ZGDJT 665d, KZS 96d

4.334 千古焙様 Senko no boyō.

A handbook from an ancient age.

ZGS na, ZRKS 4.337, Shiba 49

4.335 千古無對 Senko tai nashi.

For a thousand ages, no answer.

Heki 8 Verse.

ZGS 4.154, ZRKS 4.569, Shiba na, ZGJI 164

4.336 前三後三 Zensan gosan.

Three in front, three behind.

Heki 35 Verse.

ZGS na, ZRKS 4.272, Shiba 56, ZGJT 250

4.337 千錯萬錯 Sen shaku ban shaku.

A thousand errors, ten thousand mistakes.

Heki 98 Main Case agyo, MMK 2.

ZGS 4.278, ZRKS 4.142, Shiba 50, ZGJI 156, ZGDJT 685b, ZGJT 254

4.338 千聖不傳 Senshō fuden.

The thousand saints do not transmit it.

Heki 3 Main Case Comm., 7 Intro., 12 Intro., etc. See also 8.138.

ZGS na, Shiba 50, ZGJI 165, ZGDJT 690a, ZGJT 254

4.339 推倒禪床 Zenshō o kentō su.

He kicks over the zazen seat.

Heki 4 Main Case Comm., 8 Verse Comm., 28 Main Case agyo, 38 Main Case agyo, etc.

ZGS 4.476, ZRKS 4.303, Shiba na, ZGJT 94, KZS 776

4.340 抛棄前川 Zensen ni hōteki su.

He throws it all into the river.
4.341  全提正令  Zentei shōrei.

The Truth is manifested in full.

ZGS la, Shiba 50, ZGJ 166, ZGJT 993b

4.342 千年滯貨  Sennensō taika.

Unsold goods a thousand years old.

ZGS 4.458, Shiba na, ZGJ 336, ZGJT 239 (comp)

4.343 千年桃核  Sennennō tokaku.

A thousand-year-old “peach” pit.

Heki 48 Main Case Comm.
ZGS 4.459, Shiba 50, ZGJ 165, ZGJT 65d, ZGJT 254

4.344 矢筈相拄  Senbu aisasou.

Arrows strike head to head.

Heki 7 Main Case Comm., 42 Verse agyo. Shiba 50: senbō instead of senbu.
ZGS a.466, ZRKS 4.440, Shiba se, ZGJ 165, ZGJT 239, KZS 40

4.345 千里同風  Senri dōfū.

A thousand miles away and still the same.

ZGS la, ZRKS a.600, Shiba 50, ZGJ 165, ZGJT 707a, ZGJT 254

4.346 和賊納欽  Žō ni washite kan a iru.

He hands in his confession with the loot.

Shiba 75: 繍 instead of 維.
ZGS la, ZRKS 4.417, Shiba 75, ZGJ 165, ZGJT 495

4.347 抱賊叫屈  Žō o idaito kusu to saku bu.

Arms full of loot, he yells, “I've been framed.”

ZGS a.466, ZRKS a.139, Shiba 65, ZGJ 165, ZGJT 424

4.348 追次顚沛  Za ī tenpai.

A thoughtless moment, a stumble.

ZRKS 4.622n: Analects iv, 5: “Even in thoughtless moments, he cleaves to it. Even when he stumbles, he cleaves to it.”
ZGS 4.663, ZRKS 4.623, Shiba 31, ZGJT 252
4.349 質諦現  Zōshō genzai.
Here's proof of robbery.
ZGS 4.165, ZRKS 4.186, Shiba na, ZGJI 169, ZGDTT 275 (variant)

4.350 草賊大敗  Sōzoku taihai.
The back-country bandits have been totally trounced.
Rinzai-roku §4.
ZGS 4.162, ZRKS 4.206, Shiba na, ZGJI 169, ZGDTT 275, ZGJT 276, KZS 4275

4.351 蔵天著天  Sōten sōten.
“Oh my god! Good heavens!”
Heki 70 Verse agyo, 50 Verse agyo, 53 Verse agyo, etc. The characters literally mean “blue heaven,” but the expression is used as a cry of great sadness or grief (ZGJT 167).
ZGS 4.165, ZRKS 4.179, Shiba 51, ZGJI 167, ZGDTT 275, ZGJT 170, KZS 436

4.352 倒轉鏡頭  Sōtō o tōten su.
He has turned the spear around.
Heki 84 Main Case agyo. ZRKS 4.503: 列轉 retten instead of 倒轉 tōten.
ZGS na, ZRKS 4.510, Shiba 56, ZGJI 168

4.353 觸處清凉  Sokusho seiryō.
Whatever you touch is refreshing.
Heki 70 Verse agyo.
ZGS na, ZRKS 4.379, Shiba 45, ZGJI 158, ZGJT 175

4.354 認賊為子  Zoku o tomete ko to nasu.
He mistook a “thief” for his own son.
ZGS 4.166, ZRKS 4.116, Shiba 51, ZGJI 169 (variant), ZGJT 425, KZS 195

4.355 奪賊過梯  Zoku no tame ni kakehashi o sugosu.
He hands the “thief” a ladder.
Variant: 奪賊過梯. Heki 9 Main Case Comm.
ZGS na, ZRKS 4.120, Shiba 71, ZGJI 169, ZGDTT 275, ZGJT 490, KZS 490

4.356 前賊家親  Zoku wa kore kashin.
The “thief” is a member of the family.
ZGS 4.167, ZRKS 4.133, Shiba 51, ZGJI 168, ZGJT 276

4.357 即心即佛  Sokushin sokubutsu.
Mind itself is Buddha.
MMK 40, Heiki 44 Main Case.
ZGS na, Shiba 51, ZGDTT 264, ZGJT 425
4.358 贼身已露　Zokushin sude ni arawaru.
The thief has made his appearance.
Heki 2 Main Case agyo.
ZGS 4.168, ZRKS 4.119, Shiba 51, ZGJI 169, ZGJT 226, ZGJ 896

4.359 啄啄同時　Sottaku doji.
Pecking out and pecking in together.
Heki 7 Main Case Comm., 16 Main Case Comm. Satsu is the sound of a chick pecking its way out of the shell, and saku the sound of the mother hen pecking at the shell from the outside.
ZGS 4.490, ZRKS 4.458, Shiba 51, ZUJI 106, ZGJIT 773c, ZGJT 277

4.360 某呈和尚　Soregashi 'oshō ni tei su.
I offer it to the priest.
ZGS 4.169, Shiba na

4.361 某甲罪過　Soregashi zaika.
The fault is mine.
Heki 33 Main Case Comm., 34 Main Case Comm.
ZGS 4.490, Shiba na

4.362 某不得便　Soregashi tayori o ezu.
1. I have not heard any news. 2. I did not get any advantage.
See 4.517.
ZGS 4.473, Shiba na

4.363 大恩道意　Daie ii tei.
As Daie said.
ZGS a.172, Shiba na

4.364 大機能用　Dai 'ki' daiyō.
Superb instincts, grand actions.
Haki 11 Main Case Comm., 26 Verse Comm., 32 Verse Comm.
ZGS na, Shiba 52, ZGJIT 786a, ZGJT 492

4.365 太孤危生　Taiko kisei.
Solitary and unapproachable.
Heki 3 Intro.
ZGS na, Shiba 52, ZGJI 171, ZGJIT 794a

4.366 大巧若拙　Taikō wa setsu no gotoshi.
The great master looks like an idiot.
ZGS na, Shiba 52, ZGJIT 793c, ZGJI 294
4.367 大千捏聚 Daisen no netsaju su.
Gather up even the "great thousand-realm universe".
ZGS na, ZRKS 4.207, Shiba 52, ZGJI 174, EZS 2.065

4.368 大方無外 Daihō soto nasu.
The great earth has no outside.
Heki 22 Intro. See also 8.276. Daihō literally means "the great square," since "heaven is round and earth is square."
ZGS 4.173, ZRKS 4.906, Shiba 52, ZGJI 171, ZGDIT 818b, ZGJT 191

4.369 大璞不琢 Taiboku taku sezu.
A great jewel in the rough needs no polishing.
ZGS na, Shiba 52, ZGJI 171, ZGDIT 816

4.370 對面千里 Taimen senri.
Face to face a thousand miles away.
ZGS na, ZRKS 4.218, Shiba 52, ZGJI 172, ZGJT 288, KZS 249

4.371 太厚織生 Tairen sensei.
Much too meticulous.
ZGS na, Shiba 52, ZGJI 172

4.372 體露金風 Tairō kinpū.
Physically present, the golden wind.
Heki 27.
ZGS 4.274, ZRKS 4.406, Shiba 52, ZGJI 172, ZGJT 288, KZS 226

4.373 莫誅他好 Ta o bōzuru nakumba yoshi.
You should not speak ill of others.
Heki 8 Verse agyo.
ZGS 4.755, ZRKS 4.448, Shiba na, ZGJT 435 (variant)

4.374 貴賈賤賄 Takkoku hatsu yasuku uru.
Buying high, selling low.
ZGS 4.376, ZRKS 4.498, Shiba na, ZGJT 78

4.375 多口阿師 Taku no ashi.
Talkative preacher.
Heki 13 Verse agyo, 48 Main Case Comm., 50 Verse.
ZGS 4.377, ZRKS 4.406, Shiba na, ZGJI 179, ZGDIT 839a, ZGJT 280
4.376 打成一片 Dajo ippen.

Become one.

MMK 1, Heki 1 Verse Comm., 6 Verse Comm., 17 Main Case Comm., etc.
ZGS na, Shiba 51, ZGII 170, ZGDJT 839b, ZGJT 269

4.377 慣戦作家 Tatakai ni nareturu sakke.

A master used to battle.

Heki 24 Verse agyo, 71 Verse agyo.
ZGS na, ZRKS 4.447, Shiba 53, ZGII 172, ZGDJT 839b, ZGJT 69, KZS #33

4.378 脫體現成 Dappaku rojo.

As it is right now.

Heki 1 Main Case Comm.
ZGS na, Shiba 51, ZGII 170, ZGDJT 839b, ZGJT 269

4.379 嘔穢便去 Dajaku shite sunawachi saru.

He spat and left.
ZGS 4.178, Shiba na

4.380 脫白露浄 Dappaku rojo.

Spick-and-span clean.

ZGS 4.179, ZRKS 4.306, Shiba 53, ZGDJT 839b, ZGJT 173

4.381 拖泥帶水 Dadei taisui.

Tracking mud, dripping water.

Heki 2 pointer, 37 Verse agyo, 64 Main Case agyo, etc. KZS #239: Dei o hiki, mizu o ou.
ZGS 4.180, ZRKS 4.356, Shiba 53, ZGII 170, ZGJT 839b, ZGJT 280, KZS #239

4.382 珠回玉轉 Tama meguri tama ten zu.

The pearl spins, the jewel turns.

Heki 36 Main Case Comm.
ZGS na, ZRKS 4.760, Shiba 44, ZGII 173, ZGJT 196, KZS #305

4.383 誰敢相瞞 Tare ka aete aikurasamasan.

Who would keep you in the dark?
ZGS 4.381, Shiba na

4.384 誰是能舉 Tare ka kore yoku agen.

Who will take this up?
ZGS na, ZRKS 4.381, Shiba 47
He wears a 'stock' with a list of his crimes.

Heki 7 Main Case agyo, 30 Verse agyo, 37 Main Case Comm., etc.
ZGS 4.182, ZRKS 4.376, Shiba na, ZGJI 173, ZGDJT 834b, ZGJT 294, KZS 453

He wears a 'stock', he's shackled in chains.

ZGS 4.183, ZRKS 4.711, Shiba 15, ZGJI 174, ZGDJT 834b, ZGJT 299

The scare-pole and the weed lure.

Heki 10 Main Case agyo, Rinzai-roku §13. The fisherman's scare-pole is a bamboo pole with a clump of bird feathers woven to resemble a bird. He extends it over the water to scare fish in a certain direction. The weed lure is a patch of floating water grass which attracts fish who like to gather under it (ZGJT 300, ZGDJT 835c). Like 'teeth and claws', these are metaphors for the master's teaching methods, one 'haj' and the other 'hoga'.

ZGS 4.184, ZRKS 4.396, Shiba 53, ZGJI 173, ZGDJT 835c, ZGJT 300

Alone I walk the red heavens.

Heki 3 Main Case Comm.
ZGS na, ZRKS 4.35, Shiba 59, ZGDJT 837b, ZGJT 352

He presents it himself, he plays with it alone.

Heki 42 Intro.
ZGS 4.35, ZRKS 4.893, Shiba na, ZGJI 174, ZGDJT 836b, ZGJT 299

Sweep the ground clean.

Heki 12 Verse Comm., 18 Main Case Comm. (variant).
ZGS na, ZRKS 4.95, Shiba 64

When the father is strict, the son is devoted.
2.05 4.186, ZRKS 4.314, Shiba 85, ZGJI 79

The father's wealth, the child spends.
ZGS 4.185, ZRKS 4.316, Shiba na, ZGJI 154
4.393 父羊子證  Chichi no yō ko arawasu.

The father's sheep, the son's testimony.

See "Steal a sheep".

ZGS 4.188, ZRKS 4.846, Shiba na

4.394 著衣喫飯  Jakue kippan.

Put on your clothes, eat your food.

Rinzai-roku §13, Heki 74 Intro.

ZGS 4.189, ZRKS 4.366, Shiba 33, ZGJI 174, ZGDJT 468a, ZGJT 194

4.395 中道實相  Chūdō jissō.

The true reality of the Middle Way.

"Middle Way" here refers to Madhyamaka thought in Mahayana Buddhism.

ZGS 4.190, Shiba na

4.396 偷心鬼子  Chūshin no kisu.

A little devil with the mind of a thief.

ZGS na, ZRKS 4.592, Shiba 54, ZGJI 175

4.397 張三李四  Chōzan rishi.

"Chang' number three, 'Li' number four.

Chang and Li are very common names in China. Three and four are used only as anonymous designators (ZGDJT 862d, Shiba 54).

ZGS na, ZRKS 4.452, Shiba 54, ZGII 175, ZGDJT 862d, ZGJT 312

4.398 門內眼活  Chōman ni manako kassu.

The eye on his forehead is alive.

ZGS na, ZRKS 4.453, Shiba 54, ZGII 175

4.399 超佛越祖  Chōbutsu osho.

Beyond buddhas, surpassing ancestors.

Heki 77 Main Case.

ZGS na, ZRKS 4.103, Shiba 54, ZGII 175, ZGJT 312, KZS #183

4.400 月白風清  Tsuki shiroshi, kaze kiyoshi.

The "moon" is white, the wind is pure.

ZGS 4.193, ZRKS 4.706, Shiba 38, ZGII 176, ZGDJT 876b

4.401 昼月眠雲  Tsuki ni fushi, kumo ni nemuru.

He lies down in moonlight and sleeps on the clouds.

ZGS 4.194, ZRKS 4.708, Shiba 38, ZGII 176, ZGDJT 876a, ZGJT 32
4.402 月帯重輪  Tsuki wa furin o obu.
The 'moon' wears a double halo.
ZGS 4.194, ZRKS 4.370, Shiba na

4.403 頭上安頭  Zujō ni zu o anzu.
Putting another head on top of the head.

4.404 尊顕慈悲  Tsutsushinde jishi o ryō su.
We respectfully receive this compassionate teaching.
ZGS 4.196, Shiba na

4.405 低頭便去  Teitō shite sunawachi saru.
He bowed and then left.
ZGS 4.197, Shiba na

4.406 換手抱胸  Te o kaete mune o utsu.
He beats his breast with alternating hands.
Heki 1. Verse agyo, 5 Main Case Comm., 76 Verse agyo.
ZGS 4.396, ZRKS 4.501, Shiba 57. ZGJI 177. ZGJT 874. ZGHT 68. KZS 434.

4.407 去溺投火  Deki o satte hi ni tzu.
Escape drowning but fall into the fire.
ZGS na, ZRKS 4.366, Shiba 36. ZGJI 176.

4.408 滴水達凍  Tekitsui tekitō.
A drop of water becomes a bead of ice.
Variant: 淋水滴凍. Heki 47 Verse agyo.
ZGS na, ZRKS 4.838, Shiba 54. ZGJI 178. ZGJT 322.

4.409 競面相呈  Tekimen aitei su.
It's put right into your face.
Heki 2 Verse agyo, 3 Verse Comm., 12 Verse Comm., etc. ZGJT 882b: sōtei instead of aitei.
ZGS 4.199, ZRKS 4.935, Shiba 56. ZGJI 178. ZGJT 882b.

4.410 競面難察  Tekimen zojigatashi.
When you're face to face, it's hard to hide.
ZGJT 882b: kakushigatashi instead of zojigatashi.
ZGS na, ZRKS 4.190, Shiba 56. ZGJI 178. ZGJT 882b, KZS 2215.
4.411 手壁脚踏  Te tagai ashi tagau.

Hand missed, foot slipped.

ZGS 4.200 has 四, corrected to 十 at ZRKS 4.195.
ZRKS 4.195, Shiba 54, ZGJT 177, KZS #217

4.412 買鐵得金  Tetsu o katte kin o etari.

Buy iron, get gold instead.

MMK 29.
ZGS 4.200, ZRKS 4.195, Shiba 54, ZGJT 177, ZGJI 380

4.413 鐵牛無骨  Tetsuyō hone nashi.

An iron bull has no bones.
ZGS 4.200, Shiba 54

4.414 鐵樹開花  Tetsujū hana o hiraku.

The iron trees open blossoms.
ZGS 4.200, Shiba 54

4.415 鐵裹摩尼  Tetsu ni mani o tsutsumu.

He wraps the mani jewel in metal.
ZGS 4.200, ZRKS 4.652, Shiba 54, ZGJT 178, ZGJI 324

4.416 鐵輪碎石  Tetsurin ishi o kudaku.

The iron wheel crushes rock.
ZGS 4.200, ZRKS 4.468, Shiba 55, ZGJT 178

4.417 撼天搖地  Ten o ugokashi, chi o yurugasu.

He moves heaven and shakes earth.

Hekei 11 Main Case agyo.
ZGS 4.28, ZRKS 4.342, Shiba 57, ZGJT 886b, ZGJI 34, ZGJT 94 (variant)

4.418 撼天捉地  Ten o sasae, chi o sasou.

He props up heaven, he steadies the earth.

Hekei 10 Main Case agyo, 27 Main Case agyo; Shiba 56: 擾 instead of 撼.
ZGS 4.200, ZRKS 4.317, Shiba 46, ZGJI 179, ZGJI 179 (variant), ZGJT 886b, ZGJT 34, KZS #135

4.419 照天照地  Ten o terashi, chi o terasu.

Light up heaven, illuminate earth.

Rinzai-roku §17, Hekei 8 Main Case Comm.
ZGS 4.200, ZRKS 4.317, Shiba 46, ZGJI 179 (variant), ZGJT 886b, KZS #288
4.420  模天樣地  Ten o moshi, chi o yosu.
It takes the form of heaven; it takes the shape of earth.
ZGS 4.201, ZRKS 4.243, Shiba 54

4.421  天壇無私  Tenkan watakushi nashi.
In the mirror of heaven, there is no private self.
See 8.304.
ZGS 54, ZRKS 4.760, Shiba 55, ZGJ 179

4.422  揮了天地  Tenchi o honyo su.
Overturn heaven and earth.
ZGS 4.102, Shiba 66

4.423  點滴不施  Ten teki mo hodokosazu.
Won’t give even a single drop.
Heki 83 Main Case aoyo, Verse aoyo.
ZGS 4.204, ZRKS 4.798, Shiba 55, ZGJ 130, ZGJ 89, ZGJT 357, KZS 3209

4.424  展轉反側  Tenen hansoku.
Toss and turn, toss and turn.
ZGS 4.103, Shiba 56

4.425  傾天長劍  Ten ni yaru choken.
The long “sword” hanging in the sky.
ZGS 54, ZRKS 4.274, Shiba 58, ZGJ 130, ZGJ 12, KZS 3107

4.426  天魔膽落  Temma mo kimo otsu.
Even a devil will lose his nerve.
ZGS 54, ZRKS 4.811, Shiba 55, ZGJ 130, EZS 441

4.427  天高海潤  Ten wa takaku umi wa hiroshi.
Heaven is high, the sea is vast.
ZGS 4.206, ZRKS 4.12, Shiba 55, ZGJ 179

4.428  天高地厚  Ten wa takaku chi wa atsushi.
Heaven is high, the earth is deep.
ZGS 4.205, ZRKS 4.27, Shiba 56, ZGJ 179

4.429  透關破節  Tokan hasetsu.
Penetrate barriers, break through joints.
ZGS 54, Shiba 56, ZGJ 131, ZGJ 721

4.429  ZEN SAND | 149
4.430 遠問近對 Toku toeba chikaku kotau.
Ask afar and get an answer close by.
ZGS 4.209, ZRKS 4.236, Shiba na, ZGJI 188, ZGDJT 949d, ZGJT 71

4.431 道絶功勲 Do kokun o zessu.
The Way surpasses merit and distinction.
ZGS na, ZRKS 4.880, Shiba 57

4.432 不遠而來 Tōshi to sezu shite kitaru.
Coming from no great distance.
ZGS 4.211, Shiba na

4.433 當軒大坐 Token daiza.
Under the eaves he's doing a mighty sit.
ZGJT 336, ZGJI 182: Tōken ni daiza su.
ZGS na, ZRKS 4.30, Shiba 56, ZGJT 937c, ZGJT 336

4.434 繭鉤搭索 Dōkō tassaku.
A steel trap and a rope noose.
ZRKS 4.64: Nyoiko tassaku.
ZGS na, ZRKS 4.64, Shiba 57, ZGDJT 919c, ZGJT 349, KZS 215

4.435 東西自在 Tōzai jizai.
Free from east and west.
ZGS 4.210, Shiba na

4.436 噬酒糟漢 Tōshusō no kan.
Eater of beer dregs.
Heki ni.
ZGS na, ZRKS 4.1000, Shiba 56, ZGJI 184, ZGDJT 937c, ZGJT 342

4.437 倒退三千 Tōtai sanzen.
He fell backwards three thousand steps.
Heki 2 Main Case agyo, 3 Verse agyo, 15 Main Case Comm., etc.
ZGS 4.242, ZRKS 4.247, Shiba 56, ZGJI 183, ZGDJT 924c, ZGJT 239

4.438 刀不斬刃 Tō tō o kirazu.
The 'sword' does not cut itself.
Shiba 55: Katana wa katana o kirazu.
ZGS 4.283, Shiba 55
4.439 銅頭鐵額  *Dō tetsugaku.*

Copper head, iron brow.

_Heki_ 70 Verse Comm.

ZGS na, ZRKS 4.619, Shiba 57, ZGJI 184, ZGJT 349

4.440 同道唱和  *Dōdō shōwa su.*

Companions on the Way harmonize together.

_Heki_ 16 Verse Comm.

ZGS na, ZRKS 4.249, Shiba 57, ZGJI 184, ZGJT 349, KZS #150

4.441 東歩西歩  *Tōho seicho.*

Walk east, walk west.

ZGS 4.114, Shiba 55

4.442 當面蹉過  *Tomen ni shaka su.*

Face to face, and he sailed right by.

_Heki_ 2 Main Case Comm., 53 Main Case agyo, 73 Main Case Comm., 83 Main Case Comm.

ZGS na, ZRKS 4.179, Shiba 56, ZGJI 182, ZGJT 940d, ZGJT 349, KZS #220

4.443 東涌西沒  *Toya seibotsu.*

Rise in the east, sink in the west.

_Heki_ 1 Intro.

ZGS na, ZRKS 4.853, Shiba 56, ZGJI 182, ZGJT 328

4.444 見兔放鷹  *To o mite taka o hanatsu.*

Spotting a rabbit, he releases his hawk.

_Heki_ 27 Intro., 31 Main Case Comm., 77 Main Case Comm., etc.

ZGS na, ZRKS 4.377, Shiba 38, ZGJI 116, ZGJT 160, KZS #255

4.445 撒土撒沙  *Do o sashi, suna o sasu.*

Spreading dirt, throwing sand.

_Heki_ 9 Verse agyo, 36 Verse agyo.

ZGS na, ZRKS 4.649, Shiba 42, ZGJI 186, ZGJT 169

4.446 毒惡已露  *Dokuaku sude ni arawaru.*

Poisonous evil has appeared.

ZGS na, ZRKS 4.450, Shiba 57, ZGJI 185

4.447 毒箭中胸  *Dokusemon mune ni ataru.*

The poisoned arrow strikes him in the chest.

ZGS na, ZRKS 4.460, Shiba 57, KZS #366
4.448  毒鏢遍野 Dokusen mune ni atsumaru.

Poison arrows collect in the heart.

ZGS 4.215, ZRKS 4.480, Shiba 7a

4.449  骷髏遍野 Dokuro ya ni amaneshi.

Skulls fill the field.

Heki 23.

ZGS 4.216, ZRKS 4.457, Shiba 7a, ZGJI 185, ZGJT 354a, ZGJT 355

4.450  逐事不顧 Togeshi koto o ba togamezu.

Do not harp on things that are finished.

Analec. [I, 21. ZGJII 160: Suiji wa togamezu.]

ZGS 4.217, ZRKS 4.670, Shiba 1a, ZGJI 160

4.451  見子望月 Toshi tsuki o nozomu.

The rabbit gazes at the 'moon'.

See Heki 90 Comm.

ZGS 9a, ZRKS 4.359, Shiba 85

4.452  年老心孤 Toshi oite kokoro ko nari.

As one gets old, the heart grows lonely.

MMK 17.

ZGS 4.218, ZRKS 4.760, Shiba 8a, ZGJI 169, ZGJT 369

4.453  土上涂泥 Dojō ni dei o sou.

Pile mud on top of earth.

ZGS 4.239, Shiba 1a

4.454  途中善為 Tochū yoku osameyo.

Take care of yourself on the way.

ZGJT 355a: Tochū zen'i.

ZGS 4.220, Shiba na, ZGJT 355a and 67th, ZGJT 332 and 262

4.455  突出難辨 Tosshatsu benjigatashi.

The sudden outbreak was hard to explain.

ZGJT 353: Tosshatsu shiite benzuru koto katashi.

ZGS 9a, ZRKS 4.231, Shiba 58, ZGJI 189, ZGJT 353, KZS #229

4.456  怒髮衝冠 Dohatsu kan o tsuku.

In anger his hair lifts his hat.

ZGS 4.231, Shiba na
4.457 鳥飛毛落  Tori tone ke otsu.  
When birds fly, feathers fall.
Heki 2 Main Case agyo, 17 Main Case agyo, 29 Intro.
ZGS 4.222, ZRKS 4.295, Shiba 5a, ZGJI 186, ZGJT 198, ZGIT 158, KZS 4.290

4.458 入泥入水  Doro ni iri mizu ni iru.  
Goes into mud, goes into water.
Heki 15 Verse Comm., 16 Main Case Comm., 46 Main Case Comm., etc. Variant: dei instead of doro.
ZGS 4, ZRKS 4.526, Shiba 5b, ZGJT 986, ZGIT 360, KZS 4.290

4.459 鈍鳥逆風  Doncho kaze ni sakarau.  
The stupid bird flies against the wind.
ZGS 4.222, ZRKS 4.241, Shiba 5b, ZGJI 186, ZGJT 961a, KZS 4.290 (variant)

4.460 鈍鳥栖盧  Doncho no ni sumu.  
The stupid bird nests in the reeds.
ZGS 4.226, ZRKS 4.524, Shiba 5c, ZGJI 186, ZGJT 961a, ZGJT 354

4.461 吞吐不下  Donio fuge.  
It can’t be swallowed, it can’t be spit out.
ZD #43: Dondo fuge.
ZGS 4, ZRKS 4.465, Shiba 5b, ZGJT 364, ZD 4.43

4.462 猶在半途  Nao hanto ni ari.  
You’re only halfway.
Heki 57 Verse agyo, 94 Verse Comm.
ZGS 4, ZRKS 4.399, Shiba 7a

4.463 岂何死矣  Nan no shikyū o ka tsukan.  
Why in such an awful hurry?
死, literally “die,” is here used as an auxiliary to emphasize hurry (SRZGK #13). Ryökō-in: Nan ni yaku shite shi o isogan.
ZGS 4.226, Shiba 7a

4.464 何遠之有  Nan no tōki koto ka kore aran.  
In what sense is it far away?
Analects ix, 30.
ZGS 4, ZRKS 4.522, Shiba 3a

4.465 那伽大定  Naga daijō.  
The great Naga samādhi.
MMK 42. The Naga, the snake-dragon river god, is always in deep samadhi. The Buddha's own samadhi is the great Naga samadhi (ZGDJT 964c). See also 8.159.
ZGS na, Shiba 56, ZGJI 186, ZGDT 984c.

4.466 入我我入 Nyuga ganyū.

It enters me, I enter it.
ZGS 4.227, Shiba na, ZGDT 985c

4.467 衣錦尚緋 Nishiki o kite kei o kuwau.

To dress up in brocade and then add gauze.
ZGS 4.228, Shiba 18

4.468 錦包特石 Nishiki ni tokuseki o zutsumu.

He wraps up his special stone in brocade.
Serenity 14 Intro.
ZGS 4.229, ZRKS 4.656, Shiba na, ZGJI 188, ZGDT 977c, ZGJT 447

4.469 二祖斷臂 Niso danpi.

The Second Patriarch cut off his arm.
See 'Eka Daishi cuts off his arm' under 'Bodhidharma', MMK 41.
ZGS 4.230, Shiba na, ZGDT 981c

4.470 落二落三 Ni ni ochi, san ni otsu.

He falls into the second and falls into the third.
Heki 98 Main Case Comm.
ZGS na, ZRKS 4.479, Shiba 71, ZGJI 186, ZGJT 469

4.471 日裏看山 Nichiri ni yama o miru.

View the mountains under the sun.
ZGS na, ZRKS 4.476, Shiba 56, ZGJI 186, ZGJT 314

4.472 如是我聞 Nyoze gamon.

Thus have I heard.
The opening words of a sutra.
ZGS 4.431, Shiba na, ZGDT 997d

4.473 二龍爭珠 Niryū tama o arasou.

Two dragons fight for a jewel.
Heki 65 Main Case Comm. KZS #400; jiryū instead of niryū.
ZGS 4.332, ZRKS 4.797, Shiba na, ZGJI 188, ZGDT 991c, ZGJT 357, KZS #400
4.474 任運無作  *Nin’un musa.*

*Naturally and without effort.*

ZGS na, Shiba 59, ZGJI 189, ZGDJT 990a

4.475 熱烈駭拳  *Nekkatsu shiken.*

*A scorching shout, an angry fist.*

ZGS 4 333, ZRKS 4 344, Shiba 59, ZGJI 189

4.476 拈華微笑  *Nenge mishō.*

*For lifting a flower, a faint smile.*

See 'Kāyapa' and MMK 6.

ZGS na, Shiba 59, ZGDJT 100a

4.477 脳後一鎚  *Nōgo ni ittsui.*

*A hammer blow to the back of the head.*

ZGS 4 314, Shiba na

4.478 脳後見腿  *Nōgo ni sai o miru.*

*You can see his jawbones from behind his head.*

_Heki_ 25 Main Case _agyo, 30 Main Case _agyo, 62 Verse _agyo._ In ancient Chinese physiognomy, the size and shape of the bones were read as signs of a person's character. Jawbones so large that they could be seen from behind were said to signify a thieving personality (ZGDJT 1006c).

ZGS na, Shiba 59, ZGJT 45a, ZGDJT 1006c, ZGJT 373

4.479 脳後添針  *Nōgo ni haro o sou.*

*Stab a needle into the back of his brain.*

ZGS na, ZRKS 4 480, Shiba 59, ZGJI 190, KZS #340

4.480 脳後抜箭  *Nōgo ni ya o nuku.*

*He removes an arrow from the back of his skull.*

_Heki 6 Verse_ _agyo, 27 Main Case Comm., 81 Main Case agye._ During the Five Dynasties period, the warrior Wang Yin was shot from behind by an arrow which came out through his mouth. He removed the arrow and then shot it back, killing his enemy (Shiba 59, ZGJI 190).

ZGS na, ZRKS 4 733, Shiba 59, ZGJI 190, ZGJT 373

4.481 脳門着地  *Nōmon jakuchi.*

*Touch forehead to the ground.*

ZGS 4 335, ZRKS 4 216, Shiba na, ZGJI 190, ZGDJT 1008a, ZGJT 373, KZS #247

4.482 敗闘不少  *Haiketsu sukunakarazu.*

*This is not a minor failure.*
4.483 背後底響 Haigo tei nii.
It's right behind you!

4.484 収將不斬 Haishō o ba kirazu.
You do not execute a defeated general.

4.485 摘葉尋枝 Ha o tsunami, eda o tazunu.
Picking through leaves, searching the branches.

4.486 有始有終 Hajime ari, owari ari.
There is a beginning and there is an end.

4.487 白雲萬里 Hakunin banri.
White clouds for ten thousand miles.

4.488 白圭無玷 Hakkei kizu nashi.
The white jade has no flaws.

4.489 白日青天 Hakujitsu seiREN.
Bright sun, blue skies.

4.490 鐵鄉在握 Bakyua aku ni ari.
The "Mo Yeh sword" is in his grip.
4.491 破家散宅  Haka santaku.

The house is destroyed, the family scattered.
Heki 80 Main Case Comm.
ZGS 4.149, ZRKS 4.669, Shiba 60, ZGII 198, ZGDJT 1020, ZGJT 377

4.492 白日迷路  Hakujitsu michi ni mayou.

In broad daylight he's lost the way.
ZGS na, ZRKS 4.313, Shiba 65, ZGII 191, KZS #25

4.493 把住放行  Hajū hōgyō.

Grip and hold firm, release and let go.
Heki 76 Intro.
ZGS 4.249, Shiba na, ZGDJT 1092

4.494 撥草参文  Hassö sangen.

Clear away weeds and seek the profound.
ZGS na, Shiba 60

4.495 撥草瞻風  Hassö senpū.

Clear away weeds and gaze into the wind.
ZGS na, Shiba 61

4.496 撥旗奪鼓  Hata o hiki tsutsumi o ubau.

Pull down their flags and steal their drums.
Heki 38 Main Case agyō.
ZGS na, ZRKS 4.484, Shiba 60, ZGII 112, ZGJT 156, KZS #138

4.497 八寒八熱  Hakkan hakkinetsu.

Eight cold, eight hot.
This could be a reference to Chinese seasons; the year had 24 minor seasons, each fifteen days long, of which eight were cold and eight hot. Or it could be a reference to hell, of which there were eight hot and eight cold.
ZGS 4.344, Shiba na

4.498 道得八成  Hachijo o iietari.

He spoke eighty percent.
Heki 89 Main Case.
ZGS na, ZRKS 4.669, Shiba 57, ZGII 142, ZGJT 348

4.499 撥華築錦  Hana o atsumete, nishiki o muragarasu.

Gather flowers, make brocade.
**4.500** 詠花吟月  *Hana ni eiji tsuki ni ginzu.*

I sing to the flowers, I chant to the 'moon'.

ZGS na, Shiba 32

**4.501** 太深速生  *Hanahada jin'onsei.*

Awesomely profound.

*Heki 59 Verse agyo.*

ZGS 4.436, Shiba na, ZGI 172, ZGDIT 809c

**4.502** 太蒸速人  *Hanahada koto o manzu.*

He really deceives people.

*Heki 75 Main Case agyo.*

ZGS 4.457, ZRKS 4.419a, Shiba na, KZS #441

**4.503** 傾腸倒腹  *Harawata o katamuke, hara o taosu.*

He spills his guts, he turns out his insides.

MMK 210.

ZGS na, ZRKS 4.355, Shiba 38, ZGI 175, ZGJT 103

**4.504** 萬箭攒心  *Bansen mune ni atsumaru.*

Ten thousand arrows collect in the heart.

*Heki 84 Main Case agyo, ZGI 205; Mansen kokoro ni atsumaru.*

ZGS 4.436, ZRKS 4.678, Shiba 64, ZGI 205, ZGDIT 1097a, ZGJT 366, KZS #373

**4.505** 半合半開  *Hangō hankai.*

Half open, half shut.

The sense here is: "He hems, he haws." Also occurs in reverse order: 半開半合, *Heki 18 Main Case agyo, 30 Verse agyo, 34 Verse agyo, etc.*

ZGS 114, ZRKS 4.313, Shiba 64, ZGI 172, ZGDIT 5614

**4.506** 萬法一如  *Banzō ichinyo.*

The "ten thousand things" in themselves are one.

Also *Manbō ichinyo, Rinzai-roku §14.*

ZGS na, Shiba 64, ZGI 420, ZGDIT 19604

**4.507** 飯里有沙  *Hanri ni suha ari.*

A stone in the rice.

MMK 31.

ZGS 4.240, ZRKS 4.451, Shiba 61, ZGI 163, ZGJT 388, KZS #206
**4.508 鼻井明珠**  *Banri no meiju.*

**Beautiful pearls on the tray.**

*Heki 65 Main Case agyo.*

ZGS na, ZRKS 4.50, Shiba 61, ZGJI 195, ZGJT 195

**4.509 鼻孔相掲**  *Biku aisasau.*

**Nose to nose.**

ZGS na, ZRKS 4.74, Shiba na, ZGJI 195

**4.510 穿卻鼻孔**  *Biku o senkyaku su.*

**He’s pierced [the other’s] nose.**

An oxherd could control a bull if he pierced the bull’s nose and passed a roped ring through it.  
*Heki 4 Verse agyo, 10 Main Case Comm., 26 Verse Comm., etc.*

ZGS na, ZRKS 4.456, Shiba 50, ZGJI 195, ZGDT 191, ZGJT 157, KZS #532

**4.511 失卻鼻孔**  *Biku o shikkyaku su.*

**He’s lost his nostrils.**

*Heki 28 Verse Comm., 32 Main Case agyo, 51 Main Case Comm. See note to 4.510.*

ZGS na, ZRKS 4.427, Shiba 44, ZGJI 195, ZGDT 1042, ZGJT 195, KZS #248

**4.512 裂鉤鼻孔**  *Biku o retten su.*

**He twists [the other’s] nose.**

*Heki 53 Main Case agyo, 86 Verse agyo, 95 Main Case agyo.*

ZGS 4.552, ZRKS 4.490, Shiba 73, ZGJI 195, ZGDT 1042, ZGJT 48

**4.513 撞著鼻孔**  *Biku ni ujaku su.*

**He banged his nose against it.**

*Heki 91 Main Case agyo.*

ZGS na, ZRKS 4.321, Shiba 56, ZGJT 541

**4.514 鼻孔遙天**  *Biku ryoten su.*

**He lifts his nose to the sky.**

*Heki 87 Verse.*

ZGS 4.241, ZRKS 4.722, Shiba 52, ZGJI 195, ZGDT 1042, ZGJT 192

**4.515 指東劃西**  *Higashi o yubisashi, nishi o kaku.*

**He points to the east, he gestures to the west.**

*Heki 4 Intro., 18 Main Case agyo, Rinzai-roku §11.*

ZGS na, ZRKS 4.54, Shiba 45, ZGJI 195, ZGJT 195
4.516 皮革棲禅  *Hikoro no zen.*  
Leather basket Zen.  
I.e., heavy duty Zen.  
ZGS 88, Shiba 69, ZGJI 194, ZGJT 359

4.517 彼此得便  *Hishi tayori o etari.*  
1. Here and there, got some news.  
2. Here and there, got some benefit.  
   1. after Shiba 61; 2. after ZRKS 4.315: 彼此掉便宜, "Here and there I have fallen into advantage."  
ZGS 4.315, ZRKS 4.315, Shiba 61, ZGJI 194 (variant)

4.518 非心非佛  *Hishin hibutsu.*  
Neither mind nor Buddha.  
MMK 53, Heki 44 Main Case.  
ZGS 88, Shiba 69, ZGJI 194, ZGJT 390

4.519 鬲口便打  *Hikku sunawachi utsu.*  
Slap right on the mouth.  
Heki 51 Main Case agyo.  
ZGS 4.314, Shiba na

4.520 豚腹剖心  *Hippuku wanshin.*  
Cut open his chest and tear out his heart.  
Heki 98 Main Case agyo.  
ZGS 4.315, ZRKS 4.24, Shiba 65, ZGJI 200, ZGJT 390

4.521 證人不少  *Hitio o manzuru koto sukunakarazu.*  
He deceives people not just a little.  
ZGS na, ZRKS 4.88, Shiba 67, ZGJI 196, KZS #431

4.522 無聴人好  *Hitio o manzuru nakumba yoshi.*  
Better not to deceive people.  
ZGS 4.316, Shiba na

4.523 停囚長智  *Hitoya ni todomatte chi o chōzu.*  
Kept in prison, he extends his knowledge.  
Heki 18 Main Case agyo, 51 Main Case agyo.  
ZGS 4.315, ZRKS 4.389, Shiba 54, ZGJI 194, ZGJT 390a, ZGJT 390, KZS #290

4.524 日上月下  *Hi nobori tsuki kudaru.*  
The sun rises, the 'moon' sets.
4.525 不惜眉毛  Bimō o oshimazu.
He does not care about his "eyebrows".
  *Heki 27 Intro. and Main Case Comm., 31 Main Case Comm., 51 Main Case Comm.*
  *ZGS na, ZRKS 4.394, Shiba 68, ZGJI 196, ZGJT 1045*

4.526 惜取眉毛  Bimō o shakushi seyo.
Take good care of your "eyebrows".
  *Heki 31 Verse, 34 Main Case aygo.*
  *ZGS 4.259, ZRKS 4.494, Shiba 49, ZGJI 194, ZGJT 1043a, ZGJT 249*

4.527 嫗卻眉毛  Bimō o ryōkyaku su.
He burned off his "eyebrows".
  *Heki 96 Verse 2 aygo.*
  *ZGS na, ZRKS 4.793, Shiba 72, ZGJI 194, ZGJT 1048a*

4.528 披毛戴角  Himō taikaku.
[Beings that] wear fur or bear horns.
  *Rinzai-roku §19.*
  *ZGS 4.356, ZRKS 4.629, Shiba na, ZGJI 194, ZGJT 1048b, ZGJT 299*

4.529 百年妖怪  Hyakunen no yōkai.
A hundred-year-old goblin.
  *ZGS 4.134, Shiba na*

4.530 火煉水冷  Hi wa atataka ni, mizu wa hiyayaka nari.
Fire is hot, water is cold.
  *ZGS na, ZRKS 4.7, Shiba 33, ZGJI 194, KZS #122*

4.531 宴主共失  Hinju tomo ni shisu.
Lose both host and guest.
  *Heki 52 Main Case aygo.*
  *ZGS na, ZRKS 4.517, Shiba 32, ZGJI 194, ZGJT 1057a*

4.532 宴主互換  Hinju gokan.
Guest and host interchange.
  *Heki 50 Main Case Comm., 56 Main Case Comm., 50 Verse aygo.*
  *ZGS 4.263, ZRKS 4.493, Shiba 62, ZGJI 196, ZGJT 1057a, ZGJT 395*
4.533 資主歴然 Hinjū rokinen.

Guest and host are clearly distinguished.
Rinzai-roku Preface and §4, Heki 20 Main Case Comm., 38 Main Case Comm.
ZGS 6a, ZRKS 4.974, Shiba 64, ZGJI 197, ZGDJT 197b

4.534 間閣同風 Binshoku dōfu.

Whether in Min or Szechuan, always the same.
Min, in the southeast, and Szechuan, deep inland to the west, were considered far distant states in early China.
ZGS 6a, ZRKS 4.187, Shiba 62, ZGII 198

4.535 和麴罷麺 Fu ni washite men o uru.

He sells noodles cut with bran.
ZGS na, ZRKS 4.576, Shiba 75, ZGII 198, ZGDJT 495, KZS 2976

4.536 傳大士底 Fudaishi tei.

As 'Fu Daishi' [said, did].
ZGS 4.264, Shiba na

4.537 深辨來風 Pakaku raifu o ben zu.

He sees right through your approach.
Heki 4 Main Case Comm., 26 Main Case Comm., 27 Verse agyo, etc.
ZGS 6a, ZRKS 4.799, Shiba 47, ZGJI 198, ZGDJT 469a, ZGIT 230, KZS #510

4.538 無事生事 Buji ni ji o shosu.

There's no problem, but they make an issue.
Heki 8 Main Case Comm.
ZGS 6a, ZRKS 4.667, Shiba 64, ZGJI 199, ZGJI 495, KZS #579

4.539 截断佛祖 Busso o setsudan su.

Cut off the buddhas and ancestors.
ZGS 6a, ZRKS 4.85, Shiba 49, KZS 277

4.540 佛祖不識 Busso mo shirazu.

Not even the buddhas and ancestors know.
ZGS 6a, Shiba 64, ZGII 199

4.541 佛祖乞命 Busso mo mei o kou.

The buddhas and ancestors plead for their lives.
MMK 43.
ZGS 4.269, ZRKS 4.495, Shiba 66, ZGII 199, ZGDJT 489a, EZS 2331
4.542 爲佛者祖 Butsu o nonoshiri, so o nonoshiru.
He curses the buddhas, he damns the ancestors.
ZGS na, ZRKS 4.486, Shiba 60

4.543 父子唱和 Fushi showa su.
Father and son harmonize well together.
ZGS 4.260, ZRKS 4.347, Shiba 60, ZGII 197

4.544 不嘲嘆譏 Fushitsuryū no kan.
Slovenly fool!
Heki 1 Main Case agyo, 6 Verse agyo, 27 Verse agyo, etc.
ZGS 4.267, ZRKS 4.413, Shiba 60, ZGII 197, ZGIIIT 399, ZGIT 399, KZS #308

4.545 不生不死 Fushō fushi.
Unborn, undying.
ZGS na, ZRKS 4.347, Shiba 60

4.546 不請勝友 Fushō no shōyū.
A best friend needs no invitation.
Heki 62 Intro.
ZGS na, Shiba 60, ZGII 197, ZGIIIT 399

4.547 雨不相識 Putatsunagara aishirazu.
I do not know the two of them.
ZGS na, ZRKS 4.546, Shiba 72

4.548 刻舟尋劍 Fune o kizami, ken o tazunu.
He cuts a mark on the boat rail to search for his sword.
See ‘Slash the boat’. 
ZGS 4.108, ZRKS 4.314, Shiba 40, ZGII 199, ZGIIIT 399

4.549 不昧因果 Fumai inga.
He does not ignore karma.
MMK 2.
ZGS na, Shiba 60, ZGII 197, ZGIIIT 399, ZGIT 399

4.550 不落因果 Furaku inga.
He does not fall into karma.
MMK 2.
ZGS na, Shiba 60, ZGII 197, ZGIIIT 399
4.551 拾い桶壁 Furin moheki.
Groping along the hedge, feeling along the wall.
Heki; 7 Verse agyo, 86 Verse agyo, 94 Verse agyo, etc.
ZGS na, ZRKS 4.334, Shiba 63, ZGJI 197, ZGJT 404

4.552 分離不下 Bunso fuge.
There's no explanation.
Heki 11 Main Case Comm., 58 Main Case Comm., 84 Main Case agyo, MMK 19.
ZGS na, ZRKS 4.099, Shiba 64, ZGJI 191, ZGJT 115, ZGJT an, KZS #141

4.553 米裏有蟲 Beiri ni mushi ari.
There are worms in the rice.
ZGS 4.270, ZRKS 4.479, Shiba 64, ZGJI 200

4.554 帶累別人 Betsunin o tairui su.
He drags in other people.
Heki 3 Main Case agyo, 48 Main Case agyo.
ZGS 4.278, ZRKS 4.494, Shiba 64, ZGJI 200, ZGDJT 119, ZGJT 189

4.555 碧落無碑 Hekiraku ni hi nashi.
There is no "Pi-lo Monument".
ZGS na, ZRKS 4.499, Shiba 64

4.556 聰頭劈面 Hekitō hekimen.
Right to your head, right to your face.
Heki 43 Main Case agyo.
ZGS na, ZRKS 4.35, Shiba 64, ZGJI 190, ZGDJT 119, ZGJT 415

4.557 買帽相頭 Bō o kau ni zu o sō su.
1. To buy a hat, measure your head.
2. After buying a hat, he measures his head.
1. after ZGJI 203, ZGDJT 1012a; 2. after ZGJT 380. Heki 16 Main Case agyo, 55 Main Case Comm.,
82 Verse Comm., etc. ZGDJT 1012a: Revvo 526.
ZGS 4.275, ZRKS 4.576, Shiba 64, ZGJI 190, ZGDJT 1012a, ZGJT 186

4.558 識法者懼 Hō o shiru mono wa osoru.
One who knows the law fears it.
Heki 10 Verse Comm., 37 Main Case agyo, 50 Verse agyo, etc.
ZGS 4.477, ZRKS 4.39, Shiba 44, ZGJI 200, ZGJT 152, KZS #49
4.567

4.568 惹法無民  *Hô o tsukuseba tami nashi.*

Apply the law to the limit and the people will perish.

ZGS a.175, ZRKS a.274, Shiba 85, ZGJI 201, ZGJT 231

4.569 放過一着  *Hôka itchaku.*

He let an opening go by.

ZGS a.175, Shiba 85

4.570 放下便是  *Hoge seba sunwachi ze.*

Let go and at once that's it.

ZGS na, ZRKS a.684, Shiba 66, ZGJI 201, KZS #369

4.571 放去收來  *Hôko shûrai.*

Let out, take in.

*Heki* 4 Main Case agyo, 14 Main Case Comm., 75 Main Case agyo, etc. Shiba 85; *Hokyo shûrai.*

ZRKS 4.111 has ref.

ZGS a.379, ZRKS a.211, Shiba 65, ZGJI 103, ZGDJT 115

4.572 邪人按剣  *Bojin ken o an zu.*

On your flanks they're gripping their 'swords'.

*Heki* 23 Main Case agyo. See also 4.137, 4.564.

ZGS na, ZRKS 4.750, Shiba 66, ZGJI 203, ZGJT 418

4.573 邪人有眼  *Bojin manako ari.*

It is the bystander who has the eye.

*Heki* 1 Main Case agyo, 38 Main Case agyo. See also 4.137, 4.563.

ZGS a.276, ZRKS 4.570, Shiba 66, ZGJI 203, ZGDJT 1140b, ZGJT 458

4.574 忘前失後  *Bozen shitsugo.*

Forget before, lose track after.

*Heki* 2 Main Case Comm., 34 Main Case agyo and Verse agyo.

ZGS na, ZRKS a.194, Shiba 66, ZGJI 202, ZGJT 427, KZS #328

4.575 棒頭有眼  *Boto ni manako ari.*

His stick has an eye.

*Heki* 20 Main Case Comm., 65 Main Case agyo, 75 Main Case, etc.

ZGS na, ZRKS 4.472, Shiba 66, ZGJI 203, ZGJT 1139c, ZGJT 418, KZS #335

4.576 墨悲糸染  *Boku ito no somu koto o kanashimu.*

'Mo-tzu' lamented the dyeing of the thread.

ZGJI 203; 它 instead of 它.

ZGS na, Shiba 66, ZGJI 203
4.568 穆如清風  Boku to shite seifū no gotoshi.
Mild as a clean breeze.
ZGS na, Shiba 66, 普明大師

4.569 烹佛烹祖  Hotoku o aburi, so o niru.
Fry the buddhas and boil the ancestors.
ZGJ 198: Butsu o aburi, so o aburu, “Grill the buddhas, grill the ancestors.”
ZGS na, ZRKS 4.900, Shiba 65, ZGJI 104, ZGJT 435

4.570 法華會體  Hokke no totai.
The actual embodiment of the Lotus Sutra.
ZGS 4.279, Shiba na

4.571 見星悟道  Hoshi o mite do o satoru.
He saw the star and awakened to the Way.
ZGS 4.280, Shiba na

4.572 敲骨打髓  Hone o tataki, zui o utsu.
He shatters the bones, he smashes the marrow.
Variant: 禪宗 “take the marrow” instead of 打髓. Rinzai-roku §8 in Ming edition.
ZGS na, ZRKS 4.476, Shiba 41, ZGJI 204, ZGJT 93

4.573 本地風光  Honji no fukō.
The scenery on the fundamental ground.
Heki 97 Main Case Comm., 99 Verse Comm.
ZGS 23, Shiba 66, ZGJT 1839, ZGJT 451

4.574 轉凡成聖  Bon o tenijite sho to nasu.
Turn ordinary folk into saints.
ZGS na, ZRKS 4.985, Shiba 55, ZGJI 204, ZGJT 385, KZS 405

4.575 慶八壇社  Bonpa rasatsu.
Dum! Dum! Drum! Drum!
The sound of the great drum. Shiba 65: Bonpa nōsa.
ZGS 4.279, Shiba 65

4.576 本分草料  Hon'bum no sōryō.
Fundamental feed.
4.577 本來面目  *Honrai no menmoku.*

Your 'original face'.

*Heki* 97 Main Case Comm., 99 Main Case Comm., MMK 23.

ZGS na, Shiba 66, ZGJI 204, ZGDTI 116b, ZGJT 438

4.578 如麻似粟  *Ma no gotoku, zoku ni nisari.*

Like hemp, like millet.

*Heki* 17 Verse agyo, 23 Verse agyo, 25 Main Case agyo, etc.

ZGS na, ZRK 4, 255, Shiba 45, ZGJT 116b, ZGJT 205

4.579 賣弄不少  *Mairō suikunakarazuru.*

Not just a little self-promotion.

ZGS na, ZRK 4, 255, Shiba 66, ZGJI 99

4.580 全依他力  *Mattaku tariki ni yoru.*

Completely depend on another's power.

*Heki* 32 Main Case agyo, 31 Verse agyo.

ZGS 4-28, ZRK 4-43, Shiba na, ZGJI 204

4.581 松直棘曲  *Matsu wa naoku, odorō wa magareri.*

Pines are straight, thorns are bent.

ZGJI 205: *ibara* instead of *odorō.*

ZGS 4-28, ZRK 4-2, Shiba 45, ZGJI 205, ZGDTI 116b, ZGJT 204, KZS #11

4.582 間不容髮  *Ma ni hatsu o irezu.*

You can't insert even a hair in between.

ZGDTI 188a: *Kan hatsu o irezu.*

ZGS 4-28, ZRK 4-74, Shiba na, ZGDTI 188a, ZGJT 68

4.583 眉分八字  *Mayu hachi ji ni wakaru.*

His 'eyebrows' divide into the figure eight.

*Heki* 30. The Chinese character for 'eight' consists of two lines sloping down and out A. This does not, as one might think, express sadness. The eyebrows are raised as when one pays full attention to what is in front of one's eyes (Shiba 61, ZGJT 391).

ZGS na, ZRK 4-257, Shiba 61, ZGJI 395, ZGDTI 1276b, ZGJT 391, KZS 7392

4.584 满口道著  *Manku ni dōchaku su.*

He gave a full-mouthed explanation.

ZGS na, ZRK 4-307, Shiba 67, ZGJI 206, ZGJT 416
4.585 満口氷雪  *Manku no hyōsetsu.*  
Mouth full of ice and snow.  
ZGS 4.486, ZRKS 4.908, Shiba 57, ZGJT 108

4.586 満面羞恥  *Manmen no zankō.*  
Face completely covered in shame.  
*Heki* 1 Main Case *agyo,* 2 Intro. Shiba 67:  書 instead of 傾.  
ZGS 4.255, ZRKS 4.738, Shiba 57, ZGJI 108, ZGJT 47

4.587 蔵身霧影  *Mi o kakushite kage o arawasu.*  
He hides himself but reveals his shadow.  
*Heki* 28 Main Case *agyo,* 43 Main Case *agyo,* 73 Main Case *agyo,* etc.  
ZGS na, ZRKS 4.155, Shiba 55, ZGJI 206, ZGDJT 1258, ZGJT 1752, KZS 152

4.588 兼身在內  *Mi o kanete uchi ni ari.*  
It is identical with your self, inside.  
*Heki* 13 Verse *agyo,* 33 Verse *agyo,* 91 Main Case *agyo.*  
ZGS na, ZRKS 4.168, Shiba 59, ZGJI 106, ZGDJT 1208, ZGJT 108, KZS 204

4.589 轉身吐氣  *Mi o tenjite ki o haku.*  
He spins around, blows out his breath.  
*Heki* 59 Main Case *Comm.,* 72 Verse *agyo,* 79 Main Case *Comm.,* etc.  
ZGS na, ZRKS 4.364, Shiba 59, ZGDJT 1208

4.590 文身斷髪  *Mi o modoroge kami o tatsu.*  
He tattoos his body and cuts his hair.  
Tattooing the body and cutting the hair were considered barbarian practices in early China. See, for example, *Chuang-tzu,* ch. 1 (Watson 1968, 28).  
ZGS na, ZRKS 4.542, Shiba 64

4.591 和身没卻  *Mi ni washite bokkyaku su.*  
With his body, he submerges himself [in the world].  
*Heki* 23 Verse *agyo.*  
ZGS na, ZRKS 4.496, Shiba 75, ZGJI 106

4.592 作縮身勢  *Mi o chijimuri ikoi o nasu.*  
To assume a crouching posture.  
ZGS 4.266, Shiba na

4.593 未在更道  *Mizai sara ni ie.*  
Not yet! Say again!  
ZGS na, Shiba 67
4.594  
水到渠成  
*Mizu itareba mizo naru.*

If water runs there, then there’s a channel.
*Heki 6 Verse Comm.*
*ZGS na, ZRES 4.379, Shiba 47, ZGJI 207, ZGJT 215, KZS #497*

4.595  
撒水求波  
*Mizu o haratte nami o motomu.*

He thrashes the water searching for waves.
*ZGS na, Shiba 60*

4.596  
賦水如地  
*Mizu o fumu koto chi no gotoshi.*

Stands on water as if on earth.
*Rinzai-roku §16.*
*ZGS na, ZRES 4.1007, Shiba 72*

4.597  
填溝塞壑  
*Mizo ni michi, gaku ni fusagaru.*

The channels are full, the waterways are clogged.
*Heki 16 Verse agyo.*
*ZGS 4.487, ZRES 4.46, Shiba 55, ZGIT 324, KZS #490*

4.598  
道聴途説  
*Michi ni kiite to ni toku.*

Hear it on the road and speak it on the Way.
*ZGS na, ZRES 4.410, Shiba 57, ZGJI 206, KZS #507*

4.599  
密密通風  
*Mitsu mitsu ni fā o tsuzu.*

A secret something passes between them.
*ZGS 4.288, ZRES 4.163, Shiba 67, ZGJI 307, KZS #513*

4.600  
掩耳偷鈴  
*Mimi o òe suzu o nusumu.*

He covers his ears to steal the bell.
*Heki 85 Main Case.*
*ZGS 4.290, ZRES 4.112, Shiba 52, ZGJI 108, ZGJDT 1193b, ZGJT 14, KZS #538, ZD #49*

4.601  
明暗雙雙  
*Meian sōsō.*

Light and dark, two together.
*Heki 31 Verse.*
*ZGS 4.390, Shiba 88, ZGJI 994*

4.602  
妙觸宜明  
*Myōshoku senmyō.*

Subtle contact releases the radiance.
*Heki 78 Main Case.*
*ZGS na, Shiba 87, ZGJI 208, ZGJDT 1193b, ZGJT 430*
4.603 無位真人 Mui i no shinnin.

True person without rank.

Rinzai-roku Preface and §3, Heki 32 Main Case Comm., 73 Verse Comm.
ZGS na, Shib 67, ZGII 208, ZGDT 1206d, ZGJT 440

4.604 無依道人 Mue no dōnin.

A person of the Way who leans on nothing.

Rinzai-roku §15, §17, §19.
ZGS na, Shib 67, ZGII 208, ZGDT 1206d, ZGJT 441

4.605 無孔鐵錘 Muku no tettsui.

An "iron hammerhead without a socket".

Heki 14 Main Case agyo, 29 Main Case agyo, 30 Main Case Comm. etc. MMK 17.
ZGS na, ZRKS 4.876, Shib 67, ZGII 209, ZGDT 1206d, ZGJT 441

4.606 無作妙用 Musa no myōyū.

The wondrous act of not-doing.

ZGS 4.290, Shib 68, ZGII 209, ZGDT 1206d

4.607 無縛自縛 Mujō jibaku.

Without any rope, he ties himself up.

Heki 73 Main Case agyo, Rinzai-roku §6, MMK Appendix after Case 48.
ZGS 4.292, ZRKS 4.775, Shib 68, ZGII 209, ZGDT 1206d, ZGJT 441, KZS 398

4.608 目瞪口啞 Me tō shi, kuchi kyo su.

Eyes wide open, mouth agape.

ZGS na, ZRKS 4.384, Shib 70, ZGII 209, ZGJT 440

4.609 明鏡當裏 Meikyō tai ni ataru.

The bright mirror is on the stand.

Heki 9 Intro., 24 Main Case Comm., 28 Verse, etc.
ZGS 4.293, ZRKS 4.585, Shib 69, ZGII 209, ZGDT 1206a, ZGJT 444

4.610 明月藏鶴 Meigersu ni ro o kakusu.

Hide a white heron in the silver moonlight.

ZGS 4.264, ZRKS 4.357, Shib 69, ZGII 209, ZGDT 1206a

4.611 命若懸絲 Mei kenshi no gotoshi.

Life hangs by a thread.

ZGS na, ZRKS 4.384, Shib 68, ZGII 209
4.612 明皇幸蜀  
Meikō shoku ni miyuki su.

The Brilliant Emperor has gone to Szechuan.

See "Yang Kuei-fei".
ZGS 4.295, ZRKS 4.847, Shiba 61

4.613 明珠在掌  
Meishu tanagokoro ni ari.

The bright pearl is in the palm of my hand.

Heki 34 Main Case Comm., 80 Verse agyo, 97 Verse, etc.
ZGS na, ZRKS 4.598, Shiba 61, ZGJ 210, ZGJT 3.05e, ZGJT 4.04

4.614 明明歷歷  
Mei-mei reki-reki.

Bright and clear, detailed and sharp.
ZGS na, ZRKS 4.599, Shiba 61

4.615 抛向面前  
Menzen ni hōkō su.

Throw it right in your face.

Heki 1 Verse Comm., 5 Main Case.
ZGS 4.396, ZRKS 4.318, Shiba 61, KZS 4.15

4.616 面壁九年  
Menpeki kyūnen.

"Nine years facing the wall".

Heki 1 Main Case Comm.
ZGS na, Shiba 69, ZGJT 1222d

4.617 綿綿密密  
Men-men mitsu-mitsu.

Very detailed, very careful.
ZGS 4.327, Shiba 61, ZGJ 3.84, ZGJT 1222d

4.618 綿裏有刃  
Menri ni yaiba ari.

In the cotton fluff, there is a knife.
ZGS 4.296, ZRKS 4.286, Shiba 61, ZGLI 210

4.619 綿裏包針  
Menri ni hari o tsutsunu.

Wrap a needle in cotton fluff.
ZGS 4.291, ZRKS 4.391, Shiba 61, ZGLI 210

4.620 作模畫樣  
Mo o nashi yō o kaku.

He postures, he imitates.

ZGS 4.326, ZRKS 4.425, Shiba na, ZGLI 210, ZGJT 1222e, ZGJT 193, YZS 4.227
4.621 目綱鋤兩  Mok‘ki’shūryō.

His practiced eye measures precisely.

_Heki_ 1 Intro., 65 Intro.

ZGS na, Shiba 69, ZGJI 211, ZGDJT 1227d, ZGJT 450

4.622 目首分明  Mokuzen funnyō.

Before my very eyes, vivid and sharp.

ZGS na, ZRKS 4.455, Shiba 69, ZGJI 211, KZS #99

4.623 摸索不著  Mosaku fujaku.

To seek and not find.

_Heki_ 1 Main Case agyo, 38 Intro., 56 Intro., etc.

ZGS 4.301, ZRKS 4.174, Shiba 69, ZGJI 210, ZGDJT 1237b, ZGJT 448, KZS #28

4.624 把髻投銜  Motodori o totte ga ni tō zu.

He takes his own topknot and presents it to the authorities.

_Heki_ 81 Main Case agyo, 84 Main Case agyo. When a man was found guilty of a crime punishable by beheading, his topknot would be cut off before his execution (ZGJT 375, ZGJI 211).

ZGS na, ZRKS 4.378, Shiba 69, ZGJI 211, ZGDJT 1235, ZGJT 448, KZS #399

4.625 物歸有主  Mono wa ushu ni ki su.

Everything returns to its proper place.

ZGS na, ZRKS 4.499, Shiba 64, ZGJI 211, ZGDJT 419, KZS #175

4.626 指桃罵李  Momo o yubisashi sumomo o nonoshiru.

Pointing to a plum, he damns the ‘peach’.

ZGS na, Shiba 43, ZGJI 211

4.627 文彩已露  Monsai sude ni arawaru.

Shapes, colors, have already appeared.

_Heki_ 7 Verse agyo. Shiba 64, ZGJI 199: _bunsai_ instead of _monsai_.

ZGS 4.302, ZRKS 4.109, Shiba 64, ZGJI 199, ZGDJT 1236d, ZGJT 453

4.628 箭過新羅  Ya shinra o sugu.

The arrow has flown off to ‘Silla’.

_Heki_ 1 Main Case agyo, 27 Verse agyo, 30 Main Case agyo, 36 Main Case agyo, etc.

ZGS 4.303, ZRKS 4.420, Shiba 50, ZGJI 211, ZGDJT 1234d, ZGJT 458, KZS #225

4.629 病病相治  Yakuhei atjisuu.

Drug and disease cure each other.

_Rinzai-roku_ §14, §23, _Heki_ 87 Main Case.

ZGS na, ZRKS 4.467, Shiba 70, ZGJI 212, ZGDJT 1236d, ZGJT 457
4.630 柳緑花紅  Yanagi wa midori, hana wa kurenai.
The willows are green, the flowers are red.
ZGS 4.304, ZRKS 4.5, Shiba 71, ZGII 212, ZGJT 473, KZS #120

4.631 也褒也貶  Yahō, yahen.
That’s great! That’s awful!
Heki 39 Main Case agyo.
ZGS 4.305, ZRKS 4.326, Shiba na, ZGII 212

4.632 病在膏肓  Yamai koko ni ari.
The disease has entered the vital region.
See "Life-and-death illness".
ZGS na, ZRKS 4.304, Shiba 6a

4.633 行吟澤畔  Yuku-yuku takuhon ni ginzu.
Strolling, singing on the edge of the pond.
ZGS 4.306, Shiba na

4.634 弓折矢盡  Yumi ore, ya tsuku.
Bow broken, arrows all spent.
ZGS 4.307, ZRKS 4.176, Shiba na, ZGJT 106, KZS #219

4.635 閉絶要閉  Yōkan o sadan su.
Block off the main arteries.
Heki 31 Main Case Comm.
ZGS na, ZRKS 4.259, Shiba 43, ZGJT 152

4.636 養子之縁  Yōshi no en.
The parent’s bond with the child.
Heki 5 Main Case agyo, 46 Main Case agyo. 養子 does not mean an adopted child. The character 养 here means “give birth to” (ZGJT 463, ZGDJT 1250a).
ZGS 4.308, ZRKS 4.389, Shiba na, ZGII 213, ZGJT 1250a, ZGJT 463

4.637 揚眉瞬目  Yōbi shunmoku.
A lift of the 'eyebrows', a blink of the eyes.
ZGS na, ZRKS 4.636, Shiba 71, ZGII 213, ZGJT 1352b, ZGJT 463

4.638 弋不射宿  Yoku suredomo newari o irazu.
When hunting, he does not shoot birds at rest.
Analects vii, 26. ZRKS 4.83m: Hoge: A skilled swordsman does not cut a dead man. See also 8.293.
ZGS na, ZRKS 4.831, Shiba 76, ZGII 213, ZGJT 463
4.639 病兒奉伴  Raiji bun o hiku.

The leper drags along his friends.

Heki 12 Verse agyo, 19 Verse agyo, 89 Main Case agyo, etc.
ZGS 4.138, ZRKS 4.596, Shiba ni, ZGJI 214, ZGDJT 1366d, ZGJT 459, KZS 2369, ZD 247

4.640 禮拜了退  Raihai shiowatte shirizoke.

Bow and then withdraw.

Heki 2 Main Case, 59 Main Case Comm.
ZGS 4.138, Shiba na

4.641 雷門布鼓  Raimon no fuku.

At the Thunder Gate, a 'cloth drum'.

Above the Thunder Gate entrance to the city of K'uai-chi was a huge drum whose boom was heard even in distant Lo-yang. A drum made of cloth, however, makes no sound (ZGJT 466, ZGJI 213).
ZGS 4.311, ZRKS 4.390, Shiba 71, ZGJI 213, ZGDJT 1257d, ZGJT 466

4.642 落草不少  Rakuso sukunakarazu.

Not just a few fall into the weeds.
ZGS 4.121, ZRKS 4.366, Shiba 71, ZGJI 214

4.643 理事倶備  Ri ji tomo ni sonawaru.

The 'real and the apparent' come together.
ZGS na, ZRKS 4.34, Shiba 71, ZGJI 214

4.644 理事不二  Ri ji funi.

The 'real and the apparent' are not two.
ZGS na, Shiba 72

4.645 狸奴白給  Ri'nu byakko.

The badger and the white bull.
Heki 61 Main Case Comm.
ZGS na, ZRKS 4.681, Shiba 71, ZGJI 214, ZGDJT 1268d, ZGJT 471

4.646 龍天推穂  Ryūten suikoku.

The dragon gods put their shoulders to the wheel.
ZGS 4.138, Shiba 72

4.647 龍頭蛇尾  Ryōto dabi.

Head of a dragon, tail of a snake.
Heki 19 Verse agyo, 11 Main Case agyo, 28 Main Case agyo, etc.
ZGS 4.334, ZRKS 4.150, Shiba na, ZGDJT 1279b, ZGJT 474
4.648 真鉄鉞耙 Ri o hiki ha o hiku.
Leading a water buffalo, pulling a plow.
ZGS 4.315, Shiba na

4.649 奴良爲賤 Ryō o oshite sen to nasu.
To force a noble person to be mean.
MMK 6.
ZGS 4.316, ZRKS 4.205, Shiba na, ZGJI 215, ZGJT 1390d, ZGH 36

4.650 鏡相照 Ryōkyō aiterasu.
Two mirrors reflect each other.
Heki 24 Main Case Comm.
ZGS 4.397, ZRKS 4.498, Shiba 72, ZGJI 215, ZGJT 1284d, ZGJT 476

4.651 兩口一舌 Ryoku ichizetsu.
Two mouths, one tongue.
ZGS na, ZRKS 4.600, Shiba 72, ZGJI 215, ZGJT 1284d, KZS #367

4.652 兩賀一賽 Ryōsai issai.
Both odd and even on one throw of the dice.
ZGS 4.366, Shiba 72, ZGJI 21, ZGJT 47, KZS #264

4.653 龍聚鳳翔 Ryōshū hōshō.
Dragons gather, phoenixes wheel in the air.
ZGS na, Shiba 72, ZGJI 215

4.654 兩刃相傷 Ryōjin aisokonau.
Two blades slash each other.
Heki 4 Verse agyo.
ZGS 4.479, ZRKS 4.479, Shiba 72, ZGJT 1286d, ZGJT 476

4.655 蠟龍玩珠 Riryū tama o motsasobu.
The black dragon plays with its pearl.
Heki 62 Verse agyo. See "Black dragon pearl".
ZGS 4.273, Shiba 72, ZGJI 114, ZGJT 472

4.656 有禮有樂 Rei ari, gaku ari.
There are rites, there is music.
ZGS 4.318, ZRKS 4.335, Shiba na
4.657 霊亀曳尾 Reiki o o hiko.
The spirit turtle sweeps its tail.

Heki 4 Main Case agyo, 11 Intro., 27 Verse Comm., etc.
ZGS 4.353, ZRKS 4.192, Shiba 73, ZGJI 217, ZGJT 481, KZS #241, ZD #45

4.658 冷笑一番 Reishō ichiban.
A sneer.
ZGS 4.579, Shiba 73

4.659 冷暖自知 Reidan jichi su.
Know for yourself hot and cold.

MMK 23, KZS #355; Reinan onozukara shiru.
ZGS 4.532, ZRKS 4.535, Shiba 73, ZGJI 216, ZGJT 1305b, ZGJT 353, KZS #355

4.660 據令而行 Rei ni yotte gyō zu.
He acted according to law.

Heki 19 Verse agyo, 31 Verse agyo, 34 Main Case Comm., etc.
ZGS na, ZRKS 4.736, Shiba 76, ZGJI 216, ZGJT 1306d, ZGJT 89

4.661 令不虚行 Rei midari ni gyōzu.
He does not rule arbitrarily.

Heki 26 Main Case agyo. MMK 14.
ZGS na, Shiba 73, ZGJI 216, ZGJT 459

4.662 羊羊掛角 Reiyō tsuno o kaku.
The antelope hooks its horns [into the trees].

See 'Horn-hooking antelope'.
ZGS na, Shiba 73

4.663 看樓打樓 Rō o mite rō o ta su.
See tit, give tat.

Heki 41 Main Case agyo.
ZGS na, ZRKS 4.753, Shiba 34, ZGJI 218, ZGJT 1205b, ZGJT 65

4.664 認騷作馬 Ro o mitomete uma o nasu.
He mistook a donkey for a horse.
ZGS 4.525, Shiba na, ZGJI 216, ZGJT 336

4.665 橋騷渡馬 Ro o watashi, uma o watusu.
He lets donkeys pass, he lets horses pass.
4.666 蟋蟀蚊虻  Rōgi bunmo.
Crickets, ants, mosquitoes, horseflies.
ZGS 4.152, ZRKS 4.607, Shiba 20, ZGII 219

4.667 睦月扇子  Rōsetsu no sensu.
A fan in December.
ZGS 4.324, ZRKS 4.607, Shiba 24, ZGII 229, ZGJT 493

4.668 勞而無功  Rō shite kō nashi.
Work hard and accomplish nothing.
Heki 84 Verse agyo, 91 Main Case.
ZGS 4.155, ZRKS 4.805, Shiba 24, ZGJT 493, KZS #406, ZD #48

4.669 老鼠做大  Roso dai o nasu.
The old rat has gotten big.
ZGS 4.325, ZRKS 4.805, Shiba 74, ZGJT 493, KZS #406, ZD #48

4.670 魚腹面壁  Roso menpeki.
Roso faces the wall.

A student asked Roso Hōun 魚腹雲 (Ch. Lu-tsu), a disciple of Baso Đōitsu 鳥竹道一 (Ch. Matsu Tao-i), "Why are you sitting facing the wall?" Roso just continued to sit facing the wall (ZGDJT 1322c, 119b).
ZGS 4.327, Shiba 24, ZGJT 1322c

4.671 魯般繩墨  Roban ga jōboku.
「Lu Pan” draws a line.
Lu Pan is the god of carpenters, jōboku 繩墨 literally means “cord black.” A carpenter draws a line by stretching taut a string dyed with black ink and snapping it against his board (ZGDJT 1323c).
ZGS 4.327, Shiba 24, ZGJT 1323c, GILES 1939 #1424

4.672 驱駄馬載  Ro ni da shi, ba ni sai su.
Load onto donkeys, pack onto horses.
Heki 33 Verse, 97 Main Case agyo. ZGS 4.328: 購 instead of 駉. ZGJT 1322c: ba ni no su instead of ba ni sai su.
ZGS 4.328, ZRKS 4.796, Shiba 24, ZGII 216, ZGJT 1322c, ZGJT 466

4.673 露地白牛  Roji no hyakko.
The white ox on the bare ground.
Rinzai-roku §36, Heki 94 Intro.
ZGS 4a, Shiba 23, ZGII 217, ZGJT 1323c, ZGJT 485
4.674 露柱懷胎 Rochū kaitai.
The post nurtures something in its womb.
ZGS na, ZhKS 4.464, Shiba 74, ZGGH 212, ZGIT 485

4.675 露柱燈籠 Rochū toro.
The post, the lantern.
Heki 15 Main Case Comm., 21 Main Case Comm.
ZGS na, Shiba 74, ZGGH 217, ZGIT 485

4.676 撞著露柱 Rochū ni dochaku su.
He's crashed into the post.
Heki 78 Main Case agar.
ZGS na, ZhKS 4.777, Shiba 77, ZGGH 217, ZGDJT 132a, ZGIT 361, KZS 428

4.677 漏逗不少 Rō to sukunakarazuru.
Not just a little old and decrepit.
Heki 2 Verse Comm., 3 Main Case agar, 28 Main Case agar, etc.
ZGS na, ZhKS 4.775, Shiba 74, ZGGH 218, ZGIT 492, KZS 494

4.678 我甚勞倦 Ware hanahada rōken su.
I am very tired and weary.
ZGS 4.329, Shiba na

4.679 我到無功 Ware mukō ni itaru.
I ended up with no merit.
ZGS 4.330, Shiba na

4.680 和敬清寂 Wa kei sei jaku.
Harmony, respect, purity, tranquillity.
The four fundamentals of the tea ceremony.
ZGS na, Shiba 74

4.681 和光同塵 Wakō dōjin.
Soften one's light and mingle in the dust.
ZGS na, Shiba 75

4.682 和尚年尊 "Oshō" nenson.
The priest is very old in years.
Heki 91 Main Case.
ZGS na, ZhKS 4.451, Shiba 75, ZGGH 219, KZS 413
Five-Character Phrases

5.1 相牵入火坑  
*Aihiite kakyō ni iru.*
They drag each other into the fire pit.
*Heki* 36 Main Case *agyo.*
ZGS 5.1, ZRKS 5.265, Shiba 160. ZGJI 221, ZGJT 5d, KZS #105

5.2 惡水濡頭潑  
*Akusui makutō ni sosogu.*
Pour filthy water right on his head.
*Heki* 1 Main Case Comm., 55 Main Case *agyo*, 78 Main Case *agyo*.
ZGS 5a, ZRKS 5.273, Shiba 26, ZGJI 221, ZGJT 1, EZS #157

5.3 呎子喰苦瓜  
*Asu kuka o kissu.*
The mute eats a bitter melon.
*Heki* 3 Verse *agyo*, 75 Main Case *agyo*.
ZGS 5.4, Shiba 76, ZGJI 221, ZGJT 5c

5.4 如啞子得夢  
*Asu no yume o uru ga gotoshi.*
Like a mute who has had a dream.
MMK 1.
ZGS 5a, Shiba 94, ZGJI 121

5.5 亚夫懐懶王  
*Afū utte tama o kudaku.*
The servant smashes the jewel to pieces.
ZGS 5.3, Shiba na, HYDCD (I.542)

5.6 阿房曳衣曳  
*Abō koromo o hiku tei.*
The way they trail their robes in the 'O-pang Palace'.
ZGS 5.4, Shiba na

5.7 欲雨山色近  
*Ame furan to hosshite sanshoku chikashi.*
Just before it rains, the mountains look closer.
ZGS 5.5, Shiba 95

5.8 雨降地上溼  
*Ame futte chijo uruou.*
Rain falls and wets the ground.
MMK 34 Verse.
ZGS na, ZRKS 35, Shiba 79, KZS #437
5.9 際危不懼人  Ayouki ni nozonde hito o osorezu.

Facing danger, he fears no one.

5.10 過則勿憚改  Ayamatte wa sunawachi aratamuru ni habakaru koto nakare.

If you have faults, do not hesitate to correct them.

5.11 莫謂得便宜  Lu nakare hengi o etari to.

Speak not of gaining advantage.

5.12 何處不稱尊  Izure no tokoro ka son to shō sezaru.

What place cannot be called a place of honor?

5.13 間一以知十  Ichi o kiite motte jō o shiru.

He hears one part and understands all ten.

5.14 一镞破三關  Ichizoku hasankan.

One arrow smashes three barriers.

5.15 一擊忘所知  Ichigeki shochi o bōzu.

One “tock!” and he forgot all he knew.

"Tock!" here is the sound of stone striking bamboo. From the story of how Kyōgen Chikan attained awakening (SHIBAYAMA 1974, 55-6).

5.16 一條白練去  Ichijō no byakuren ni shi sare.

Become a single thread of white spun silk.

5.17 一大事因緣  Ichidaiji innen.

The one great matter, cause and condition.
5.18 一念萬年去  Ichinen bannen ni shi sare.  
Make one moment of thought into an eternity.  
ZGS na, Shiba 78, ZGJ 124

5.19 一馬生三賀  Ichima san'in o shōzu.  
One horse gives birth to three tigers.  
ZGS na, ZRKS 5.444, Shiba 78, ZGJ 19

5.20 一無位真人  Ichimui no shinnin.  
The true person without rank.  
Rinza-roku §3, Heki 32 Main Case Comm., 73 Verse Comm.  
ZGS na, Shiba 78, ZGJ 522

5.21 一言引衆盲  Ichimō shūmō o hiku.  
One blind person leads a group of the blind.  
MMK 46 Verse, Heki 5 Main Case agyo, 9 Main Case Comm.  
ZGS 5.6, ZRKS 5.420, Shiba 78, ZGJ 224, ZGJ 20, KZS #484

5.22 一句定綱宗  Ikoku kaishū o sadamu.  
One word wraps up the entire net of teachings.  
ZGS na, ZRKS 1.404, Shiba 77, ZGJ 18

5.23 一箇鐵橛子  Ikko no tekkessu.  
An iron stake.  
Heki 44 Main Case agyo.  
ZGS na, ZRKS 3.221, Shiba 77, ZGJ 129, ZGJ 19

5.24 一切在和尚  Issai 'oshō' ni ari.  
It's all up to the priest.  
ZGS 5.7, Shiba na

5.25 一箭中紅心  Issen kōshin ni ataru.  
One arrow hits the red heart.  
The Chinese archery target had a red center (ZGJ 19, ZGJ 223).  
ZGS na, ZRKS 3.500, Shiba 77, ZGJ 223, ZGJ 19, KZS #458

5.26 一縄上千い鈎  Ippatsu senkin o tsunagu.  
Hang a ton on a single strand of hair.  
"Ton" here translates senkin (1,000 chün). See 'Catty'.  
ZGS 5.6, Shiba na
5.27 一髪引千釘 ippatsu senkin o hiku.
A single strand of hair pulls a ton.
"Ton" here translates senkin (1,000 chün). See "Catty".
ZGS 5.9, Shiba na

5.28 一箭過西天 issen senkin o sugu.
The arrow has shot past India.
Rinzai-roku §62.
ZGS 5.10, Shiba 77, ZGJI 225, ZGIT 19

5.29 一箭落雙鷹 issen sōchō o oitosu.
With one arrow he shoots down two hawks.
Heki 87 Verse agyo. See "General Li".
ZGS na, ZRKS 5.195, Shiba 77, ZGII 225, ZGIT 19, KZS #481

5.30 賺殺一舶人 issen no hito o rensatsu su.
He duped people by the boatload.
ZGJI 223; Issen no hito o kensatsu su. Heki 31 Main Case agyo, 43 Main Case agyo, 47 Verse agyo, et al.
ZGS 5.13, ZRKS 5.252, Shiba na, ZGII 225, ZGIT 19, KZS #307

5.31 一隊野狐精 ittai no yakosei.
A pack of 'wild foxes'.
ZGS 5.12, ZRKS 5.205, Shiba na, ZGII 224, ZGIT 19

5.32 何處是妄語 izure no tokoro kore mēgo.
In what way are these words false?
ZGS 5.19, Shiba na

5.33 今請與一盞 ima kou issan o atae yo.
Please now, give me a cupful.
ZGS 5.16, Shiba na

5.34 恐喪盡兒孫 osoraku wa jison o sōjin su.
There's a chance he may kill off all his descendants.
ZGS 5.25, Shiba na

5.35 無可無不可 ka mo naku fuka mo nashi.
I have no "thou shalt" or "thou shalt not."
Analects xviii, 8; Waley 1938, 222.
ZGS na, ZRKS 5.464, Shiba 146
5.36 月華澄無影  Kaigetsu sunde kage nashi.

Moonlight luminous on the sea—no shadows.
Rinzai-roku §66.
ZGS 8a, ZRKS 5.383, Shiba 8a, ZGJI 227, Watson 1993: 123

5.37 蝦跳不出斗  Ka odoru mo to o idezu.

The shrimp can't jump out of the scoop.
Heki 4 Main Case agyo, 13 Verse agyo, 31 Main Case agyo, 89 Main Case agyo. Shiba 8a: 蝦 instead of 蝦.
ZGS 5.16, ZRKS 5.383, Shiba 8a, ZGJI 227, ZGJT 43, ZGDT 159d and 159e, KZS 491

5.38 家家觀世音  Ka-ka kanzeon.

'Kuan-yin' in every house.
ZGS 5.17, Shiba 8a, ZGJT 42

5.39 餓狗攪縛纚  Gaku kenri o kissu.

A starving dog will eat rags.
ZGS 5.18, Shiba 8a

5.40 餓狗啃枯髪  Gaku koro o kamu.

The starving dog chews an old skull.
ZGS 5.19, Shiba 8a, ZGJI 227, ZGDT 49b

5.41 營湯無冷處  Kakuto ni reisho nashi.

There's no cool spot in a cauldrone of boiling water.
ZGS 5.20, ZRKS 5.219, Shiba 8a, ZGJI 228, ZGJT 60

5.42 臨崖看虎兇  Gake ni nozonde koji o miru.

At the brink of the cliff, he sees the tiger.
Heki 43 Main Case agyo.
ZGS 8a, ZRKS 5.373, Shiba 120, ZGJI 228, ZGJT 47b, ZGDT 154a

5.43 果然上釣來  Kanen to shite isuribari ni noborikitaru.

As expected, he took the hook and he's coming up.
Heki 42 Main Case agyo, ZRKS 5.256: 畢 instead of 躸.
ZGS 8a, ZRKS 5.256, Shiba 8a, KZS 491

5.44 果然把不着  Kanen to shite hafujaku.

As expected, you can't grasp it.
ZGS 5.21, Shiba 8a
5.45 画梅香芬芬  Gabai kō fun-fun.

The painting of the plum, how rich its fragrance!

ZGS 5.22, Shiba 8e

5.46 画瓶盛粪汁  Gabei ni funjō o moru.

An ornate jar filled with shit soup.

ZGS 5.23, Shiba 78

5.47 寒光射斗牛  Kankō iogyū o iru.

The cold light illuminates the "Dipper and the Ox".

See also 5.190.

ZGS 5.24, ZRKS 5., Shiba 81, ZGII 199

5.48 韩信臨朝底  Kanshin chō ni nozomu tei.

Like "Han Hsin" appearing at the imperial court.

ZGS 5.15, ZRKS 5.424, Shiba 81, ZGII 199, ZGJT 72

5.49 眼前是什麼  Ganzen kore nan za.

What is this before your very eyes?

Heki 2 Main Case agyo, 25 Verse Comm.

ZGS 5.26, Shiba 82

5.50 歌曲囚人口  Kan wa shūjin no kuchi yori izu.

The confession comes from the prisoner’s mouth.

Heki 15 Main Case agyo.

ZGS 5.27, ZRKS 5.281, Shiba 85, ZGII 199, ZGJT 186, KZS 925

5.51 寒時終不熱  Kan no toki wa tsui ni nessezu.

Right through the cold season, not a bit of warmth.

ZGS na., ZRKS 5.32, Shiba 81

5.52 肝膽向人傾  Kantan hito ni mukatte katamuku.

He spills his guts to other people.

ZGS na., ZRKS 5.488, Shiba 81, ZGII 229

5.53 韩學唐歩  Kantan tōho o manabu.

In Han-tan, he studies the T'ang way of walking.

A country youth came to the capital city of Han-tan and tried to learn the refined Han-tan way of walking. Not only did he fail to learn the new way of walking, but he also forgot his old way of walking (Chuang-tzu, ch. 17). ZRKS 5.328: tōho instead of tōho.

ZGS na., ZRKS 5.338, Shiba 81, ZGII 229, ZGJT 64
5.54 拔卻眼中橛  *Ganchū no ketsu o bakkyaku su.*
Remove the stake from your eye.

5.55 楢木裏睡眼  *Kanbokuri ni dogan su.*
Even in his coffin he's still blinking his eyes.

5.56 官路販私鹽  *Kanro ni shiko o han su.*
He sells private salt on the public roads.

5.57 堕在鬼窪裏  *Kikutsuri ni dazai su.*
He's fallen into the cave of ghosts.

5.58 龜毛長三尺  *Kimō nagaki koto sanjaku.*
The 'turtle hairs' are three feet long.

5.59 脚下太泥深  *Kyakka hanahada doro fukashi.*
Beneath your feet the mud is very deep.

5.60 魄跟隨他轉  *Kyakkon ta ni shitagatte tenzu.*
His feet follow someone else's around.

5.61 魄跟未點地  *Kyakkon imada chi ni tensezu.*
He hasn't got his feet on the ground yet.

5.62 依舊是侍者  *Kyū ni yotte kore jisha.*
This is the 'attendant' from many years back.
5.63 急急如律令 Kyū-kyū nyō ritsu ryō.

Quickly! quickly! As prescribed by law!

In the later Han period, public legal documents often ended with these words enjoining subjects to implement the law immediately. The phrase was then taken up by practitioners of magic. A charm inscription would be written on paper and then burned or swallowed by the person needing the charm. Meanwhile, the magician recited the charm ending with “Quickly, quickly, etc.” (ZGJT 87, PALMER 1986).

ZGS 5.32, ZRKS 5.44, Shiba 85, ZGJI 231, ZGJT 87

5.64 九日重陽 Kyūjitsu kore chōyō.

The day of nines is “repeated yang.”

See “Double ninth.”

ZG 81, ZRKS 5.394, Shiba 85

5.65 鄉原之賊 Kyōgen wa toku no zoku nari.

The village worthies are the thieves of virtue.

Mencius VII, B, 37.

ZGS 5.32, ZRKS 5.14, Shiba 84

5.66 虚懷養天懷 Kyokai tenshin o yashinu.

With an empty breast nurture the heavenly truth.

ZGS na, Shiba 83

5.67 金鳳宿龍巢 Kingō ryūsō ni shuku su.

The golden phoenix makes its home in a dragon’s lair.

ZGS na, ZRKS 5.367, Shiba 84, ZGJI 232

5.68 銀瓶裏盛雪 Ginwanri ni yuki o moru.

Heap up snow in a silver bowl.

Heki 13 Main Case.

ZGS 85, ZRKS 5.104, Shiba 84, ZGJI 234, ZGJT 85

5.69 打鼓請看 Ku o utte fushin shite miyo.

Beat the signal drum, get everyone to help.

Heki 5 Main Case.

ZGS 84, ZRKS 5.104, Shiba 100, ZGJI 237, ZGJT 254, ZGDT 246b

5.70 空手牽鐵牛 Kōshu ni shire tetsugyō o hiku.

With empty hands he pulls the iron ox.

ZGS na, ZRKS 5.86, Shiba 84, ZGJI 230
5.71 斬草蛇頭落  Kusa o kire ba datō otsu.
Cutting grass, he lops off the head of a snake.
ZGS na, ZRKS 5.339, Shiba 90, ZGJI 234, ZGJT 186

5.72 以草打一揮  Kusa o motte da suru koto ikki.
He strikes a blow with a blade of grass.
ZGS 5.3a, Shiba na

5.73 閉口道一句  Kuchi o tojite ikku o ie.
Close your mouth and say one word.
ZGS 5.3a, Shiba na

5.74 閉口重千斤  Kuchi o hirakeba, omoki koto senkin.
Open your mouth [and your words] weigh 1,000 'catties'.
ZGS 5.36, ZRKS 5.335, Shiba na, ZGJI 234

5.75 雲消山嶽露  Kumo kiete sangaku arawaru.
The clouds disperse and mountain peaks appear.
ZGJI 556: snow instead of 雲 clouds.
ZGS na, ZRKS 5.46, Shiba 79

5.76 日出海天清  Hi idete kaiten kiyoshi.
The sun comes out, sea and sky are clear.
ZGS na, ZRKS 5.446, Shiba 109

5.77 雲靜日月正  Kumo shizuka ni shite jitsugersu tadashi.
With the clouds serene, sun and moon are precisely seen.
ZGS na, Shiba 79, ZGJI 234, ZGJT 52

5.78 溪梅一枝香  Keibai ichida kanbashi.
Fragrant, the lone plum tree by the valley stream.
ZGS na, ZRKS 5.20, Shiba 86, ZGJI 235, K75 879

5.79 廻齒印青苔  Gekishi seitai ni in su.
Wooden clogs leave marks in the green moss.
ZGS na, Shiba 89

5.80 月下彈琵琶  Gekka ni biwa o danzu.
Under the moon, he strums his lute.
ZGS 5.3a, Shiba 88
5.81 素衣結富嶠  *Kenshi fugaku o musubu.*
A silk thread ties up Mount Fu.
ZGS 5.36, Shiba 85.

5.82 子能繼父業  *Ko wa yoku chichi no gyō o tsugu.*
The son continues his father’s work well.
ZGS 5.40, ZRKS 5.143, Shiba 85, ZGJI 236

5.83 論劫不論禍  *Kō o ronjite, zen o ronzezu.*
He talks forever, but there’s not a word of Zen.
ZGS 5.40, ZRKS 5.136, Shiba 85, ZGJI 239, ZGJT 135, ZGDJT 312a

5.84 後圃驢喫草  *Kōen no ro kissu o kissu.*
The backyard donkey is eating grass.
ZGS 5.40, ZRKS 5.276, Shiba 85, ZGJI 239, ZGJT 134

5.85 黃河向北流  *Kōga wa kita ni mukatte nagaru.*
The Yellow River flows north.
Tradition says, “All rivers in China flow east.”
ZGS 5.40, ZRKS 5.316, Shiba 88, ZGJI 239, ZGJT 137, KZS #544

5.86 向後須參取  *Kōgo subekaraku sanshu subeshi.*
Hereafter you must strive to attain it.
ZGS 1.01, Shiba 85.

5.87 好事不如無  *Kōji mo naki ni wa shikazu.*
Even a good thing isn’t as good as nothing at all.
*Heki 89 Verse agyo, 86 Main Case.*
ZGS 5.42, Shiba 87, ZGJI 238, ZGJT 131, ZGDJT 313b, KZS #483

5.88 巧匠不留跡  *Kōshō ato o todomezu.*
A skilled craftsman leaves no traces.
*Heki 88 Verse agyo.*
ZGS 1.43, ZRKS 1.300, Shiba 85, ZGJI 238, ZGJT 126

5.89 向上開楔子  *'Kōjo' no kanreisu.*
The key to the ultimate barrier.
Shiba 86: 筆 instead of 鋸.
5.90 紅塵飛碧海  Kōjin hekkai ni tobu.

'Red dust' blows in the blue sea.

ZGS na, ZRKS 5.447, Shiba 87.

5.91 白浪起青岑  Hakurō seishin ni okoru.

→White waves rise on the blue peaks.

ZGS na, ZRKS 5.448, Shiba 87.

5.92 荒草動不盡  Kōšō sukedomo tsukizu.

Cut away weeds, but you can’t be rid of them.
Shiba 88: Kōshō sukitsukusazuru.
ZGS 5.44, Shiba 88.

5.93 荒草長不盡  Kōsō katsute sukazu.
The wild grasses have never been cut.

Rinzai-roku §1.

5.94 荒草裏横身  Kōsō ri ni mi o yokotau.

He throws himself into the wild grass.

Heki 15 Main Case agyo.
ZGS na, ZRKS 5.122, Shiba 88, KZS #526.

5.95 江南一枝春  Konan ishi no haru.
A branch of spring from south of the Yangtze.

From the state of Wu in the south, Lu K’ai 魯凱 sent a single branch of a ‘plum’ blossom to Fan Yeh 范嶽 in ‘Ch’ang-an’, where it was still winter (Shiba 87).
ZGS na, Shiba 87.

5.96 削好肉作瘡  Kōnikyō o egitte kasa to nasu.
He cuts a wound into healthy flesh.

ZGJI 238: Kōnikyō kizu o eru.
ZGS na, ZRKS 5.254, Shiba 122, ZGJI 238, ZGJT 131.

5.97 好肉上剝瘡  Kōnikyō ni kasa o eguru.
He cuts a wound into healthy flesh.

Heki 3 Intro. Shiba 87: Kōnikyō ni kizu o eguru.
ZGS 5.45, ZRKS 5.266, Shiba 87, ZGJI 238, ZGJT 131.

5.98 光明無背面  Kömyō hamen nashi.
Light has no back or front.
KZS #455: 空 “emptiness” instead of 光明 “brilliant light.”
ZGS na, ZRKS 5.30, Shiba 86, ZGH 239, KZS #455

5.99 蛭龍得雲雨 Kōryū uru o etari.
The rain dragon has got its rain cloud.
A Chinese saying to mean that a great person has acquired the means to accomplish a great task (Shinjigen 886).
ZGS na, Shiba 84

5.100 紅輪當宇宙 Kōrin uchū ni ataru.
The red disc fills the universe.
“Red disc” here refers to the "sun".
ZGS na, ZRKS 5.44, Shiba 87

5.101 紅爐一点雪 Kōro itten no yuki.
In the red furnace, one snowflake.
ZGS 5.46, ZRKS 5.64, Shiba 82, ZGJT 135, KZS #485

5.102 古鏡裏合銘 Kokyōri ni mei o fukumu.
The back of the old mirror has an inscription.
ZGS 5.47, Shiba na

5.103 空里打筋斗 Kokū kinto o ta su.
Emptiness turns a somersault.
ZGS 5.48, Shiba 83

5.104 空里駕鐵船 Kokū tessan ni ga sa.
Emptiness rides an iron ship.
ZGS 5.49, ZRKS 5.47, Shiba 83, ZGJT 135, KZS #445

5.105 空里喫點頭 Kokū waratte tentō su.
Emptiness laughs and nods its head.
ZGS 5.50, ZRKS 5.37, Shiba 83, ZGJI 137

5.106 黒鳥吹漆桶 Kokū shittsū o fuku.
A 'black crow' is spouting black lacquer.
ZGS na, ZRKS 5.374, Shiba 88, ZGJI 139

5.107 黒風吹不人 Kokufū fukedomo itazu.
The black wind blows but cannot enter.
ZGS na, ZRKS 5.315, Shiba 88, ZGJI 200
5.108 虎口裏横身 Kokōri ni mi o yokotau.
He throws himself into the tiger’s mouth.
Heki 5 Intro., 15 Verse Comm., 56 Main Case Comm., 75 Main Case agyo.
ZGS na, ZRKS 5.128, Shiba 86, ZGJI 236, ZGJT 38, KZS 478

5.109 虎口裏奪渇 Kokōri ni san o ubau.
Steal food from the tiger’s mouth.
ZGS na, ZRKS 5.128, Shiba 86, ZGJI 236

5.110 試露爪牙看 Kokoromi ni sōge o araweyo min.
Try showing your ‘claws and teeth’ for once.
ZGS na, ZRKS 5.166, Shiba 96, ZGJI 240, ZGJT 126

5.111 按牛頭喰草 Gozu o anjite kusa o kiseshimu.
Pushing the ox’s head down, he feeds it grass.
Heki 76 Verse, 94 Main Case agyo, MMK 17.
ZGS 5.52, ZRKS 5.296, Shiba 76, ZGJI 232, ZGJT 7, KZS 459

5.112 壺中日月長 Kochū jitsugetsu nagashi.
In the pot, sun and ‘moon’ shine eternally.
ZD #58.
ZGS 5.51, ZRKS 5.166, Shiba 86, ZGJI 257, ZGJT 195

5.113 乞兒弄飯桶 Kotsuji hanwan o rō su.
The beggar plays with the rice bowl.
ZGS 5.43, ZRKS 5.263, Shiba 86, ZGJI 143, ZGJT 240, KZS 491

5.114 這不齋留漢 Kono fushitsuryū no kan.
This stupid fool!
Heki 1 Main Case agyo.
ZGS 5.78, Shiba na

5.115 是外無別事 Kono hoka ni betsui nashi.
Outside of this there is nothing.
ZGS 5.57, Shiba na

5.116 這不齋頭漢 Kono ryakkyōto no kan.
This phony thief!
Heki 10 Main Case.
ZGS na, ZRKS 5.19, Shiba 93, ZGJI 140
5.117 捨殺這老漢  Kono rōkan o sassetsu su.
I pushed this old man to his limit.

5.118 激發箋老漢  Kono rōkan ni gekihatsu seraru.
I was strongly moved by this old man.

5.119 枯木不逢春  Koboku haru ni awazu.
A dead tree greets no spring.

5.120 枕之作臥勢  Kore o makura to shite fu su ikioi o nasu.
Using this as a pillow, he lay down in a sleeping position.

5.121 比箋破草鞋  Kore kono hasōai.
This worn-out straw sandal.

5.122 是什麼心行  Kore nan no shin'yō zo.
What’s going on in his mind?

5.123 金剛王寶劍  Kongō ō hōken.
The treasure 'sword' of the 'Vajra' King.

5.124 金剛嚼生鐵  Kongō santetsu o kamu.
The 'Vajra' King chews up raw iron.

5.125 跳出金剛圈  Kongōken o chōshutsu su.
He leaps right out of the 'vajra' trap.
5.126 湿身寒如水  Konshin sama shite kori no gotoshi.

My whole body is as cold as ice.
ZGS na, ZRK5 5.58, Shiba 89

5.127 今年二十五  Konnen nijūgo.

This year, twenty-five.
ZGS 5.64, Shiba na

5.128 言鋭冷似水  Gonbo mizu yori mo suzushi.

His words cut more than cold water.
Shiba 85: Gobō mizu yori mo hiyakuka nari.
ZGS 5.69, ZRK5 5.32, Shiba 89, ZGJ 333

5.129 壕崩壊生鐵  Konron santetsu o kamu.

'Chaos' chews up raw iron.
ZGS na, Shiba 89, ZGJ 241, ZGJT 147, ZGJT 170a, KZS #409

5.130 壕崩壊不開  Konron tsunzakedomo hirakezu.

Though you hack away at 'chaos', it will not open.
ZGS na, ZRK5 5.55, Shiba 89, ZGJ 99, ZGJT 170a, KZS #410

5.131 壕崩壊護襦  Konron tekko o tsuku.

'Chaos' dons an armor-plated apron.
ZGS na, ZRK5 5.309, Shiba 89, ZGJ 241, ZGJT 147, KZS #521

5.132 壕崩壊無縫  Konron hoka nashi.

'Chaos' has no seams.
ZGS 5.66, ZRK5 5.146, Shiba 89, ZGJ 241

5.133 柴頭掛胡蘆  Saiō ni koro o kaku.

There's a gourd hanging on the hedge.
ZGS 5.67, Shiba 90

5.134 彩鳳舞丹青  Saiō tanshō ni mai.

The flashing phoenix dances in the red sunset.
ZGS 5.66, ZRK5 5.384, Shiba 90, ZGJ 162

5.135 幸是老和尚  Saiwai ni kore ro "oshō".

Fortunately it's the old priest.
ZGS 5.69, ZRK5 na, Shiba na,
5.136 賴価師指示 Saiwai ni shi no shiji ni au.
We are fortunate to receive the master's instruction.
ZGS 5.77, Shiba 92

5.137 茶畑水日香 Saen eijitsu kanbashi.
The fragrance of parched tea lingers all day long.
ZGS 6, Shiba 91

5.138 作者知機變 Sakusha 'ki' hon o shiru.
A master knows how to change on the move.
Heki 10 Verse, 46 Verse Comm.
ZGS 5, ZRKS 5.193, Shiba 95, ZGJI 157, ZGJT 349, KZS 703

5.139 救活在手裡 Sakkatsu shuri ni ari.
Life and death are in one's hands.
ZGS 5.71, Shiba 90

5.140 更參三十年 Sara ni sanzeyo sanjūnen.
Train more, another 'thirty years'.
Heki 4 Verse Comm., 20 Verse 2 nigyo, 57 Main Case Comm., MMK 39.
ZGS 5.70, Shiba 97, ZGJI 249, ZGJT 33

5.141 投簪泣井傍 San tojite seibō ni naku.
Having dropped her hairpin in, she cries by the well.
See 'Houbai'.
ZGS 5.73, Shiba 106

5.142 橫身三界外 Sangai no soto ni mi o yokotau.
He throws himself outside the 'three worlds'.
ZGS 6, ZRKS 5.547, Shiba 99, ZGJT 38

5.143 山形拄杖子 Sangyō no shujōsu.
My staff rough-cut from the mountains.
Heki 18 Main Case. Sangyō no shujōsu: a rough unfinished staff directly from the mountains, apparently in fashion among monks during the Tang and Sung (Shiba 91, ZGJI 243).
ZGS 6, ZRKS 5.124, Shiba 97, ZGJI 249, ZGJT 153, KZS 749

5.144 三才並泰昌 Sansai narabi ni taishō.
The three are aligned and sing songs of peace.
The three are heaven, earth, and humans 天地人 (Shiba 91).
ZGS 6, Shiba 91
5.145 山色清浄身 Sanshoku shōjōshin.

The mountains in color are the pure [Buddha] body.

See 14.190.

ZGS na, Shiba 92

5.146 三歩退拜謝 Sanpo shirizoite haisha su.

He takes three steps backwards and bows in gratitude.

ZGS 3.74, Shiba na

5.147 惣兒不覺醜 Ji o awarende minikuki o oboezu.

1. Love a child and forget your own ugliness.
2. A beloved child is not ugly.

1. after Shiba 121, ZGI 244.2. after ZD #55, Heki 38 Main Case Comm., MMK 28.

ZGS 5.75, ZRKS 5.196, Shiba 121, ZGI 244, ZGJT 482, ZD #55, KZS #498

5.148 直心は道場 Jikishin kore dōjō.

Straightforward mind—this is the place of practice.

ZGS ne, Shiba 504, ZGI 158, ZGJT 183, ZGDT 430b

5.149 慈眼視衆生 Jigen shūjō o miru.

See all sentient beings with the eye of compassion.

Kannon-gyō: Jigen shi shujō.

ZGS ne, Shiba 575, ZGDT 426a

5.150 時時勤拂拭 Ji-ji ni tsutomete fusshiki seyo.

Always strive to clean and polish it.


ZGS ne, Shiba 93

5.151 喪臭氣熏人 Shishū ki hito ni kunzu.

The smell of his shit carries to others.

Heki 98 Main Case Comm.

ZGS 5.76, ZRKS 5.199, Shiba ne, ZGI 248, ZGJT 174, KZS 413

5.152 自屎不覺臭 Jishi kusaki o oboezu.

He doesn’t know the smell of his own shit.

Heki 77 Verse agyo, 79 Main Case agyo.

ZGS 5.77, ZRKS 5.93, Shiba 92, ZGJI 546, ZGJT 160, ZCDJT 431b, KZS 454
5.153 侍者點火來  *Jisha hi o tenjite kitare.*

*Attendant*, light a lamp and bring it.

ZGS 5.78, Shiba 1a

5.154 死水不藏龍  *Shisuiryū o kakusazu.*

Stagnant water does not harbor dragons.

*Heki* 20 Verse Comm., 95 Verse Comm.

ZGS 5.79, ZRKS 5.145, Shiba 92, ZGII 243, ZGII 173, K2S #507

5.155 日午點金燈  *Jitsugo kintō o tenzu.*

At noon, light the golden lantern.

ZGS na, ZRKS 5.225, Shiba 109, ZGII 265

5.156 日午打三更  *Jitsugo sankō o da su.*

At noon, beat the drum signal for midnight.

*Heki* 86 Verse agyo. See "Watch".

ZGS na, ZRKS 5.238, Shiba 109, ZGII 269, ZGII 358

5.157 知而問禮也  *Shitte tou wa rei nari.*

To know and yet to enquire is politeness.

ZGS na, ZRKS 5.425, Shiba 103

5.158 室内一端燈  *Shitsunai issan no to.*

Within the room, a single saucer lamp.

*Heki* 17 Main Case Comm.

ZGS 5.88, ZRKS 5.227, Shiba 93, ZGII 244, ZGII 189, GCPGS 1.506

5.159 照破四天下  *Shitenka o shōha su.*

It illuminates the four corners of the earth.

*Heki* 3 Verse Comm., 28 Main Case Comm., 85 Intro.

ZGS 5.83, Shiba 95

5.160 兒不嫌母醜  *Ji wa haha no minikuki o kirawazu.*

The child does not hate its mother’s ugliness.

MMK 28.

ZGS 5.82, ZRKS 5.352, Shiba 92, ZGII 244

5.161 有麝自然香  *Ja areba jinen ni kanskō.*

Where there is "dear musk", there it is naturally fragrant.

ZGS na, ZRKS 5.47, Shiba 105, ZGII 241
5.162 鳴蛇張添足  *Ja o egaitte shiite ashi o sou.*  
He insists on 'adding feet when drawing a snake'.

5.163 釋迦而勒聖  *Shaka miroku nii.*  
Sakyamuni and 'Maitreya'!

5.164 举頭也不識  *Shaka suredomo maaw shirazu.*  
He stumbled right past it without knowing.

5.165 砂額望天衢  *Shakugaku shite tenku o nozomu.*  
Shade the eyes and gaze at heaven's streets.

5.166 紙卜聴虛聲  *Shakuboku ni kyosei o kiku.*  
He listens to the empty voice of the divination dipper.

5.167 憂人知夜長  *Shōjin yoru no nagaki o shiru.*  
A person in sorrow knows the night is long.

5.168 修竹不受暑  *Shūchiku sho o ukezu.*  
Deep in the bamboo, one does not get the heat.

5.169 秋露滴芙蕖  *Shōro fukyo ni shiitataru.*  
Autumn dew beads on the lotus leaves.

5.170 熟睡誰傍語  *Jukusui ni sengo ōshi.*  
Sound asleep, he's mumbling fast and furious.
5.171 柱杖常在手 Shūjō tsune ni te ni ari.
He always has his staff in hand.
ZGS 55, ZRKS 5.236, Shiba 93, ZGJI 246

5.172 柱杖據乾坤 Shūjō kentō o harau.
My staff sweeps 'heaven and earth'.
ZGS 55, ZRKS 5.207, Shiba 93, ZGJI 241

5.173 出現十方佛 Shutsugen jippō butsu.
The buddhas of the 'ten directions' appear.
ZGS 5.66, Shiba 93

5.174 須彌安鼻礼 Shumi ni bikō o yasunzu.
He puts nostrils on Mount 'Sumeru'.
Similar to putting holes on 'Hun-tun' (ZGJI 245).
ZGS 55, ZRKS 5, Shiba 93, ZGJI 245

5.175 春來草自生 Shunrei kusa onozukara shōzu.
Spring comes, grass grows by itself.
Shiba 94: Haru kitatte kusa onozukara shōzu.
ZGS 5.95, ZRKS 5.26, Shiba 94, ZGJI 508, ZGJT 260

5.176 馳音不到家 Sho o hasere ie ni itarazu.
The letter's been sent, but it hasn't reached the house.
ZGS 55, Shiba 164, ZGJI 246, ZGDJT 660b

5.177 靜處慈婆詞 Josho sowaka.
This place of serenity, svāhā.
Sowaka is the Japanese for svāhā, the Sanskrit term appended to the end of a chant to indicate completion and to invoke good fortune (ZGJI 249, Shiba 98).
ZGS 5.83, ZRKS 5.76, ZGJI 249, ZGJT 240, ZGDJT 660b; Shiba 98, श instead of श

5.178 小女可以儔 Shōjo motte sonaubeshi.
A young girl must make the offering.
ZGS 5.84, Shiba na

5.179 小魚吞大魚 Shōgyō taigyo o nomu.
The little fish swallows the big fish.
ZGS 55, ZRKS 5.188, Shiba 95, ZGJI 246, ZGDJT 535d, ZGJT 210, KZS 4189
5.180 酪穀不生芽 Shōkoku ge o shōrezu.
Scorched grain will not sprout.
Heki 95 Main Case agyo.
ZGS na, ZRKS 5.244, Shika 95, ZGJI 200, ZGJT 11A, ZGDJT 5420

5.181 小慈妨大慈 Shōji daiji o samatagu.
Little compassion obstructs great compassion.
ZGS na, ZRKS 5.431, Shib 95, ZGJI 149, ZGJT 310, ZGDJT 5310

5.182 松樹千年翠 Shōju sennin no midori.
The pine tree, a thousand years of green.
ZGS na, Shib 95, ZGJI 510

5.183 淨地上撒尿 Jōchijō ni a o sassu.
He pisses where it is clean.
ZGS na, ZRKS 5.431, Shika 95, ZGJI 247

5.184 諸佛在何處 Shobutsu izure no tokoro ni ka iru.
Where are all the buddhas?
ZGS 5.91, Shib 96

5.185 聞高賞音稀 Shirabe takōshite shōin mare nari.
Few can appreciate music so refined.
ZGS 5.93, ZRKS 5.231, Shib 104, ZGJI 246

5.186 塵外午光滿 Jingai nenkō mitsu.
Away from this world of dust, time is complete.
ZGS na, Shib 96

5.187 針眼裏藏身 Shinganri ni mi o zasu.
He conceals himself in the eye of the needle.
ZGS na, ZRKS 5.246, Shib 96, ZGJI 247, ZGJT 239, KZS 490

5.188 真玉泥中異 Shingyoku deichū ni i nari.
True jade stands out in mud.
ZGS na, ZRKS 5.230, Shib 95, ZGJI 147

5.189 親言出親口 Shingen wa shinku yori izu.
Kind words come from a kind mouth.
Heki 10 Verse agyo, 63 Verse agyo.
ZGS 5.54, ZRKS 5.292, Shib 96, ZGJI 147, ZGJT 231, KZS 534
5.190 神光射斗牛 Shinkō togyū o iru.
The divine light illuminates the 'Dipper and the Ox'.
See also 5.47.
ZGS na, ZRRS 3.191, Shiba 95, ZGJI 247, ZGDT/T 9409

5.191 神光照天地 Shinkō tenchi o terasu.
The divine light illuminates heaven and earth.
Heki 96 Verse.
ZGS na, ZRRS 5.145, Shiba na, ZGJI 247

5.192 随後妻敷也 Zuigo rōsā ya.
A fool just following others around!
Heki 55 Main Case agyo.
ZGS 5.96, ZRRS 5.291, Shiba na, ZGJI 248, ZGJT 239

5.193 水上掛燈籠 Suijō ni tōrō o kaku.
Hang a lantern over the water.
ZGS na, ZRRS 5.181, Shiba na, ZGJI 248

5.194 水底走金鳥 Suitei ni kin’u hashirashimu.
In the depths of the water, make the 'golden crow' fly.
ZGS na, ZRRS 5.181, Shiba na, ZGJI 248

5.195 水底石牛吼 Suitei ni sekigyū hōyū.
In the depths of the water, the stone ox lows.
ZGS na, ZRRS 5.200, Shiba 97, ZGR 248

5.196 萬狗趁鐵牛 Sāku tetsugyū o ou.
A 'straw dog' herds the iron ox.
ZGS na, ZRRS 5.200, Shiba 97, ZGJI 248

5.197 已相見也 Sude ni shōken shōwareri.
The meeting [with the master] is already over.
ZGS na, ZRRS 5.149, Shiba 76, ZK8 948

5.198 青黃赤白黑 Sei ō shaku byaku koku.
Blue, yellow, red, white, black.
ZGS 5.97, Shiba na
5.199 遍生蠶作絲 Seisan o semete mayu o tsukurashimu.

He forces baby silkworms to produce thread.

ZGS 5.199, ZRKS 5.207, Shiba 96, ZGII 249, ZGJT 399, KZS 542

5.200 聖朝無棄物 Seichō ni kibutsu nashi.

Nothing is wasted in the court of saints.

ZGS 5.199, ZRKS 5.207, Shiba 96, ZGII 249

5.201 井底種林檎 Seitei ni ringo o uyu.

He plants apples at the bottom of the well.

ZRKS 5.201: rinkin instead of ringo.

ZGS na, ZRKS 5.201, Shiba 96, ZGII 249

5.202 清波無透路 Seihō tōro nashi.

Through the pure waves, there is no path.

Henki 39 Main Case Comm.

ZGS na, Shiba 96, ZGII 249, ZGJT 246, ZGJDJT 649d

5.203 清風来故人 Seifū kojin kitaru.

The pure wind arrives like an old friend.

ZGS na, Shiba 96

5.204 赤脚上刀山 Sekkyaku ni shite tōzan ni noboru.

In bare feet he climbs the "mountain of blades".

MMK 17.

ZGS na, ZRKS 5.197, Shiba 96, ZGII 249, ZGJT 248, KZS 249

5.205 石虎叫連宵 Sekko renshō ni sakebu.

The stone tiger roars all night long.

ZGS na, ZRKS 5.455, Shiba 96, ZGII 249

5.206 石人相耳語 Sekijin aijigo su.

Stone statues whisper to each other.

Shiba 98: aijigo instead of aijigo.

ZGS 5.09, Shiba 98, ZGII 250

5.207 石女夜生兒 Sekijo yoru ji o shōzu.

The "stone woman" gives birth to a child at night.

ZGS na, Shiba 96, ZGII 250, ZGJDJT 656a, KZS 548
5.208 切忌渾吞  Setsu ni imu ‘konron’ ni nomu koto o.

Don’t just blindly swallow it whole.

運動 konron here is used as an adverb.

ZGS na, ZRKS 3.340, Shiba 98, ZGJI 250, ZGDJT 666a

5.209 舌根裏燥身  Zekkonri ni mi o zosu.

His self disappears into his tongue.

ZGS na, ZRKS 3.130, Shiba 98, ZGJI 250

5.210 說是說不是  Ze to toki, fuze to toku.

He says, “It’s this.” He says, “It isn’t this.”

ZGS 5.100, Shiba ra

5.211 錢山急家門  Sen wa kyūka no mon yori izu.

Money flees the gate of a house in trouble.

ZGS na, ZRKS 3.399, Shiba 99, ZGJI 250, ZGJT 254, ZGDJT 670c

5.212 千眼不見  Sengan miru mo mamiezu.

Though even a thousand eyes look, they cannot see.

ZGS na, ZRKS 3.127, Shiba 98, ZGJI 250, KZS #499

5.213 全機不覆藏  Zen’ki’ fuku zo sezu.

Totally in action, nothing hidden.

ZGS na, ZRKS 3.418, Shiba 99, ZGJI 251

5.214 千古動悲風  Senko hifū o ugosasu.

From a thousand ages past, a sad wind has been stirring.

Heki 68 Verse.

ZGS na, ZRKS 3.430, Shiba 99, ZGJI 250, ZGJT 254

5.215 先師無此語  Senshi kono go nashi.

The old master never said that.

Katte-shū 9.

ZGS 5.100, ZRKS 5.100, Shiba 98

5.216 千圣跳不出  Senshō mo chō fu shitsu.

Not even the thousand sages can leap out.

Heki 47 Main Case agyu. ZGS na. Shiba 99, ZGJI 250
5.217 草鞋裏跨跳 **Soai ni barchō su.**

In straw sandals he leaps and bounds.

**ZGS na, ZRKS 5.27, Shiba 100, ZGJT 191**

5.218 草鞋和露重 **Sōai tsuyu ni washitte omoshi.**

The straw sandals are heavy with dew.

**ZGS na, Shiba 100, ZGJT 191**

5.219 落源一滴水 **Sogen no itekisui.**

One drop of water from Ts'ao-yüan.

*Heki 7 Main Case Comm., 35 Verse Comm. See "Pao-lin ssu" under "Sixth Patriarch".*

**ZGS na, Shiba 100, ZGJT 195, ZGDT 724b**

5.220 相繋也大難 **Sōoku mata tainan.**

To maintain focus moment to moment is very difficult.

*Heki 4 Verse Comm., 20 Main Case Comm., 46 Main Case Comm., 59 Main Case Comm.*

**ZGS 5.104, Shiba na, ZGDT 724b**

5.221 回轉鏡頭來 **Sōto o kaiten shite kitareri.**

He's turned the spear around and come back.

*Heki Main Case 35 agyo.*

**ZGS na, ZRKS 5.199, Shiba 100, ZGI 352, ZGJT 53**

5.222 僧堂入佛殿 **Sōto buisuden ni iru.**

The Monks' Hall enters the Buddha Hall.

*See "Seven-hall complex".*

**ZGS na, Shiba 100, ZGJT 371**

5.223 賊過後張弓 **Zoku sugite nochi yumi o haru.**

He draws his bow after the "thief" has fled.

*Heki 4 Main Case agyo, 88 Main Case agyo, et al.*

**ZGS 1.102, ZRKS 5.402, Shiba 102, ZGI 252, ZGJT 276, KZS #468**

5.224 奪賊鏡煞賊 **Zuketsu o ubatte zoku o korosu.**

Steal the "bandit's" own spear to kill him.

**ZGS 1.114, ZRKS 5.199, Shiba 102, ZGI 252, ZGJT 257, ZGDT 725b**

5.225 作賊人心虛 **Zoku to naru hito kokoro kyo nari.**

One who is a "thief" has an empty mind.

*Variants: kokore ko nori (ASAHINA 1937, vol. 1, 123), kokore itsuwaru (Shiba 90), Heki 8 Main Case.*

**ZGS na, ZRKS 5.104, Shiba 90, ZGJI 252, KZS #468**
5.226 Mount the "bandit's" horse and chase him.

Mount the bandit's horse and chase him.

Heki 15 Main Case Comm., 27 Main Case Comm., 59 Main Case agyo.
ZGS 4.165, ZRKS 4.104, Shiba 102, ZGJI 232, ZGJT 80

5.227 The mountains of Ch'u run into the rivers of Han.

The mountains of Ch'u run into the rivers of Han.

ZGS 3.106, Shiba 102, ZGJI 251

5.228 The point of "Bodhidharma's coming from the west".

The point of "Bodhidharma's coming from the west".

ZGS 3.107, Shiba 103, ZGJI 251, ZGJT 264, ZGDJT 769b

5.229 It is inconvenient for me.

It is inconvenient for me.

There are several interpretations of 不着便. See 'Bin, ben'.
ZGS 3.107, Shiba 103

5.230 Great merit does not receive praise.

Great merit does not receive praise.

Heki 88 Verse agyo.
ZGS 5.109, ZRKS 5.245, Shiba 101, ZGJI 253, ZGJT 292

5.231 The great master has finished preaching the sutra.

The great master has finished preaching the sutra.

Heki 67 Main Case agyo.
ZGS 5.109, Shiba 102

5.232 A great master and teacher indeed!

A great master and teacher indeed!

ZGS 5.109, Shiba 102

5.233 The great earth is utterly black.

The great earth is utterly black.

Heki 68 Verse agyo.
ZGS 5.110, ZRKS 5.64, Shiba 101, ZGJI 255, ZGDJT 803, KZS 845

5.234 The great earth is beyond talking about.

The great earth is beyond talking about.

ZGS 5.109, ZRKS 5.78, Shiba 102, ZGJI 255
5.235 大地絕塵埃 Daichi sen'ai o zessu.
The great earth is beyond any 'dust'.
Heki 36 Verse.
ZGS na, ZRKS 5.107, Shiba 10a, ZGII 254, ZGJT 292, ZGDJT 299

5.236 大道透長安 Daiō chōan ni tōru.
The great road passes through "Ch'ang-an".
ZGS 5.108, ZRKS 5.36, Shiba 10a, ZGII 254, ZGJT 292, KZS 466

5.237 大德不輸鬱 Daitoku wa mori o koezu.
A person of great virtue does not exceed the law.
Analects xix, 11.
ZGS na, ZRKS 5.449, Shiba 10a

5.238 對面隔千里 Taimen senri o hedatsu.
Face to face a thousand miles apart.
ZGS na, ZRKS 5.34g, Shiba 10a, ZGII 254, ZGJT 292, KZS 477

5.239 只箇一念子 Tada kono ichinenzu.
Just this one thought.
ZGS 5.11, Shiba na

5.240 追者暗裏驚 Tashha anri ni odoroku.
In the dark, the expert is startled.
ZGS 5.114, ZRKS 5.46, Shiba na, ZGII 255

5.241 溪深杓柄長 Tani fukōshi shakuhei nagashi.
For a deep stream, the dipper handle is long.
ZGS na, ZRKS 5.36, Shiba 85, ZGII 235, ZGJT 836

5.242 求珠不離泥 Tama o motomuru ni doro o hanarezu.
Searching for the pearl, he's stuck in the mud.
ZGS na, ZRKS 5.38, Shiba 85, ZGII 235, ZGJT 86

5.243 誰是最上人 Tare ka kore saijo no hitto.
Who is this superior person?
ZGS 5.115, Shiba na

5.244 擔折知柴重 Tan orete shiba no omori o shiru.
When the carrying pole breaks you know the firewood is heavy.
ZGS na, ZRKS 5.54b, Shiba 10a, ZGII 255, ZGJT 299
5.245 丹青畫不成  Tanzei egakedomo narazu.
Color it red or blue, still you can't paint.
ZGS na, ZRKS 5.69, Shiba 103, ZGJ 457

5.246 斷碑橫古路  Danpi koro ni yokotau.
A broken monument lies across the old road.
ZGS 5.116, ZRKS 5.427, Shiba 103, ZGJ 295

5.247 地肥茄子大  Chi koere nasu dai nari.
When the ground is fertile, the eggplants are large.
ZGS na, ZRKS 5.219, Shiba 103, ZGJ 295

5.248 池塘春草生  Chitō shunsō shōzu.
On the banks of the pond, spring grass grows.
Shiba 103: 春草
ZGS 5.107, ZRKS 5.33, Shiba 103

5.249 坐地開眼睡  Chi ni za shite manako o hiraite nemuru.
He sits on the ground and sleeps with eyes open.
ZGS 5.108, Shiba na

5.250 着床作臥勢  Chakushō shite fusu iki o nasu.
He spread out the bedding and assumed a sleeping position.
ZGS 5.109, Shiba na

5.251 重疊關山路  Chōjōtari kanzan no michi.
Row on row of mountains block my path.
Heki 39 Main Case Comm.
ZGS na, ZRKS 5.269, Shiba 94, ZGJT 193

5.252 鳥道絕東西  Chōdō tōzai o zessu.
The path of the bird transcends east and west.
ZGS 5.320, Shiba 103

5.253 張良蹶足底  Chōryō ashi o fumu tei.
It is like 'Chang Liang' stepping on [the commander's] foot.
See also 14.460.
ZGS 5.321, Shiba na
5.254 通身是手眼  Tsūshin kore shugen.

The body entire is hands and eyes.

Heki 89.

ZGS 5.122, ZRES 5.391, Shiba 104, ZGJI 256, ZGJT 874b, ZGJT 315

5.255 通身無影像  Tsūshin yōzō nashi.

The body entire is without shadow.

Heki 90 Main Case agyo.

ZGS 5.123, ZRES 5.68, Shiba 104, ZGJI 256, ZGJT 315, ZGDJT 874d, K2S #356

5.256 痛處下針鍾  Tsūsho shinsui o kudasu.

He inserts needles just where it hurts.

ZGS na, ZRES 5.194, Shiba 104, ZGJI 257

5.257 和月賣珊瑚  Tsuki ni washite sango o uru.

They sell "coral" in the light of the "moon".

See also 14.291.

ZGS 5.124, ZRES 5.388, Shiba 122, ZGJI 257

5.258 露湿草鞋重  Tsuyu uruote sōai omoshi.

Wet with dew, the straw sandals are heavy.

ZGS 5.125, ZRES 5.371, Shiba na, ZGJI 257, ZGJT 485

5.259 拔手臥長空  Te o sashite choku ni fu su.

Stretch out your arms and lie down in the vast sky.

ZGS na, ZRES 5.387, Shiba 91, ZGJI 257

5.260 把手拽不入  Te o totte hikedomo irazu.

Take him by the hand, still he won't come in.

ZGS na, ZRES 5.37, Shiba 111, ZGJI 257, ZGJT 377, ZGDJT 874

5.261 泥水洗玉石  Deisui ni gyokusuki o arau.

He washes jade in muddy water.

ZGS 5.128, Shiba na

5.262 庭前樺樹子  Teizen no hakujushi.

The cypress tree in the front garden.

MMK 37.

ZGS na, Shiba 104, ZGJI 534, ZGDJT 879d
5.263 **泥裏洗土塊**  
Deiri ni dokai o arau.

**He’s washing a clod of earth in mud.**


ZGS 3.117, ZRKS 3.268, Shika 105, ZGJI 297, ZGJT 320, KZS 4014

5.264 **顔面無消息**  
Tekimen 'shōsoku' nashi.

**Face to face and nothing to say.**

ZGS 13, ZRKS 3.242, Shika 105, ZGJI 297, ZGJI 322

5.265 **鐵丸無縫罅**  
Tetsugar hoka nashi.

**The iron ball has no seams.**

ZGS 3.118, ZRKS 3.44, Shika 105, ZGJI 298, ZGJT 322, KZS 342

5.266 **鐵牛生石卵**  
Tetsugyū sekiran o shōzu.

**The iron ox lays a stone egg.**

ZGS 14, ZRKS 3.415, Shika 105, ZGJI 298

5.267 **鐵鉬舞三姿**  
Tekko santai o mau.

**The iron thunderbolt dances the 'three steps'.**

See 'Vajra'.

ZGS 3.119, ZRKS 3.315, Shika 105, ZGJI 298, ZGJI 324

5.268 **鐵鍬舞兩梁**  
Tessekiryō o juki su.

**Straighten up that iron backbone.**

ZGS na, ZRKS 3.304, Shika 94, ZGJI 298

5.269 **鐵船水上浮**  
Tessen suijō ni ukabu.

**An iron boat floats upon the water.**

ZGS 3.130:  "水" instead of "水上"?

ZGS 3.130, ZRKS 3.31, ZGJI 298, ZGJT 324, ZGDJT 844, KZS 447

5.270 **鐵槌舞春風**  
Tetsui shumpō ni mau.

**The iron hammer dances in the spring wind.**

ZGS 3.132, ZRKS 3.366, Shika 105, ZGJI 298

5.271 **鐵蛇横古路**  
Tetsuda koro ni yokotau.

**An iron snake lies across the ancient road.**

ZGS 3.131, ZRKS 3.49, Shika 94, ZGJI 324, ZGDJT 844, KZS 447
5.272 踏破鐵圍山 Tetchisen o tōha su.
He stomps to pieces the 'ring of iron mountains'.
ZGS na, Shiba 107, ZGII 258

5.273 天啓失却火 Ten akote hi o shikkyaaku su.
Dawn breaks and they put out the torches.
ZGS na, ZRK S 58, Shiba 106, ZGJI 258

5.274 疑殺天下人 Tenka no hito o gisatsu su.
He totally confounds everyone under heaven.
Heki 21 Main Case agyo.
ZGS na, ZRK S 5255, Shiba 8a, ZGII 258, ZGXI 8a, KZA 2410

5.275 天高群星近 Ten takōshite gunsei chikashi.
The heavens are so high yet the stars are so close.
ZGS na, Shiba 106, ZGII 259

5.276 電光 inherently Denkō ni uma o hashirasu.
He runs horses in lightning.
ZGS 5133, Shiba na

5.277 燈下不剪爪 Tōka ni tsume o kirazu.
Don't cut your nails under a lamp.
ZGS 5134, Shiba 107

5.278 同坑無異土 Dōkō ni ido nashi.
There's no different dirt in the same hole.
Heki 12 Verse agyo, 69 Main Case agyo, 89 Main Case agyo.
ZGS na, ZRK S 239, Shiba 109, ZGI 169, ZGHT 345, KZS 9501

5.279 東山水上行 Tōzan suijōkō.
The east mountain walks upon the water.
ZGS na, Shiba 109, ZGII 260, ZGHT 339, ZGJOT 243

5.280 道無南北祖 Dō ni namboku no so nashi.
On the Way, there are no Northern and Southern patriarchs.
ZGS na, Shiba 107, ZGJOT 9236

5.281 道士請便坐 Doshi kou sunawachi za seyo.
Practitioners of the Way, just sit!
ZGS 5135, Shiba na
5.282. 道中西來意  Dōchū seirai i.  
To be on the Way—the point of "Bodhidharma's coming from the west".
ZGS 5.139, Shiba 112

5.283. 如稻麥竹葦  Tomai chikui no yotoshi.  
Like rice stalks, flax, bamboo, and reeds.
ZGS 5.137, Shiba 94

5.284. 冬薊秀孤松  Torei koshō hiizu.  
On a winter peak a single pine stands lone and tall.
Shiba 106: Torei shako no matsu.
ZGS 5.138, Shiba 106

5.285. 同途不同轍  To o onajushite wadachi o onajiusezu.  
Our road is the same but we travel in different wheel tracks.
Heki 2 Main Case Comm., 26 Verse Comm.
ZGS 5.139, ZEK5 5.238, Shiba 107, ZGJI 259, ZGHT 565, ZGDIT 564b, KZS #910

5.286. 獨坐大英雄  Dokuza dan'yūhō.  
The Great Hero Peak sits in majestic solitude.
Heki 26.
ZGS 5.146, ZEK5 5.34, Shiba 108, ZGJI 261, ZGDIT 548b, KZS #152

5.287. 獨坐鎭寰宇  Dokuza kan'ū o chin su.  
Alone he sits commanding his fortress-universe.
ZGS 1a, ZRK5 5.74, Shiba 108, ZGII 261, ZGFT 312

5.288. 獨掌不浪鳴  Dokushō midari ni narazu.  
The sound of a single hand is rarely heard.
Heki 18 Main Case.
ZGS 5.139, ZRK5 5.100, Shiba 118, ZGII 15a, ZGHT 535, KZS #416

5.289. 秃蓋舞天風  Tokusō tenpū ni mau.  
The bald broom dances in the heavenly wind.
ZGS 5.142, Shiba 107

5.290. 特來見和尚  Toku ni kitatte oshō ni mamiyu.  
He came especially to meet the priest.
ZGS 5.143, Shiba 116
5.291 特地一場愁  
**Tokuchi ichiō no urei.**
That's a very sad situation.
*Heki 43 Main: Case agyo.*
ZGS na, ZRKS 5.341, Shiba 108, ZGII 261, ZGJT 350

5.292 都無一塊鐵  
**Toro ichidan no tetsu.**
All is one lump of iron.
ZGS 5.144, ZRKS 5.341, Shiba 108, ZGII 261, ZGJT 350, KZS #448

5.293 鴨鳥不離巢  
**Donchō su o hanarezu.**
The dull-witted bird does not leave its nest.
ZGS 5.145, ZRKS 5.284, Shiba 108, ZGII 262, ZGJT 350, KZS #531

5.294 鍛刀不截骨  
**Dontō hone o kirazu.**
A dull knife does not cut bone.
ZGS na, ZRKS 5.183, Shiba 108, ZGII 262, KZS #457

5.295 亜打擊鐵槌  
**Nata tetsui o sasagu.**
'Nata' raises his iron hammer.
ZGS 5.146, ZRKS 5.143, Shiba 109, ZGII 262, ZGJT 356, KZS #475

5.296 尚是第二機  
**Nao kore daini 'ki'.**
This is still secondary mind.
ZGS 5.147, Shiba na, ZGII 96, ZGJT 81b

5.297 汝親見鐵山  
**Nanji shitashiku kusan o miyo.**
You, take a close look at Drum Mountain.
Drum Mountain is located in present-day Fujian Province.
ZGS 5.148, Shiba na

5.298 放汝三十棒  
**Nanji ni yurusu sanjū bo.**
I will pardon you from thirty blows.
ZGS 5.149, Shiba na

5.299 汝不離門外  
**Nanji monge o hanarezu.**
You cannot go beyond the gate.
ZGS 5.150, Shiba na

5.300 如衣錦夜行  
**Nishiki o kite yoru yoku ga gotoshi.**
Like dressing up in brocade and then going out at night.
5.301 今日是好日  
*Nichi-nichi kore kōnichi.*

Every day is a good day.

*Hekis 6.*

ZGS na, Shiba 109, ZGJI 264, ZGJT 358, ZGDJT ytab, KZS 499

5.302 日輪正午時  
*Nichirin masa ni go ni asaru.*

The sun wheel reaches high noon.

ZGS na, ZRKS 5.333, Shiba 110, ZGJT 398

5.303 日下挑孤燈  
*Nikka ni koto o kakagu.*

In sunlight he hangs out a lantern.

ZGS na, Shiba 109, ZGJI 263, ZGDJT y26d

5.304 如實知自心  
*Nyoitsu ni jishin o shiru.*

Actually know your own mind.

ZGS 109, Shiba na, ZGDJT 992

5.305 奴見婢懸懸  
*Nu wa hi o mite ingin.*

When manservant meets maidservant, they are polite to each other.

*Hekis 22 Main Case agony, 23 Main Case Comm. 89 Main Case Comm.*

ZGS 109, ZRKS 5.3, Shiba 106, ZGJI 259, ZGJT 331, ZGDJT 1000e

5.306 涯駿像妙處  
*Nehanzō no myōjo.*

The wondrous picture of the Buddha’s *parinirvāṇa.*

ZGS 5159, Shiba na

5.307 念念不斷流  
*Nennen fuchōryū.*

Thought after thought, the flow never stops.

*Hekis 80 Main Case.*

ZGS na, ZRKS 5, Shiba 110, ZGJI 264, ZGJT 370

5.308 腦後添一枝  
*Nogo ni issui o sou.*

Into the back of his brain stick a ‘pick’.

ZGJI 264: 腦後添一枝 *Nogo ni issui o kaku,* “He was pardoned from a stab in the back of the brain.”

ZGS 5:55, ZRKS 5:235, Shiba 110
5.309 白雲抱幽石  
Hakuun yūseki o idaku.
The white clouds embrace mysterious rocks.
ZGS 5.156, ZRKS 5.264, Shiba 11, ZGJT 380.

5.310 白状底一句  
Hakujōtei no ikku.
A word of confession.
ZGS 5.157, Shiba 11

5.311 白馬入蘆花  
Hakuba roka ni iru.
A white horse enters the white reed flowers.
Heki 13 Main Case agya.
ZGS 5.158, ZRKS 5.267, Shiba 11, ZGJI 265, ZGJT 380

5.312 鈎正裏走馬  
Hatsuuri ni uma o hashirasu.
Race a horse inside a bowl.
ZGS 5.159, ZRKS 5.8.4, Shiba 11

5.313 八風吹不動  
Happa fukedomo dōzeu.
Though the 'eight winds' blow, it does not move.
ZGS 5.159, ZRKS 5.451, Shiba 11, ZGJI 266, ZGJT 1035b, KZS 429

5.314 花散鳥不來  
Hana chirite tori kitarazu.
The flowers are scattered and no birds come.
ZGS 5.160, Shiba 11

5.315 把絭失卻線  
Hari o totte sen o shikkyaku su.
He took up the needle but lost the thread.
ZGS 5.161, ZRKS 5.337, Shiba 11

5.316 嘙飯餵嬰兒  
Han o kande eiji o yashinau.
She chews the rice to feed to the baby.
ZGS 5.162, ZRKS 5.314, Shiba 11, ZGJI 266, ZGJT 155, KZS 8496

5.317 樊嘗踏鴻門  
Hankai kōmon o fumu.
"Fan K'uai" stands at the Hung-men Gate.
ZGS 5.164, ZRKS 5.438, Shiba 11

5.318 萬里一條鐵  
Banri ichijō no tetsu.
For ten thousand miles, one bar of iron.
ZGS 5.166, ZRKS 5.44, Shiba 11, ZGJI 266, ZGJT 387, ZGJT 1039a, KZS 8444
5.319 万里無片雲 Banri hen’un nashi.
For ten thousand miles, not a wisp of cloud.
ZGS 5.440, ZRKS 5.402, Shiba 92, ZGJI 267

5.320 日出乾坤輝 Hi ide te kenkon kagayaku.
The sun appears lighting up "heaven and earth".
ZGS na, ZRKS 51, Shiba 209, ZGJI 267, KZS #485

5.321 鼻孔長三尺 Bikū nagaki koto sanjaku
His nose is three feet long.
He holds his nose high, a sign of arrogance (ZGJI 267).
ZGS na, ZRKS 543, Shiba 112, ZGJI 267, ZGDT 1044b

5.322 彼此不著便 Hishi tayori o tsukezu.
Here, there—completely beyond communication.
There are several interpretations of 不著便. See "Bin, hen".
ZGS na, ZRKS 5.403, Shiba 112, ZGJI 267, ZGDT 1044b, KZS #489

5.323 砒礫藏石密 Hisō sekimitsu o zō su.
Arsenic possesses a sweet taste.
Shiba 112: 里 instead of 蘭.
ZGS 5.166, Shiba 112

5.324 殺人須見血 Hito o koroshite wa subekaraku chi o miru beshi.
When you kill someone, make sure you see the blood.
Heki 31 Main Case agyo. Shiba 91, ZRKS 5.125: 里 instead of 蘭.
ZGS 5.367, ZRKS 5.125, Shiba 91, ZGJI 268, ZGDT 1044b, KZS #495

5.325 煞人不用刀 Hito o korosu ni tō o mochizu.
He kills people without using a "sword".
Heki 13 Verse Comm.
ZGS na, ZRKS 5.229, Shiba 91, ZGJI 268, ZGDT 155, KZS #509

5.326 煞人不眨眼 Hito o korosu ni manako o sassezu.
When you kill someone, no blinking.
Heki 4 Verse Comm.
ZGS na, ZRKS 5.106, Shiba 91, ZGDT 155 (E)

5.327 被毛戴角去 Himō taikaku shi saru.
He leaves wearing fur and bearing horns.
ZGS 5.466, Shiba na
5.328 眉毛横上 Bimō ganjō ni yokotau.
Eyebrows' lie sideways above the eyes.
ZGS na, ZRKS 5.328, Shiba 112, ZGJI 267, ZGJT 393. KZS 4.493

5.329 猫兒屋頭尿 Byōji okutō ni nyū su.
The cat pisses on the roof.
ZGS 5.329, Shiba na. ZGJI 268, ZGDT 191a

5.330 平常心之道 Byōjōshin kore dō.
Everyday mind is the Way.
MMK 19.
ZGS na. Shiba 112, ZGJI 266. ZGDT 110d

5.331 冰凌上走馬 Hyōryōjō ni uma o hashirasu.
He races his horse across ice.
ZGS na. Shiba 112

5.332 貧兒思舊債 Hinji kyūsai o omou.
The beggar is thinking of his old debts.
Heki i Main Case agyo, 38 Main Case agyo.
ZGS 2.318, ZRKS 3.231, Shiba na. ZGII 269, ZGJT 395. KZS 4.509

5.333 父子相投和 Fushi aitōwa su.
Father and son match perfectly.
Heki 81 Main Case Comm.
ZGS 1.46, ZRKS 5.4, Shiba 112, ZGII 269. ZGDT 107a

5.334 無事是貴人 Buji kore kōnin.
No cares! That's nobility.
Rinzai-roku 912.
ZGS na. Shiba 116, ZGII 266. ZGJT 406. ZGDT 107a

5.335 普州人送賊 Fushū no hito zoku o okuru.
The man from P'u-chou is seeing off a 'thief'.
Heki 22 Main Case agyo, 39 Verse agyo. ZRKS 5.205n: "All of P'u-chou is a place of thieves."
ZGS 5.476, ZRKS 3.207, Shiba 112, ZGII 269. ZGDT 107d. KZS 4.496

5.336 佛眼覗不見 Butsugen miredomo mizu.
Though the Buddha eye looks, it does not see.
Heki 24 Intu.
ZGS na, ZRKS 5.411, Shiba 113, ZGII 269, ZGJT 408
216 ZEN SAND 5.337

5.337 仏祖開口鍾  Busso kuchi o hiraku kote katashi.

The buddhas and patriarchs can’t open their mouths.
ZGS 5.37, Shiba na

5.338 蚊子咬鐵牛  Bunsu tetsuya o kamu.

The mosquito bites the iron bull.
Heki 58 Main Case agyo.
ZGS 5.170, ZRKS 5.43, Shiba 113, ZGII 289, ZGDT 429, ZGJT 410, KZS 446

5.339 平地起波濤  Heichi ni haran o okosu.

On a flat plain he raises waves.
Heki 55 Verse agyo.
ZGS 5.173, ZRKS 5.40, Shiba 114, ZGDT 108b, KZS 448

5.340 別是一家風  Betsu ni kore ikkafu.

Ah! This is the house’s own style.
Heki 54 Verse agyo.
ZGS na, ZRKS 5.46, Shiba 114, ZGII 270, ZGDT 456, ZGJT 416

5.341 別是一家天  Betsu ni kore ikko no ten.

Ah! So this is heaven in a pot!
ZGS na, ZRKS 5.35, Shiba 114, ZGII 270

5.342 遍界不曾藏  Henkai karsute kakusazu.

The world in all its totality has never been hidden.
ZGS na, ZRKS 5.39, Shiba 114, ZGII 279

5.343 徑地是刀槍  Henchi kore tosō.

Throughout the land, “swords” and spears.
ZGS 5.279, ZRKS 5.39, Shiba 114 has 旨 instead of.

5.344 寶劍在手裡  Hōken shuri ni ari.

The jeweled "sword" is in his hand.
ZGS 5.279, ZRKS 5.39, ZGII 171, KZS 494, Shiba 115 has 旨 instead of.

5.345 方木圓孔  Hoboku enkō ni tōru.

A square peg passes through a round hole.
Heki 25 Main Case Comm., 48 Verse agyo.
ZGS na, ZRKS 5.222, Shiba 115, ZGII 271, ZGJT 420, ZGDT 143b
5.346 北斗裏藏身  *Hokutori ni mi o zō su.*

He hides himself in the "North Star".

ZGS na, ZRKS 5.139, Shiba 115, ZGJI 272, ZGJT 429, KZS #76

5.347 撲落不他物  *Bokuraku tamotsu ni arazu.*

What's fallen down is not anyone else's matter.

Heki 78 Main Case agyo.

ZGS na, ZRKS 5.249, Shiba 115, ZGJI 272, ZGJT 459

5.348 歩歩是道場  *Ho-ho kore dōjo.*

Every single step is a place of practice.

KZS #458: *Bu-bu kore dōjo.*

ZGS na, ZRKS 5.73, Shiba 115, ZGJI 371, KZS #458

5.349 歩歩清風起  *Ho-ho seifū okoru.*

At every step the pure wind rises.

KZS #460: *Bu-bu seifū okoru.*

ZGS 5.176, ZRKS 5.273, Shiba 115, ZGJI 371, KZS 746

5.350 煩悩皆菩提  *Bonnō soku bodai.*

Delusive passions are themselves "bodhi".

ZGS 5.177, Shiba na, ZGJT 1169c

5.351 本來無一物  *Honra nai ichimotsu.*

Fundamentally there is not one thing.

Heki 94 Verse Comm. See "Sixth Patriarch".

ZGS na, Shiba 115, ZGJI 371, ZGJT 431, ZGDJT 1169c

5.352 眼眼便過賊  *Manako o sō sureba sunawachi shaka.*

If you blink, you will sail right past.

Shiba 100 reads *saka* as *saka*, but as *shaka* for 5.164.

ZGS na, Shiba 100, ZGJT 436

5.353 孟八郎秤金  *Manparō kin o hakaru.*

The no-account spendthrift is counting his money.

*Man* (Ch. *Meng*) is an abbreviation of *manran* (Ch. *Meng-lang*), meaning "wild, irresponsible." A *kin*, often used as proper name for an eighth son, here just names everyman (ZGJT 436).

ZGS na, ZRKS 5.443, Shiba 118, ZGJT 438

5.354 轉身一轉出  *Mi o tenjite itten shite izu.*

He spins around once and then leaves.

ZGS 5.174, Shiba na
5.355  横身當宇宙  Mi o yoketaete uchû ni ataru.
He flings himself directly into the universe.
ZGS na, ZRKS 5.86, Shiba 29, ZGII 32a, ZGJT 36, KZS #494

5.356  打水魚頭痛  Mizu o uteba, gyûô ijamu.
If you slap the water, you hurt the heads of the fish.
ZR 5.176, ZRKS 5.26, Shiba na, ZGII 274

5.357  擔水河頭賣  Mizu o ninatte kaô ni uru.
He hauls water and to sell by the river.
Heki 57 Verse agyo.
ZGS 5.180, ZRKS 5.294, Shiba 102, ZGII 274, ZGJT 293, ZGDJT 164b

5.358  水急不流月  Mizu kyu ni shite tsuki o nagasazu.
The streams flow swiftly but do not carry away the "moon".
ZGS na, ZRKS 5.188, Shiba 96, ZGII 274

5.359  入水見長人  Mizu ni iru chojin o miru.
Get into the water and see who is taller.
ZGS 5.180, ZRKS 5.177, Shiba 102, ZGII 274, ZGJT 366

5.360  密却在汝邊  Mitsu wa kaette nanji ga hen ni ari.
The secret is in yourself.
MMK 23.
ZGS na, ZRKS 5.450, Shiba 116, ZGII 273

5.361  密裏有砒礎  Mitsuri ni hisô ari.
In the honey there's arsenic.
KZS #506: 煙 instead of "蜜".
ZGS na, ZRKS 5.180, Shiba 116, ZGII 33a, KZS #506

5.362  密室不通風  Missitsu ni kaze o nusezu.
Not even the wind can penetrate into his secret room.
ZGS 5.185, ZRKS 5.500, Shiba 116, ZGII 274, ZGJT 164b, KZS #494

5.363  面南見北斗  Minami ni mukatte hokuto o miru.
Facing south, he sees the "North Star".
Heki 28 Verse
ZGII 5.184, ZRKS 5.106, Shiba 117, ZGII 270, ZGJT 442
5.364 看看銀月 盾  Miyo miyo rogetsu tsuku.

Pay attention! The twelfth month is ending.
ZGS na, ZRKS 5.334, Shiba 8i, ZGII 274, ZGJT 65

5.365 無義老凍眼  Mugi no roïnô.

Worthless old clot of pus.
ZGS 5, Shiba na

5.366 無言説有功  Mugon makoto ni kô ari.

Silence is truly effective.
ZGS 5, Shiba 116

5.367 無手者好打  Mushu no mono yoku uitsu.

The person without hands gives a good punch.
ZGS na, ZRKS 5, Shiba 117

5.368 無底破漆桶  Mutei no hashirasa.

The bottomless broken lacquer tub.
ZGS na, ZRKS 5, Shiba 117, ZGII 175

5.369 無佛處作佛  Mubutsu no tokoro sabutsu.

Where there are no buddhas, make buddhas.
Heki 7 Intro. ZGII 275: Mubutsu no tokoro butsu o saku su.
ZGS na, ZRKS 5, Shiba 117, ZGII 175, ZGJT 108

5.370 明鏡裏藏身  Meikyôri ni mi o zô su.

He hides himself in the bright mirror.
ZGS 5, Shiba 117

5.371 明珠絕點翳  Meishu ten'ei o zessu.

The bright pearl has no trace of cloudiness.
ZGS na, ZRKS 5, Shiba 117, ZGII 275

5.372 捺眼生花  Me o hinette shiite hana o shôzu.

By rubbing his eyes hard, he makes flowers appear.
ZGS 5, Shiba 117, ZRKS 5, Shiba 117, ZGII 275, ZGJT 108

5.373 孟軒燦人也  Mōka wa sū no hito nari.

Mencius was a man from Tsou.
ZGS 5, Shiba na
5.374 猛虎畫蛾眉  Mōko gabi o egaku.
The fierce tiger paints its eyebrows.
ZGS 5.196, ZRKS 5.177, 346, Shiba na, ZGJI 276

5.375 猛虎當路坐  Mōko michi ni attate za su.
A fierce tiger sits across your path.
ZGS na, ZRKS 5.110, Shiba na, ZGJI 276, ZGDJT 225b, ZGJT 446

5.376 木馬上金梯  Mokuba kinte ni noboru.
The wooden horse climbs a golden ladder.
ZGS na, ZRKS 5.150, Shiba na, ZGJI 276

5.377 目前無異草  Mokuzen ni isō nashi.
There are no unusual weeds before my eyes.
ZUS 5.190, Shiba na

5.378 本立而道生  Moto tachite do naru.
Establish the foundation and the Way opens.
Analects 1, 2. Shiba 115: Moto tatte michi shōzu.
ZGS 5.159, ZRKS 5.164, Shiba na

5.379 出門便是草  Mon o izureba sunawachi kore kusa.
Go out the gate and immediately there are weeds.
ZGS 5.192, Shiba na, ZGJI 276

5.380 門外雨滴聲  Monge no utekisei.
Outside the gate, the sound of raindrops.
ZGS 5.193, Shiba na

5.381 門前下馬臺  Monzen no gebadai.
The hitching post by the gate.
ZGS 5.194, Shiba na

5.382 夜深明月孤  Yoru fukōshite meigetsu ko nari.
In the deep of the night, the luminous "moon" alone.
Shōun-ji: yo instead of yoru.
ZGS na, ZRKS 5.169, Shiba na

5.383 夜雨過瀟湘  Yau shōshō o sugu.
Night rain passes through "Hsiao-hsiang".
ZGS na, ZRKS 5.335, Shiba na
5.384 夜叉空裏走 Yasha kiri ni hashiru.
The 'yakṣa' runs through the sky.
ZGS na, ZRKS 5.139, Shiba na, ZGJI 277

5.385 山呼萬歳聲 Yama wa yobu banzai ne koe.
The mountains ring with shouts of "'Ten thousand years!""
ZGS 5.195, ZRKS 5.148, Shiba 94, ZGJI 277

5.386 山寒花発遲 Yama samūshite hana hiraku koto ososhi.
In cold mountains flowers bloom late.
ZGS na, ZRKS 5.24, Shiba 91, ZGJI 277

5.387 山高月上遅 Yama takūshite tsuki no noboru koto ososhi.
In high mountains the 'moon' is late to rise.
ZGS na, ZRKS 5.190, Shiba 91, ZGJI 277

5.388 山深雪未消 Yama fukashite yuki imada kiezu.
Deep in the mountains the snow has yet to melt.
ZGS na, ZRKS 5.31, Shiba 91, ZGJI 277, ZGJT 284, KZS 44-1

5.389 野鹿叫林底 Yaroku rinte ni sakebu.
Wild deer cry in the deep forest.
ZGS 5.129, Shiba na

5.390 森雪填古井 Yuki o ninatte kosei o uzumu.
They haul snow to fill the old well.
ZGS 5.198, Shiba 102, ZGJI 212, ZGJT 296, ZGDIH 1260

5.391 依様畫猶兒 Yo ni yatte byōji o egaku.
He uses a model to paint a cat.
Heki 93 Main Case, Verse agyo. Shiba 77: 野鹿 calabash instead of 猿兒 cat.
ZGS 5.199, ZRKS 5.9, Shiba 77, ZGJI 278, ZGJT 5

5.392 鶴子過新羅 Yōsu shinra o sugu.
The hawk has flown off to 'Silla'.
Heki : Verse Comm.
ZGS na, ZRKS 5.287, Shiba 109, ZGJI 278, ZGJT 125, KZS 446

5.393 能聚兮聚兮 Yoku atsume yo atsume yo.
Gather it in well, gather it in.
ZGS 5.593, Shiba na
5.394 善射不中的 Yoku iru mono wa maio ni atarazu.
One who takes careful aim does not hit the target.
ZGS 5.20, ZRKS 5.112, Shiba 96, ZGJI 274

5.395 能使得翁錢 Yoku yasen o tsukaietari.
He made good use of his father's money.
ZGS 5.202, ZRKS 5.51, Shiba 87, ZGJI 274

5.396 好和聲便打 Yoshi koe ni washite sunawachi utan.
Better hit him whenever he speaks.
Hoki 37 Main Case agyo.
ZGS 74, ZRKS 5.497, Shiba 87, ZGJI 279

5.397 雷罷不停聲 Rai yande koe o todomezu.
The thunder has stopped, but the rumbling has not ended.
ZGS 74, ZRKS 5.323, Shiba 121, ZGJI 279

5.398 夜更飢鼠騒 Yo fukete kiso agoru.
When night falls, the starving rat grows bold.
ZGS 74, Shiba 33

5.399 禮拜甚分明 Raihai hanahada funmyō.
His ritual bows are extremely impressive.
ZGS 74, ZRKS 5.80, Shiba 129, ZGJI 279

5.400 燦泥裏有棘 Randei ni ubara ari.
There are thorns in the slime and mud.
Heki 9 Main Case agyo, 28 Main Case agyo. ZGJI 279: Randei ni toge ari.
ZGS 5.204, ZRKS 5.102, Shiba 119, ZGJI 279, ZGJT 470

5.401 利剣不如錐 Riken sui ni shikazu.
A sharp "sword" is no match for an "awl".
ZGS 74, ZRKS 5.122, Shiba 116, ZGJI 279

5.402 梨花一枝春 Rika ishi no haru.
The pear blossoms—a spray of spring!
ZGS 74, ZRKS 5.23, Shiba 120, ZGJI 279

5.403 黒龍吐明珠 Riryō meishu o haku.
The "black dragon" coughs up its bright pearl.
ZGS 74, ZRKS 5.194, Shiba 120, ZGJI 280
5.404 能生产凤凰  
Ryū kin hōsu o umu,

The dragon gave birth to a golden phoenix.

Rinzai-roku §59.
ZGS na, ZRKS 5.376, Shiba 120, ZGJI 180

5.405 衝破碧環塘  
Heki ruri o shōha su.

That shattered the turquoise-blue sky.

Rinzai-roku §59. ZKRS 5.377 has 碧 for 緑.
ZGS na, ZRKS 5.377, Shiba 95, ZGJI 170

5.406 赤月火燒山  
Rōgetsu no hi yama o yaku.

December fires burn the mountain.

Heki 17 Main Case Comm. Mountain villagers cleared off the mountain at the end of the year by burning it (ZGJI 282, ZGJT 493).
ZGS na, ZRKS 5.370, Shiba 131, ZGJI 142, ZGJT 495

5.407 蟋蟀鐵柱  
Rōgi tetchū o yurugasu.

Crickets and ants shake the iron pillar.
ZGS 5.105, Shiba na

5.408 老拳不妄發  
Rōken midari ni hassezu.

A veteran does not often use his fist.
ZGS 5.206, ZRKS 5.173, Shiba na, ZGJI 282, ZGJT 499, KZS #484

5.409 聾人爭得聞  
Rōjin ikade ka kiku koto o en.

How can a deaf person hear?
Heki 95 Main Case.
ZGS na, ZRKS 5.397, Shiba 131, KZS #397

5.410 老鼠入牛角  
Rōso gokaku ni iru.

The old rat crawled into the ox horn.
ZGS 5.207, Shiba 127, ZGJI 184, ZGJT 480

5.411 六耳不同聞  
Rikuji hakarigoto o onajiusezu.

Six ears—their comprehension is not the same.
Heki 26 Verse Comm. Six ears are three people (ZRKS 5.229n).
ZGS na, ZRKS 5.219, Shiba 121, ZGJI 184, ZGJT 493

5.412 驢尿比麝香  
Roshi jakō ni hi su.

Donkey shit compares with "deer musk".
Heki 77 Main Case Comm.
ZGS 5.208, ZRKS 5.230, Shiba na, ZGJI 181, ZGJT 480
5.413 鬼屎似馬糞  Roshi bafun ni nitari.

Donkey shit is like horse manure.
ZGS 5.119, ZRKS 5.256, Shiba na

5.414 鬼黴病處尿  Ro wa shissho o erande nyō su.

Donkeys choose wet places to piss.
ZGS 5.411, ZRKS 5.292, Shiba na, ZGII 282, ZGJT 485

5.415 露柱掛燈籠  Rochū ni torō o kaku.

Hang a lantern on the outdoor pillar.
Heki 8; Verse agyo.
ZGS 5.110, ZRKS 5.279, Shiba 122, ZGII 282, ZGJT 486

5.416 鉛行三五步  Wazuka ni aruku koto sangoho.

He goes only a short three or five steps.
MMK 31.
ZGS 5.112, Shiba na

5.417 和氣兆豐年  Waki wa kōnen o chō su.

Calm weather is a sign of a prosperous year.
ZGS 10, ZRKS 5.468, Shiba 112

5.418 合咲不合哭  Warau beshi koku su bekarazu.

Laugh, don’t cry.
Heki 12 Verse.
ZGS 10, ZRKS 5.468, Shiba 112

5.419 吾無隱乎爾  Ware nanji ni kakusu koto nashi.

I am not keeping anything from you.
Analects VII, 23.
ZGS 5.215, Shiba 96

5.420 話頭也不識  Watō no mata shirazu.

They don’t know the point of his talk.
Heki 49 Main Case, 67 Main Case Comm.
ZGS 10, ZRKS 5.214, Shiba 122, ZGII 182
Six-Character Phrases

6.1 阿哆哆阿波波 A ta ta, a ha ha.

Ahhhh! Yahhhh!

Variant: 阿哆哆阿波波. The wailing of those in hell. However, in T'ang colloquial language, 阿波波 represented laughter (ZGJI 283).

ZGS 6.1, Shiba na, ZGJI 282

6.2 阿呵呵szv夜骨 A ka ka fukotsu o arawasu.

His laugh “Ha ha!” reveals the bones of his style.

ZGS na, ZRKS 6.129, Shiba 123, ZGJI 283

6.3 蛙面水鹿角蜂 Amensui rokkakukō.

Water on the frog’s face, a bee on the deer’s horn.

ZGS 6.2, ZRKS 6.236, Shiba 123, ZGJI 283

6.4 莫譏豁定盤星 Ayamatte jōbanjō o mitomuru koto nakare.

Don’t fix your attention on the graduation marks.

Heiki 18 Verse Comm., 21 Main Case, 84 Verse Comm. See ‘Steelyard’. See also 10, 156.

ZGS 6.3, ZRKS 6.258, Shiba 144, ZGJI 283

6.5 行運暗行暗 Antō kurashi, antō kurashi.

The lantern’s gone out! The lantern’s gone out!

ZGS 6.4, Shiba na

6.6 咲淨地上撒屑 Ii jōchijō ni a o sassu.

Oh! He’s pissing in a sacred space.

ZGS 6.5, Shiba na

6.7 具威儀謝答話 Igi o gu shite tōwa o sha su.

Donning formal clothes, he gives thanks for the response.

ZGS 6.6, Shiba na

6.8 池印月鏡像 Ike wa tsuki o in shi, kagami wa zō o fukumu.

The pond reflects the “moon”, the mirror holds an image.

ZGS na, ZRKS 6.69, Shiba 140, ZGJI 284, ZGDJT 22d

6.9 去卻一拾得七 Ichī o kokyaku shi shichi o nentoku su.

He threw out one but picked up seven.
6.10 一合相不可得  ichi gōshō fukatoku.

The merging of all into one—this cannot be grasped.

*Heki* 83 Main Case *agyo*, 87 Main Case *agyo*. From the *Diamond Sutra*.

ZGS 6a, ZRES 6.199, Shiba 124, ZGJI 284, ZGJT 20

6.11 因一事長一智  Ichiji ni yotte itchi o chōzu.

With each single thing add a single wisdom.

ZGJI 285; instead of 因.

ZGS 6a, ZRES 6.199, Shiba 124, ZGJI 285, KZS #83

6.12 一二三四五六  Ichii ni san, san ni ichi.

One two three, three two one.

ZGS 6a, ZRES 6.199, Shiba 124

6.13 一二三四五六  Ichii ni san shi go roku.

One two three four five six.

*Heki* 21 Main Case *agyo*, 47 Verse.

ZGS 6a, ZRES 6.209, Shiba 124, ZGJI 284, ZGDJT 31b, ZGJT 20

6.14 一棒打不回頭  Ichibō ni ta suredomo kōbe o megurasazu.

Though you hit him with a stick, he doesn’t turn his head.

MMK 38, *Heki* 4 Main Case Comm., 7 Main Case Comm.

ZGS 6a, ZRES 6.209, Shiba 124, ZGJI 284

6.15 一火弄泥團  Ikka deidan o itō suru no kan.

A bunch of fellows playing with balls of mud.

*Heki* 36 Main Case *agyo*, 48 Main Case *agyo*. 一火 or 一伙 is a T’ang military term meaning a single group (ZGDJT 31d).

ZGS 6a, ZRES 6.210, Shiba 124, ZGJI 284, ZGDJT 31d

6.16 一花開天下  Ikka hiraite senka haru nari.

A single blossom opens and the world is in spring.

ZGS 6a, ZRES 6.210, Shiba 124, ZGJI 284, ZGJT 20

6.17 一手撚一手摺  Isshu tai, isshu jaku.

Lift with one hand, lower with the other.

*Heki* 16 Intro., 36 Main Case *agyo*, 48 Main Case *agyo*, etc.

ZGS 6a, ZRES 6.210, Shiba 124, ZGJI 284 (var.) ZGDJT 31d, ZGJT 20
6.18 一箪食一瓢飲  Itian no shi, ippō no in.
A single dish of food, a single gourd of drink.
See Analects vi, 9.
ZGS na, Shiba 124

6.19 未知生焉知死  Inma shō o shirazunba izukunzo shi o shiran.
If you’ve never understood life, how will you understand death?
ZGS na, ZRKS 6.76, Shiba 147

6.20 井甃甃甃甃  I ro o mi, ro i o miru.
The well gazes at the ass, the ass gazes at the well.
ZGS 6.13, ZRKS 6.107, Shiba 137, ZGII 283, 2D #94; variant: sei instead of shō

6.21 描不成畫不就  Utsusedomo narazu, egakedomo narazu.
It can’t be copied, it can’t be painted.
MMK 23 Verse, Serenity 49 Intro.
ZGS 6.15, ZRKS 6.47, Shiba 145, ZGII 284, ZGJT 1054, ZGII 399

6.22 烏自黑鷺自白  U wa onozukara kuroku, ro wa onozukara shiroshi.
Crows are naturally black, herons are naturally white.
ZGS 6.16, Shiba na

6.23 益州布揚州絹  Ekijū no nuno, yojū no kinu.
The cloth of 1-chou, the silk of Yang-chou.
ZGS 6.79, ZRKS 6.71, Shiba 149, ZGII 285

6.24 熏薰不遮梅香  Ōka baikō o saegirazu.
Smoke and mist cannot cover up the fragrance of the plum.
Shiba 125: 境 instead of 梅.
ZGS 6.14, ZRKS 6.98, Shiba 133, ZGII 286

6.25 黃金鑄白玉盤  Ōgon no tsuchi, hakugyoku no nomi.
A hammer of gold and a drill of white jade.
ZRKS 6.93: saku instead of nomi.
ZGS na, ZRKS 6.93, Shiba 133, ZGII 286

6.26 可惜勞而無功  Oshimudeshi, ro shite kō naki koto o.
What a pity, all that work for nothing!
Heiki 91 Main Case.
ZGS 6.17, ZRKS 6.42, Shiba 126
6.27 推不去挽不來 Osedomo sarazu, hikedomo kitarazu.
Push, it will not go; pull, it will not come.
ZGS 6.18, ZRKS 6.48, Shiba 156, ZGII 137

6.28 無友不如已者 Onore ni shikazaru mono o tomo to suru koto nakare.
Have no friends not equal to yourself.
Trans. from Legge 1985, Analects 1, 8.
ZGS 6.19, ZRKS 6.274, Shiba 111

6.29 面赤者心不直 Omote akaki mono kokoro naokarazu.
One with a red face has a crooked mind.
ZGS 6.20, ZRKS 6.11, Shiba 148, ZGII 6.28

6.30 面赤不如語直 Omote no akakaran yori wa go no naokaran ni wa shikazu.
Better to speak straight than to be red-faced [with shame].
Heki 34 Main Case agyo. 58 Main Case agyo. Shiba 148: naoki ni shikazu instead of naokaran ni wa shikazu.
ZGS 6.21, ZRKS 6.153, Shiba 148, ZGJT 447

6.31 知恩方解報恩 On o shitte wa masa ni on o hōzen koto o ge su.
One who truly understands gratitude knows to repay it.
Rinzai-roku §56.
ZGS 6.22, ZRKS 6.142, Shiba 149, ZGII 387, ZGJI 130, ZGJT 309

6.32 鬱畑裡賣葱草 Kaienri ni sōsō o uru.
He sells leeks near the onion fields.
ZGS 6.33, ZRKS 6., Shiba 127

6.33 指槐樹罵柳樹 Kaiju o yubisashite ryūju o nonoshiru.
He points to a locust tree but scolds the willow.
Heki 34 Main Case agyo.
ZGS 82a, ZRKS 6.104, Shiba 134, ZGII 138, ZGJT 130, ZGJT 174

6.34 卻是老僧罪過 Kaette kore rōso no zaika.
It’s this ‘old monk’ who is at fault.
Heki 34 Main Case Comm.
ZGS 8.34, Shiba 08

6.35 歸去來歸去來 Kaeri nan iza, kaeri nan iza.
Homeward bound! Homeward bound!
ZGS 6.35, ZRKS 6., Shiba 111.
When the crocodile is dead, the people's minds are at ease.

Don't show others the shameful secrets of our house.

The poverty of Kāśyapa, the wealth of Ananda.

Head not too short, tail not too long.

Blown by the wind into a completely different tune.

Wind comes with the tiger, clouds come with the dragon.

Though thirsty he refuses to drink the water of Stolen Spring.

Full of vim and vigor, off in a world apart.

Astride a blind donkey, pursuing a fierce tiger.
6.45 果然現大人相  \textit{Kanen to shite daijin no sō o genzu.} 
As expected, showing the signs of being a great person. 
\hspace{1cm} \textit{Shiba 126: Kanen to shite taijin no sō o genzu.} 
\hspace{1cm} \textit{ZGS 6.59, Shiba 126} 

6.46 彼蒼天喪父母  \textit{Ka no sōten fubo o ushinai.} 
That desperate cry when father and mother have perished. 
\hspace{1cm} \textit{ZGS 6.33, Shiba 126} 

6.47 蝾蟾窟裸出  \textit{Gama kutsuri yori ideitaru.} 
The toad emerges from its hole. 
\hspace{1cm} \textit{Heki 72, Main Case agyo.} 
\hspace{1cm} \textit{ZGS 72, ZRKS 6.149, Shiba 126, ZGIJ 286, ZGJIT 54b, ZGJN 53, KZS #804} 

6.48 上是天下是地  \textit{Kami wa kore ten shimo wa kore chi.} 
Above are the heavens, below is the earth. 
\hspace{1cm} \textit{Heki 6 Verse agyo, 18 Main Case agyo.} 
\hspace{1cm} \textit{ZGS 6.39, ZRKS 6.249, Shiba 135, ZGJN 211} 

6.49 臥龍不顧死水  \textit{Garyū shisui o kangamizu.} 
You won't see a dragon sleeping in dead water. 
\hspace{1cm} \textit{Heki 95 Verse.} 
\hspace{1cm} \textit{ZGS 6.14, ZRKS 6.41a, Shiba 126, ZGJN 289, ZGJIT 34. KZS #616} 

6.50 火爐頭無賓主  \textit{Karoto ni hinjū nashi.} 
In the fireplace there is no host or guest. 
\hspace{1cm} \textit{ZGS 72, ZRKS 6.43, Shiba 126, ZGJN 287} 

6.51 仏葉囲松葉縷  \textit{Kayō wa maruku shōyō wa hososhi.} 
Lotus leaves are round, pine needles are slender. 
\hspace{1cm} \textit{ZGS 6.33, Shiba 126, ZGJI 258} 

6.52 甘草甘黃蓮苦  \textit{Kanso wa amaku oren wa nigashi.} 
Sweet grass is sweet, yellow lotus is bitter. 
\hspace{1cm} \textit{In Chinese medicine, sweet grass and yellow lotus are medicinal plants (ZGJI 289).} 
\hspace{1cm} \textit{ZGS 72, ZRKS 6.34, Shiba 125, ZGJN 280, ZGJIT 63, KZS #604} 

6.53 眼裏沙耳裏土  \textit{Ganri no suna, niri no do.} 
Sand in the eyes, dirt in the ears. 
\hspace{1cm} \textit{Heki 25 Verse: 頭 "dust" instead of はg sand.} 
\hspace{1cm} \textit{ZGS 72, ZRKS 6.315, Shiba 127, KZS #591}
6.54 擬議白雲萬里  
Gigiseba hakuun banri.

Hesitate and you are off in white clouds for ten thousand miles.  
ZGS 6.35, ZRKS 6.92, Shiba 126, ZGJ 289, ZGJT 31, KZS #62.

6.55 龜毛長兎角短  
Kimō wa nagaku, tokaku wa mijikashi.

"Turtle hairs" are long, "rabbit horns" are short.  
ZGS 6.37, ZRKS 6.72, Shiba 128, ZGJ 285.

6.56 脚下泥深三尺  
Kykka doro fukaki koto sanjaku.

Beneath your feet, the mud is three feet deep.  
Heki 36 Verse ago.  
ZGS 6.38, ZRKS 6.196, Shiba 128, ZGJ 290, ZGJT 84.

6.57 不喜舊路逢人  
Kyūro hito ni au o yorokobazu.

I don't enjoy meeting people on the ancient road.  
ZGS 6.39, Shiba 128, ZGJ 290.

6.58 下歩未入幽谷  
Kyōboku yori kudarite yūkoku ni iru.

Come down from the tall trees and enter the dark valley.  

6.59 起來大作舞出  
Kirai ō ni mai o nashite izu.

He comes, does a great dance, and leaves.  
ZGS 6.49, Shiba 128.

6.60 急水上打繡子  
Kyūsuisō ni kyūsu o tasu.

Playing ball on running water.  
Heki 80 Main Case.  
ZGS na, ZRKS 6.234, Shiba 129, ZGJ 290, KZS #64.

6.61 強將下無弱兵  
Kyōshōka ni jakuhei nashi.

Under a strong general, there are no weak soldiers.  
ZGS na, ZRKS 6.126, Shiba 128, ZGJT 91, KZS #592.

6.62 行亦禪坐亦禪  
Gyō mo mata zen, za mo mata zen.

Action is also Zen, sitting is also Zen.  
ZGS na, Shiba 129, ZGJT 214b.

6.63 金烏急玉兔速  
Kin'ū kyū ni, gyokuto sumiyaka nari.

The "golden crow" is swift, the "jade rabbit" is fast.
Heki 12 Verse.
ZGS na, Shiba 128, ZGJT 294, KZS #565

6.64 賣金須買金人  Kin o uru wa subekaraku kin o kau hito narubeshi.
To sell gold, you must first become a buyer of gold.
ZGS na, ZRKS 8.6.197, Shiba 128, ZGJT 294, ZGJT 379

6.65 空手来空手去 Kūshu ni shite kitari kūshu ni shite saru.
Empty-handed I come, empty-handed I go.
ZGJT 98: 空手を空手帰 Kūshu ni shite yuki, kūshu ni shite kaeru, "Empty-handed he went, empty-handed he returned."
ZGS 8.4.2, ZRKS 6.7, Shiba 128, ZGJI 291, ZGJT 50, KZS #618

6.66 草草草烟雾々 Kusa jō-jō komuri beki-beki.
Choked with weeds, shrouded in smoke.
Heki 6 Verse, 34 Verse Comm.
ZGS na, ZRKS 6.3, Shiba 128, ZGJI 291, ZGJT 189

6.67 雲霄雲水茫茫 Kumo zen-zen, mizu man-man.
Clouds scud along, water brims boundless.
Heki 62 Verse.
ZGS 6.45, ZRKS 6.215, Shiba 125, ZGJI 291, ZGJT 32

6.68 雲在天水在瓶 Kumo ten ni ari, mizu hei ni ari.
Clouds in the sky, water in the bottle.
ZGS na, ZRKS 6.8, Shiba 128, ZGJI 291

6.69 君子周而不比 Kunshi wa shū shite hi sezu.
The superior person embraces all and does not compare.
Analects II, 14.
ZGS 6.44, Shiba 129

6.70 君子千里同風 Kunshi senri toōfu.
The superior person is the same in manner even a thousand miles away.
ZGS 6.45, ZRKS 6.140, Shiba 128, ZGJT 528, KZS #616

6.71 天三連坤六斷 Ken sanren, kon rokudan.
Heaven is three solids; earth is six brokens.
See "Eight trigrams". KZS #553: rikudan instead of rokudan.
ZGS 6.46, ZRKS 6.20, Shiba 128, ZGJI 291, KZS #535
6.72 殿師出好弟子 Genshi ko deshi o idasu.
A strict teacher produces good disciples.
ZGS 6.47, ZRKS 6.193, Shiba na

6.73 當起拳頭出去 Kentô o juki shite idesaru.
Raising a fist, he leaves.
ZGS 6.48, Shiba na

6.74 見不見聞不聞 Ken fukan, mon fumon.
Seeing without seeing, hearing without hearing.
Heiki 56 Intro.
ZGS 6.49, ZRKS 6.280, Shiba na

6.75 向去底却來底 Kōyotei kyaraitei.
The way [one] came, the way [one] left.
The particle て makes the phrase which precedes it adjectival or adverbial. The reading kyaraitei follows ZGS 6.50.
ZGS 6.50, Shiba na

6.76 江月照松風吹 Kōgetsu terashi shōfu fuku.
The moon gleams on the water, wind blows through the pines.
ZGS 6.51, ZRKS 6.288, Shiba 132, ZGI 293, ZGJT 131

6.77 好語不可說盡 Kogo we tokitsukusu bekarazu.
A good talk should not explain everything.
ZGS 6.52, ZRKS 6.109, Shiba 132, ZGI 293, ZGJT 131

6.78 好兒不使箇饒 Kōji yasen o tsukawazu.
A good son does not use his father's money.
ZGS 6.53, ZRKS 6.133, Shiba 132, ZGI 294, KZS #605

6.79 黃尚書李僕射 Kō shōsho, ri bokuya.
Huang the premier, Li the first minister.
ZGS 6.54, Shiba na

6.80 高天歸厚地時 Köten ni segukumari, kōchi ni nukiashi su.
Crouch under the high heavens, tiptoe over the deep earth.
ZGS 6.55, ZRKS 6.73, Shiba 132, ZGI 294

6.81 頭盤鬆耳卓翔 Köbe hōso, mimi takusaku.
Hair out of place, but ears alert.
6.82 紅爐上一點雪  
**Kōrojō itten no yuki.**
*In the red hot furnace, a flake of snow.*

6.83 入香爐入線香  
**Kōro ni iri, senkō ni iru.**
*Enter into the burner, enter into the incense.*

6.84 呼嘘空名什麼  
**Koku o yonde nan to ka nazuku.**
*When you address emptiness, what name do you use?*

6.85 入虎穴捋虎鬚  
**Kokeisu ni itte koshu o nazu.**
*Enter the tiger's den and stroke the tiger's whiskers.*

6.86 此去漢陽不遠  
**Koko o satte kanyō tokarazu.**
*Leave here and Han-yang is not far away.*

6.87 箇箇立在轉處  
**Ko-ko tenjo ni ryūzai su.**
*Each and every one stands in a place of transformation.*

6.88 蹲地金毛獅子  
**Koji kinmō no shishi.**
*A golden lion crouching on the ground.*

6.89 胡長三黑李四  
**Kōchō san kokuri shi.**
*Red-bearded 'Chang' number three, black-haired 'Li' number four.*

6.90 牛頭沒馬頭回  
**Gozu bosshite mezu kaeru.**
*When Oxhead withdraws, Horsehead turns around.*
6.91 蹴虎頭收虎尾 Kotō ni kyo shite, kobi o osamu.

Ride the tiger's head and control the tiger's tail.

Heki 49 Main Case, 54 Verse.
ZGS 6.60, ZRKS 6.235, Shiba 128, ZGJI 293, KZS #606

6.92 此地無金二兩 Kono chi kin ni ryo nashi.

Here there are not two ounces of gold.
This is part of a longer couplet: Kono chi kin ni ryo nashi, zokuju shu sansho o kau, "Here, there are not two ounces of gold, the layman buys three jugs of wine." A man once hid his money in the ground but then erected a sign, "Here, there are not two ounces of gold." A priest disguised himself to buy wine but then blurted out, "I am a layman buying three jugs of wine" (Shiba 133).
ZGS na, ZRKS 6.238, Shiba 135, ZDII 573

6.93 此語永劫不忘 Kono go eigo ni wasurezu.

This word will not be forgotten for endless ages.
ZGS 6.61, Shiba na

6.94 五百年一間生 Gohyakuten ni hitotabi kan sho su.

One such person is born only every five hundred years.

Heki 26 Verse agyo.
ZGS na, Shiba 131, ZGII 295, ZGJT 121

6.95 古廟裡香爐去 Kobutsu no korō ni shi sare.

Go and become the incense burner in the old shrine.
ZGS na, Shiba 130

6.96 古佛過去久矣 Kobutsu kako suru koto hisashi.

The old Buddha left long ago.
ZRS 6.97: sugisatte instead of kako suru koto.
ZGS na, ZRKS 6.97, Shiba 131, ZGII 292 and 296, ZGJT 290, ZGDJT 358a, ZGJT 115

6.97 古佛與霧柱交 Kobutsu to rochū to aimajinaru.

The old Buddha merges with the post.
ZGS 6.62, Shiba 130

6.98 護法心切也 Gohō wa kokoro no setsu naru ga tame nari.

The Dharma is maintained through zeal in the heart.
ZGS 6.63, Shiba 131
6.99 米不斜破一粒 Kome ichiryū o kōha sezu.
Not a single grain of rice is chewed.
ZGS 6.64, Shiha na

6.100 是甚麼繫驢橛 Kore nan no keroketsu 20.
What kind of donkey hitching post is this?
Heki 1 Main Case agyo, 31 Main Case agyo (variant).
ZGS 6.65, Shiha 137

6.101 是放開是捏聚 Kore hōkai ka, kore netsujū ka.
Now letting go, now taking in.
ZGS 6.66, ZRKS 6.55, Shiha ma, ZGJI 295, ZGJT 145, KZS 577

6.102 金剛圖粟棘蓬 Kongōken, rikkyokabō.
A pitfall with sharp thorns.
See 'Vajra'.
ZGS 6.66, ZRKS 6.55, Shiha ma, ZGJI 295, ZGJT 145, KZS 577

6.103 今日有明日無 Konnichi wa u, myōnichi wa mu.
Today there is, tomorrow there isn’t.
ZGS 6.67, Shiha na, ZGJI 295

6.104 今日打著一箇 Konnichi ikka o tajaku su.
Today I struck one.
ZGS 6.68, Shiha na

6.105 今日始知數量 Konnichi hajimete sūryō o shiru.
Today for the first time I understand number and weight.
ZGS 6.69, Shiha na

6.106 爲混沌畫眉去 Konton no tame ni mayu o egakisaru.
They’ve drawn ‘eyebrows’ for ‘Hun-tun’.
ZGS na, ZRKS 6.225, Shiha 133, ZGJI 299

6.107 賴遇和尚印可 Saiwai ni ‘oshō’ no inka ni au.
How fortunate to receive the priest’s ‘inka’.
ZGS 6.70, Shiha na

6.108 倒騎牛入梯階 Sakashima ni ushi ni notte butsuden ni iru.
Mounted backwards on an ox, he rides into the Buddha Hall.
6.109 昨日雨今日晴  Sakujitsu wa ari, konnichi wa hare.
Yesterday rain, clear skies today.
ZGS 6.36: Kinō instead of sakujitsu.
ZGS 6.36, ZRKS 6.44, Shiba 121, ZGJI 295

6.110 回顧左右茫然  Sayō o kaiko shite bozentai.
Looking left and right, he stands there in a daze.
ZGS 6.71, Shiba 122

6.111 山花咲野鳥語  Sanka warai yachō kataru.
Mountain flowers bloom, wild birds sing.
ZGS 6.72, ZRKS 6.4, Shiba 133, ZGJI 296

6.112 賛不喜罵不嗔  San suredomo yorokobazu, nonoshiredomo ikarazu.
Though praised, he does not rejoice; though reviled, he does not anger.
Shiba 133: homuredomo instead of san suredomo.
ZGS 6.73, ZRKS 6.49, Shiba 133, ZGJI 313

6.113 三人證龜作鱉  Sannin kame o shō shite betsu to nasu.
Three men testified on the terrapin, and declared it a softshell.
Heki 17 Main Case Comm.
ZGS 6.74, ZRKS 6.128, Shiba 135, ZGJI 298, ZGIT 353, KZS #613

6.114 養兒始知父慈  Ji o yashinōte hajimete chichi no ji o shiru.
Raise a child and at once you understand your own parents' love.
ZGS 6.80, ZRKS 6.322, Shiba 150, ZGJI 302, ZGIT 293, KZS #604

6.115 牽子吼無畏語  Shishiku mui no sessu.
The lion's roar—a fearless sermon.
ZGS 6.81, ZRKS 6.377, Shiba 134, ZGJI 297, ZGIT 452c, KZS #610

6.116 死蛇弄得丁活  Shīda o rō shīete kasshēshimu.
He can play with dead snakes and bring them to life.
ZGS 6.81, ZRKS 6.369, Shiba na, ZGJI 197

6.117 叫叱叱者畜生  Shītō shītō shītō kono shukusen.
Get! Get! Get! You animal!
We receive the master’s grandmotherly kindness.

Put up a sign at the town intersection.

Play a flute at the town intersection.

The Zen master has three poisons.

Wind on the tenth, rain on the fifth.

Do not talk of what goes on in the women’s quarters.

What ten eyes behold, what ten hands point to.

The main mountain is high, the surrounding mountains are low.

The staff swallows up ‘heaven and earth’.

6.127 春山春水碧 Shunzan wa aoku shunsui wa midori nari.
Spring mountains are green, spring waters are blue.
KZS #549: 碧 instead of 翠.
ZGS 6.9a, ZRKS 6.9, Shiba 134, ZGJI 306, ZGJT 206, KZS #549

6.128 聽髙和彌寡 Shō iyo-iyo takakereba, wa iyo-iyo sukehashi.
The higher you sing, the fewer those who can sing with you.
ZGS 6.9a, ZRKS 6.9, Shiba 134, ZGJI 306, ZGJT 206

6.129 峰巍巍孤遠遊 Shō gi-gi ko kei-kei.
Majestic and aloof, off in a world apart.
See also 6.40.
ZGS na, ZRKS 6.13, Shiba 135, ZGJI 306

6.130 生薑終不改辣 Shōkyo tsui ni karaki koto o aratamezu.
In the end you cannot change the fact that ginger is hot.
Shiba 137: しょうが instead of しょうや.
ZGS 6.8b, ZRKS 6.39, Shiba 137, ZGJI 306, ZGJT 535c, ZGJT 244, KZS #669

6.131 湘之南潭之北 Shō no minami tan no kita.
South of Hsiang and north of T' an.
Heki 6. Hsiang-t'an is the name of an area in Hunan Province (ZGJT 218). “South of Hsiang and north of T' an” is like saying, “North of San Fran- and south of -isco.”
ZGS na, ZRKS 6.36, Shiba 135, ZGJI 308, ZGJT 575a, ZGJT 218, KZS #627

6.132 上大人丘乙己 Jo tai jin, kyū itsu ki.
Jō tai jin kyūitsu ki.
The first line of a copy book used for teaching children Chinese characters. The characters do not make a sentence. Corresponds to “ABC...” in English.
ZGS na, ZRKS 6.143, Shiba 135, ZGJI 308, ZGJT 221

6.133 淨裸裸赤裸裸 Jo ra-ra shaku sha-sha.
Clean and naked, totally fresh.
ZGS 6.3a, ZRKS 6.2a, Shiba 135, ZGJI 308, ZGJT 594a, ZGJT 225, KZS #553

6.134 如入芝蘭之室 Shiran no shitsu ni iru ga gotoshi.
Like entering a room full of irises and orchids.
ZGS na, Shiba 134, ZGJI 710
6.135 突出心肝五臓 Shinkan gozō o toshutsu su.
He's thrust out his heart, liver, and all five organs.
The five organs of the body are heart, lungs, liver, kidneys, and stomach. See "Five phases". *Heki 12 Verse Comm.*
ZGS na, ZRKS 6.135, Shiba 135, ZGII 135, KZS #961

6.136 心眼煥然如月 Shingan ranzen to shiite tsuki no gotoshi.
The mind's eye is as bright as the "moon".
ZGS 6.59, ZRKS 6.144, Shiba 134, ZGII 148

6.137 嚴拳不打笑面 Shinken shōmen o ta sezu.
An angry fist does not strike a laughing face.
ZGS 6.91: 嚴 instead of 嚴.
ZRKS 6.91, ZRKS 6.144, Shiba 135, ZGII 144, ZGJT 241, KZS #621

6.138 仁者天下無敵 jinsha wa tenka ni teki nashi.
A person of virtue has no enemies in the world.
ZGS 6.92: Shiba 136

6.139 森羅影裏藏身 Shinra eiri ni mi o kakasu.
Hide oneself in the forest of many shadows.
ZGS 6.91, ZRKS 6.113, Shiba 136, ZGII 240

6.140 迅雷不及掩耳 jinrai mimi o bu ni oyobazu.
Sudden thunder, no chance to cover the ears.
*Heki 37 Verse agyo.*
ZGS na, ZRKS 6.186, Shiba 136, ZGII 177, ZGJT 243

6.141 水上推胡蘆子 Suijō ni korosu o osu.
Pushing a gourd on water.
ZGS 6.94, Shiba 136, ZGII 249

6.142 巢知風穴知雨 Sukuu mono wa kaze o shiri, kessuru mono wa ame o shiru.
Those who live in nests know the wind; those who live in holes know the rain.
ZRKS 6.65: Su ni sumu mono wa kaze o shiri, ana ni sumu mono wa ame o shiru.
ZGS 6.95, ZRKS 6.65, Shiba 138, ZGII 259, ZGJT 259, KZS #576

6.143 清高豪直的 Sei ryō ryo haku teki teki.
Serene and pure, sharp and clear.
*Heki 34 Verse Comm.*
ZGS na, ZRKS 6.42, Shiba 137, ZGII 250, ZGJT 600, ZGII 246
6.144 青天也須喫棒  Seien mo mata subekaraku bo o kissu beshi.
The blue sky, too, must get a taste of the stick.
ZGS na, ZRKS 6.194, Shiba 137, ZGJI 300, KZS #630

6.145 雪團打雪團打  Setsudan ta, setsudan ta.
The snowball hit! The snowball hit!
Heki 42 Verse.
ZGS 6.96, ZRKS 6.231, Shiba 137, ZGJI 190

6.146 切忌閉眼作夢  Setsu ni imu manako o hiraite yume o nasu koto o.
Detestable, to dream with the eyes open.
ZGS 6.97, Shiba na

6.147 殺人刀活人劍  Setsuninto katsuninken.
The blade that kills, the “sword” that brings to life.
MMK II Verse. Shiba 133: Satsujinto katsujinken.
ZGS 6.108, ZRKS 6.57, Shiba 133, ZGJI 305, ZGDJT 656b, ZGJT 199, KZS #571

6.148 說不說知不知  Setsu fusetsu, chi fuchi.
Speaking without speaking, knowing without knowing.
Heki 56 Intro.
ZGS 6.99, ZRKS 6.183, Shiba na

6.149 有錢使得鬼走  Sen areba ki o tsukaiete hashirashimu.
With money you can make devils run around.
ZGS na, ZRKS 6.107, Shiba 149, ZGJI 301, ZGJT 29

6.150 是亦剃非亦剃  Ze mo mata kezuri, hi mo mata kezuru.
Shave away right, shave away wrong.
ZGS 6.106, ZRKS 6.250, Shiba na, ZGJI 307

6.151 禪名禪教名網  Zen o kan to nazuke kyō o mō to nazuku.
Zen is called a barrier and the teachings a snare.
ZGS 6.102, ZRKS 6.253, Shiba na, ZGJI 301

6.152 吞卻山河大地  Senga daichi o donkyaku su.
He swallowed up the mountains, the rivers, and the great earth.
ZGS 6.102, ZRKS 6.268, Shiba 149, ZGJI 296
I. Illuminate completely the mountains, the rivers, and myriad blossoms.

II. A thousand lies cannot match one truth.

III. A thousand twists cannot match one straight.

IV. In a thousand years a field has eight hundred masters.

V. To hear a thousand times is not as good as seeing once.

VI. Before three and three, behind three and three.

VII. Hang a medicine pouch on the back of the hearse.

VIII. The blue sea vast, the white clouds serene.

IX. Tsang's head is white; Hai's head is black.
6.162 A thief does not strike the house of a poor man.

Zoku wa hinji no ie o ta sezu.

A 'thief' does not strike the house of a poor man.

ZGS 6.102, Shiba 304, ZGJI 302, ZGJT 277, KZS 582

6.163 I met an unexpected disaster.

Soregashi fuyou no nan ni au.

I met an unexpected disaster.

ZGS 6.104, Shiba na

6.164 The bearing of a greatly awakened one at full maturity.

Daikaku kaman no kyōgai.

The bearing of a greatly awakened one at full maturity.

ZGS 6.109, Shiba na

6.165 Everyone in the assembly eats together.

Daishū ichido sanpan.

Everyone in the assembly eats together.

ZGS 6.110, Shiba na

6.166 Virtue begins when the Great Way is abandoned.

Daidō sutarete jingi hajimaru.

Virtue begins when the Great Way is abandoned.

ZGS 6.111, Shiba na

6.167 Take in the 'great thousand-fold universe' in one embrace.

Daisen sekai o issō su.

Take in the 'great thousand-fold universe' in one embrace.

ZGS 6.112, Shiba na

6.168 Killing another does not compare to killing oneself.

Tasatsu wa jisatsu ni shikazu.

Killing another does not compare to killing oneself.

ZGS 6.113, Shiba na, ZGJI 302

6.169 I fear only there will be someone who does not agree.

Tada asoraku wa hito no ukegawazaru aran koto o.

I fear only there will be someone who does not agree.

ZGS 6.114, Shiba na

6.170 To live for others means you are very close indeed.

Tada hito no tame ni suru koto no hanahada chikashi.

To live for others means you are very close indeed.

ZGS 6.115, Shiba na

6.171 To reveal the little something right in front of your eyes.

Tada mokuten no shashi o arawasu.

To reveal the little something right in front of your eyes.
6.172 打成一片田地  Tajō ippen no danchi.

Become the ground of one.

Heki 27 Verse Comm.: 若问舍富贵古今未乾坤大地打成一片,“If you direct yourself here, then all past and present, foolish and wise, the universe and the great earth become one.”


Stupidly stubborn, stubbornly stupid.

ZRKS 6.87: 壈 instead of 猪.

ZGS na, ZRKS 6.87, Shiba 140

6.174 父不嚴子不孝  Chichi gen narazareba ko kō narazu.

If the father is not strict, the son is not filial.

ZGJI 303: 父不嚴子不孝, "If the father is not compassionate, the son is not filial."

ZGS 6.117, ZRKS 6.114, Shiba 145, ZGJI 303 (variant)

6.175 父不傳子不記  Chichi tsutaezu, ko wa ki sezu.

The father does not transmit it, the son does not record it.

Shiba 146: shirazasu instead of ki sezu.

ZGS 6.118, ZRKS 6.10, Shiba 146, ZGJI 305

6.176 父攜羊子歸之  Chichi hitsujī o nurumeha, ko kore a arawasu.

If the father steals a sheep, the child reveals it.

Shiba 146: shō su instead of arawasu.

ZGS 6.129, ZRKS 6.101, Shiba 146, ZGJI 303, KZS 558

6.177 長安東略陽西  Chōan no higashi, rakuyō no nishi.

East of 'Ch’ang-an’, west of ‘Lo-yang’.

ZGS 6.190, ZRKS 6.79, Shiba na

6.178 朝三千暮八百  Chō sanzen bo happyaku.

In the morning 3,000; in the evening 800.

Heki 66 Verse agyo.

ZGS 6.115, ZRKS 6.47, Shiba 146, ZGJI 504, ZGJLT 694, ZGII 44

6.179 作張三作李四  Chōsan to nari, rishi to naru.

Become Smith, become Jones.

Chōsan ("Chang" number three) and Rishi (Li number four) are translated Smith and Jones.

ZGS 6.111, Shiba na
6.180 長者長者短 Chōja wa chō, tanja wa tan.
A long thing is long, a short thing is short.
ZGS 61a, ZRKS 6.82, Shiba 140, ZGJI 304

6.181 長鞭不捕馬腹 Chōben basaku ni itarazu.
Not even a long whip reaches a horse's belly.
ZGS 6.123, Shiba 140

6.182 頭門眼通天窟 Chōmon no nanka tenkyō ni tsūzu.
The eye in the forehead penetrates the farthest corners of heaven.
ZGS 6a, ZRKS 6.75, Shiba 140, ZGJ1 304

6.183 鎮州出大薔薇 Chinjū ni daira o idasu.
They produce giant radishes in Chen Province.
Heki 30 Main Case. Chen Province is where Jōshū lived (Shiba 140).
ZGS 6a, ZRKS 6.44, Shiba 140, ZGJI 305, ZGJT 304

6.184 月印水印月 Tsuki mizu ni in shi, mizu tsuki ni in su.
The moon reflects in the water, the water reflects in the moon.
ZGS 6.124, ZRKS 6.204, Shiba 150, ZGJ1 304

6.185 庭前花生耶死 Teizen no hana, sei ka shi ka.
The flower in the garden, is it alive or dead?
ZGS 6.125, Shiba na

6.186 釘出釘樞出樞 Tei tei o idashi ketsu o idasu.
A nail pulls out a nail, a stake takes out a stake.
ZGS 6a, ZRKS 6.6, Shiba 140, ZGJ1 304

6.187 鄭州梨青州棗 Teishū no nashi seishū no natsume.
The pears of Cheng Province, the jujubes of Ch'ing Province.
ZGS 6a, ZRKS 6.21a, Shiba 141, ZGJ1 305, ZGDJT 879a, ZGJT 310

6.188 鐵牛通身無骨 Tetsugyū tsūshin hone nashi.
Not a bone in the body of the iron ox.
ZGS 6a, ZRKS 6.12a, Shiba 143, ZGJ1 305, ZKS 897

6.189 天不文地不理 Ten ayanarazu, chi ayanarazu.
Heaven has no rhyme; earth has no reason.
Shiba 144: Ten bun narazu, chi ri narazu, "Heaven has no astronomy, earth has no geography."
ZGS 6.136, ZRKS 6.39, Shiba 144, ZGJ1 305
6.190 藏天下於天下  *Tenka o tenka ni kakusu.*

Hide the world within the world.

ZGS 6.127, ZRKS 6.129, Shiba 79, ZGJI 305, KZS #595

6.191 天下人不知價  *Tenka no hito atai o shirazu.*

No one in the world knows its worth.

*Heki 8 Verse airyos.*

ZGS 6.128, ZRKS 6.81, Shiba 142, ZGJI 305, KZS #509

6.192 天下人無實頭  *Tenka no hito no jittO naru nashi.*

People in this world lack a real head.

ZGS na, ZRKS 6.122, Shiba 142, ZGJI 305

6.193 回天關轉地軸  *Tenkan o megurashi, chijiku o tenzu.*

Swing the barrier of heaven, turn the axle of earth.

ZGS 6.129, ZRKS 6.81, Shiba 127, ZGJI 305, KZS #574

6.194 天無門地無戸  *Ten ni mon naku, chi ni to nashi.*

Heaven has no gate, earth has no door.

ZGS 6.130, ZRKS 6.123, Shiba 142, ZGJI 305, KZS #569

6.195 天星數地砂數  *Ten no seis, chi no shas.*

The number of stars in the heavens, the number of grains of sand on earth.

ZGS 6.131, Shiba na

6.196 天邊外地地外  *Ten no tengai, chi no chigai.*

Heaven beyond heaven, earth beyond earth.

ZGS 6.131, ZRKS 6.235, Shiba na

6.197 天是天地是地  *Ten wa kore ten chi wa kore chi.*

Heaven is heaven, the earth is the earth.

*Heki 2 Verse Comm., 9 Main Case Comm., 62 Main Case Comm.*

ZGS 6.131, ZRKS 6.4, Shiba 142, ZGJI 305, ZGJT 325, KZS #548

6.198 轉轆轆阿轆轆  *Ten roku-roku, a roku-roku.*

Rolling, rolling along; turning, turning along.

ZGS 6.134, Shiba 142

6.199 同行必有一智  *Doko kanarazushimo itchi ari.*

Among fellow travelers, there will always be one who is wise.

ZGS na, ZRKS 6.139, Shiba 142, ZGJI 306, KZS #610
6.207 ZEN SAND | 247

6.200 東山下左邊底 Tōzanka no sahenrei.

Somewhere around East Mountain.

Tung-shan (East Mountain) is where the famous Zen master Goso Hōen (五顔法演 Wu-tsu Fa-yen 1024–1104) resided for thirty years (ZGDJT 920d).

ZGS 6.135, Shiba 149, ZGJI 306

6.201 刀上蜜酒中場 Tōjō no mitsu, shuchū no chin.

Honey on the 'sword', poison in the wine.

See "Poison blackbird".

ZGS 6.136, ZRKS 6.242, Shiba 148, ZGJI 306

6.202 呃呼嘗力西 Totsu totsu totsu riki i ki.

Hah! Hah! Hah! ... Kaa!

Totsu, a word without meaning, is a shout of great effort. The fourth and fifth characters, ト and 川, combine to form the character ト川, pronounced ト, another great shout. The last character, also without meaning, is used here to intensify the previous characters. The verse originated with Ummon Zenji but has become well known in Japan because Sen no Rikyū, founder of the tea ceremony, used it in his death poem just before he committed suicide, as ordered by Hideyoshi. ZGS 6.137 and ZRKS 249 both have ト instead of 川.

ZGS 6.137, ZRKS 6.240, Shiba 148, ZGJI 307, ZGJT 925b, ZGJI 303

6.203 土肉鹿山骨現 Doniku yase sankatsu arawaru.

The earth flesh shrinks back, the mountain bones appear.

ZGS 6.138, Shiba na

6.204 射虎不勞無羽 Tora o ite rō sezu shite tsubasa o bosu.

Effortlessly he buried the feathers of his arrow in the tiger.

ZGS 6.139, ZRKS 6.264, Shiba 149, ZGJI 307

6.205 捉則速放則隨 Toruureba sunawachi ishi, hanareba sunawachi shitagau.

Grasp it and at once it escapes, release it and it immediately follows.

ZGS 6.140, Shiba 159

6.206 聞名不如見面 Na o kiku yori omote o min ni wa shikazu.

Hearing the name is no match for seeing the face.

MMK 28 Verse.

ZGS 6.142, ZRKS 6.59, Shiba 146

6.207 猶是弄精神漢 Nao kore seikon o rō suru kan.

This is just a fellow who toys with spirits.

Heki 8th Main Case agyo.

ZGS na, ZRKS 6.195, Shiba 140, ZGJI 307, KZS #839
6.208  尚是老僧有孫 Nao kore rosō son ari.
Now this 'old monk' has a descendant.
ZGS 6.146, Shiba na

6.209  半河南半河北  Nakaba wa kahan nakaba wa kahoku.
Half south of the river, half north.
Heki 6 Main Case agyo, 15 Verse agyo, 76 Verse agyo, etc.
ZGS 6.148, ZRKS 6.165, Shiba 145, ZGII 307, ZGDT 968, ZGJT 361

6.210  舞南山舞北山  Nanzan ni ko seba hokuzan ni mau.
When they drum on South Mountain, they dance on North Mountain.
ZGS 6.149, Shiba na

6.211  南山舞北山雨  Nanzan wa kumo hokuzan wa aume.
Clouds on South Mountain, rain on North Mountain.
Heki 83 Verse.
ZGS na, ZRKS 6.31, Shiba 145, ZGII 308, KZS 856

6.212  何望和尚慈悲  Nanzo "oshō no jishi o nazoman.
Why expect sympathy from the priest?
ZGS 6.145, Shiba na

6.213  南地竹北地木  Nanchi no take hokuchi no ki.
Bamboo in the southern regions, trees in the north.
Heki 12 Verse.
ZGS 6.146, ZRKS 6.32, Shiba 149

6.214  日面佛月面佛  Nichimen butsu gachimen butsu.
Sun-faced Buddha, Moon-faced Buddha.
Heki 3. In the present kalpa, a thousand Buddhas will appear to save sentient beings. Number 262 is the Sun-faced Buddha who lives 1,800 years. Number 858 is the Moon-faced Buddha who lives only a day and a night (ZGDT 968; Nakamura 1981, 1053). ZGII 308 reverses this explanation.
ZGS 6.147, ZRKS 6.34, Shiba 149, ZGII 307, ZGDT 960, KZS 863

6.215  二八女出畫堂  Nihachi no onna gado o izu.
A girl of sixteen comes forth from the decorated hall.
ZGS 6.148, Shiba na

6.216  腦滴滴血滴滴  Na teki-teki, ketsu sha-sha.
Pus drip-drip, blood drop-drop.
ZGS 6.149, Shiba na
6.217 遺裏豈可藏誰

Nōri ani sui o kakusu bekenya.

How can you hide a sharp pick in a bag?
Heiki 67 Verse agyo.
ZGS na, ZRKS 6.224, Shiba 144, ZGII 308, ZGJT 373

6.218 焼裏飯桶裏水

Hatsuri no han tsūri no mizu.

Rice in the bowl, water in the keg.
Heiki 50 Main Case, Verse.
ZGS na, ZRKS 6.129, Shiba 140, ZGII 309, ZGJT 144, KZS 955

6.219 把得拋向坑裏

Hatoku shite kyori ni hōkō su.

Grab him and throw him into the pit.
Rinzai-roku §19.
ZGS 6.130, Shiba na

6.220 花簇簇錦簇簇

Hana zoku-zoku, nishiki zoku-zoku.

Masses of flowers, swaths of brocade.
Heiki 12 Verse, 61 Main Case agyo.
ZIS 6.159, ZRKS 6.6, Shiba 126, ZGII 309, ZGJT 1029d, ZGJT 45, KZS 955

6.221 太煞滅人威光

Hanahada hito no ikō o genzu.

He really cuts away a person's authority.
Heiki 1 Verse Comm., 15 Verse agyo. ZRKS 6.234 (variant): 太煞滅人威光 Hanahada hito no kinryō o genzu, “He certainly takes away a person's money.”
ZGS 6.191, ZRKS 6.134, Shiba na

6.222 春不種秋不實

Haru uzareba aki minorazu.

No planting in spring, no crop in autumn.
ZGS 6.503, ZRKS 6.52, Shiba na

6.223 會萬物為自己

Banbutsu o e shite jiko to nasu.

Comprehend the “ten thousand things” and make them oneself.
Heiki 40 Main Case Comm.
ZGS 6.154, Shiba 127

6.224 萬物皆備於我

Banbutsu mina ware ni sonoawaru.

The "ten thousand things" are all within me.
Mencius viii, 8, 4.
ZGS 6.155, Shiba na
6.225  火不燥水不湿  
*Hi mo kawakasu, mizu mo uru osazu.*

**Fire does not dry, water does not wet.**
ZGS na, ZRKS 6.85, Shiba 115, ZGJT 309

6.226  火就乾水流湿  
*Hi wa kawakeru ni tsuki, mizu wa uru oeru ni nagaru.*

**Fire burns in dry places, water flows in wet places.**
ZGS 6.150, ZRKS 6.34, Shiba na, ZGJI 309, ZGJT 40

6.227  問東便乃答西  
*Higashi o towaba sunawachi nishi o kotau.*

**Asked about east, straightway he answers about west.**
ZGS na, ZRKS 6.114, Shiba 149, ZGJI 355 (variant), KZS #363

6.228  砒雖不干鐵錠  
*Hisō rettsu o okasazu.*

**Not even arsenic will take on the iron hammer.**
ZGS na, ZRKS 6.123, Shiba 145, ZGJI 209

6.229  臂膊不向曲外  
*Hihaku soto ni mukatte magarazu.*

**The arm does not bend outward.**
ZGS 6.86, KZS #629: 手臂 *shubi* instead of 脊樓 *hihaku*. Heki 1 Main Case agye.
ZGS 6.86, ZRKS 6.180, Shiba 145, ZGJI 310, ZGJT 393, KZS #619

6.230  百不知百不知  
*Hyaku fuchi hyaku fue.*

**One hundred he does not know, one hundred he does not understand.**
ZGJT 393: “one hundred” here intensifies the negative. “He totally does not know, he totally does not understand.”
ZGS 6.157, ZRKS 6.221, Shiba 145, ZGJI 310, ZGJT 393

6.231  不可說不可取  
*Fukasetsu fushaku.*

**Indescribable, ungraspable.**
ZGS 6.158, ZRKS 6.274, Shiba na, ZGJI 310

6.232  不思善不思惡  
*Fushizen fushiaku.*

**Think not good, think not evil.**
MMK 23.
ZGS na, Shiba 146, ZGJI 311, ZGJT 392c

6.233  不是心不是佛  
*Fuzeshin fuzebutsu.*

**Not mind, not Buddha.**
MMK 27, Heki 28 Main Case.
ZGS 6.150, ZRKS 6.285, Shiba na, ZGII 481, ZGJT 1077b
6.234  不是 不是不是  \textit{Fuze fuze fuze.}

\textit{Not this, not this, not this.}
\textit{ZGS 6.106, Shiba 125}

6.235  佛法王法一般  \textit{Buppō to dohō to ippan.}

The Buddha's law and the king's law are one.
\textit{Heki 38 Main Case.}
\textit{ZGS 6.101, ZRKS 6.165, Shiba 145, ZGII 282, KZS 405}

6.236  文王没文在斯  \textit{Bunnō bosshite bun koko ni ari.}

After 'King Wen' died, his culture came to me.
\textit{Analects ix, 5: OEW3OCrf..4, Bunnei sude ni bossu, bun koko ni arazaran ya. “King Wen has died, but am I not the repository of his culture?” (after YOSHIKAWA 1996, vol. II, 287).}
\textit{ZGS 6.104, Shiba 125}

6.237  肝地裏罵言官人  \textit{Hekichiri ni kanjin o nonoshiru.}

In the provinces, they insult officials.
\textit{Heki 91 Main Case agyo.}
\textit{ZGS 68, ZRKS 6.189, Shiba 145, ZGII 212, ZGJT 415}

6.238  碑落碑無榜本  \textit{Hekiraku no hi ni ganpon nashi.}

There is no replica of the 'Pi-ló Monument'.
\textit{ZGS 6.103, ZRKS 6.78, Shiba 145, ZGII 212, ZGJT 415}

6.239  建法識立宗旨  \textit{Hōtō o tatete shūshi o rissu.}

Erect the banner of the Dharma, set forth the teaching of our school.
\textit{Heki 21 Intro., 60 Intro.}
\textit{ZGS 6.64, ZRKS 6.279, Shiba 147, ZGII 313}

6.240  鳳豔鷲鶴鶴食  \textit{Ho ani ujaku no shoku o kuwan ya.}

How can a phoenix eat the food of crows and magpies?
\textit{ZGS 68, ZRKS 6.139, Shiba 147, ZGII 313, KZS 4608}

6.241  握母指咬中指  \textit{Boshi o nigitte chūshi o kamu.}

Clench your thumb in your fist and bite your middle finger.
\textit{Kaien Kokugo (variant): 握左手指中指, “Grasp the left hand and bite the middle finger” (IIDA Tain 1955, 139, 149, 215).}
\textit{ZGS 6.105, Shiba 123, ZGII 295 (variant)}

6.242  法身般若解脫  \textit{Hosshin hannya gedatsu.}

Dharma-body, wisdom, emancipation.
\textit{ZGS 6.166, Shiba 128}
6.243 法身報身應身 Hosshin, hōjin, ojin.
The Dharma-body, the reward-body, the transformation-body.
See "Three bodies of the Buddha".
ZGS 6.145, Shiba na

6.244 奉佛不假香火 Butsu ni kenzuru ni ko no oki o karazu.
Paying homage to the Buddha is not a matter of lots of incense.
Heki 58 Main Case Comm. ZRKS 6.148: 不在香多 ko no oki ni arazu.
ZGS na, ZRKS 6.148, Shiba 135, ZGII 311, ZGII 319

6.245 麻矢直進矢曲 Mashi wa naoku, kōshi wa magareri.
A hemp arrow is straight, a wormwood arrow is bent.
ZGS na, ZRKS 6.86, Shiba 147, ZGJI 313, KZS #563

6.246 松不直稈不曲 Matsu naokarazu, ibara magarazu.
Pine needles are not straight, thorns are not curved.
KZS #562: odero instead of ibara.
ZGS 6.168, ZRKS 4.339, Shiba na, KZS #562

6.247 松自直稈自曲 Matsu wa onozukara naoku ibara wa onozukara magareri.
Pine needles are naturally straight, thorns are naturally curved.
ZGS na, ZRKS 6.33, Shiba 135, ZGII 314

6.248 眼卓視耳卓聴 Manako takusaku, mimi takusaku.
Eyes peeled, ears cocked.
Heki 94 Intr.
ZGS 6.169, ZRKS 6.261, Shiba na, ZGII 314

6.249 旋身—轉更去 Mi o megurashi itten shite sunawachi saru.
Turn around once and leave.
ZGS 6.296, Shiba na

6.250 水浅不泊船處 Mizu osōhi te fune o todomuru tokoro ni arazu.
Shallow water has no place for boats to harbor.
MMK 11.
ZGS na, ZRKS 6.373, Shiba 136

6.251 南天台北五台 Minami wa tendai kita wa godai.
In the south is T'ien-t'ai, to the north is 'Wu-t'ai'.
T'ien-t'ai and Wu-t'ai are mountains famed as Buddhist holy places in China.
ZGS 6.173, ZRKS 6.30, Shiba na, ZGII 314
6.252 無孔笛鍵無吹 Mukuteki mottomo fukigatashi.
A flute without holes is impossible to blow.
ZGS ne, ZRKS 6.109, Shiba 147, ZGJI 35

6.253 賣弄無孔鐵鍬 Muku no tettsui o mairō su.
He’s peddling an ‘iron hammerhead without a socket’.
ZGS ne, ZRKS 6.198, Shiba 144, ZGJI 35 (variant), KZS #598

6.254 無舌能解語 Muzetsu no hito yoku go o gesu.
The one with no tongue understands words well.
ZGS 6.172, ZRKS 6.246, Shiba ne, ZGJI 35, ZGDM 1203

6.255 明皎乍白的 Mei kō-kō haku teki-teki.
Brilliant illumination, sharp and clear.
ZGS 6.173, ZRKS 6.26, Shiba 148, ZGJI 35, KZS #552

6.256 捨明珠弄魚目 Meishu o sutete gyomoku o rōsu.
He throws away a luminous pearl to play with a fish eye.
ZGS ne, ZRKS 6.127, Shiba 134, ZGJI 35, KZS #599

6.257 明恩恩堂堂 Mei reki-reki, ro dō-dō.
Brilliant and fully present.
ZGS 6.174, ZRKS 6.284, Shiba 148, ZGJI 35

6.258 用盲人作什麼 Mōjin o moihiite nani o ka nasan.
What can you do with a blind man?
ZGS 6.175, ZRKS 6.26, Shiba ne

6.259 盲人端的有眼 Mōjin tanteki manako ari.
The blindest of the blind has an eye.
ZGS ne, ZRKS 6.174, Shiba 148, ZGJI 35

6.260 作模樣作什麼 Mō o nashi yō o nashte nani o ka sen.
With your posing and putting on airs, what do you think you are doing?
ZGS 6.176, Shiba ne

6.261 文殊三處度 Monju sanjo ni ge o wataru.
‘Mañjuśrī’ passed the training term in three places.
See ‘Three periods’.
ZGS 6.177, Shiba ne
6.262 猛虎不食其子  *Mōko sono ko o kurawazu.*
Not even the fiercest tiger eats its own child.
ZGS 6.262, ZRKS 6.262, Shiba 149, ZGJI 316, ZGJT 449

6.263 野干鴿獅子吼  *Yakanmei, shishiku.*
The fox’s yelp, the lion’s roar.
ZGS 6.11, ZRKS 6.227, Shiba 149, ZGJI 316, KZS #266

6.264 也太奇也太奇  *Yataiki yataiki.*
Ah, marvelous! Ah, marvelous!
ZGS 6.117, ZRKS 6.277, Shiba 149, ZGJI 316, Nishibe 185

6.265 入柳緣入花紅  *Yanagi ni itte wa midori, hana ni itte wa kurenai.*
Go into the willows—that’s green; go into the flowers— that’s red.
ZGS 6.290, Shiba 118

6.266 柳不綠花不紅  *Yanagi midori narazu hana kurenai narazu.*
The willows are not green, the flowers are not red.
ZGS 6.318, ZRKS 6.338, Shiba 111, ZGJI 316

6.267 山有榛隐有苓  *Yama ni shin ari, sawa ni rei ari.*
The mountains have alder trees, the marshes have tubers.
ZGS 6.172, Shiba 112

6.268 山是山水是水  *Yama wa kore yama, mizu wa kore mizu.*
Mountains are mountains, rivers are rivers.
*Heki 2 verse Comm., 40 Verse agyo, 62 Main Case Comm., etc.*
ZGS 6.181, ZRKS 6.1, Shiba 133, ZGJI 316, ZGJT 1231d, ZGJT 154, KZS #547

6.269 懸羊頭賣狗肉  *Yoro o kakete kuniku o uru.*
He displays a sheep’s head but sells dog flesh.
*MMK 6.*
ZGS 6.181, ZRKS 6.102, Shiba 130, ZGJI 360, ZGJT 110, KZS #587

6.270 能知者須能用  *Yoku shiru mono wa subekaraku yoku mochiiru beshi.*
One who knows well must act well.
ZGS 6.185, ZRKS 6.248, Shiba 130

6.271 豫讓藏身吞炭  *Yojō ni o zōshite sumi o nomu.*
“Yu Jang” disguised his body and swallowed charcoal.
ZGS 6.186, ZRKS 6.245, Shiba 130
6.272 呼易易遠則難 Yobu koto wa sunawachi yasuku, yaru koto wa sunawachi katashi.

Easy to call, hard to send away.

Heki 56 Main Case agyo, 75 Verse.
ZGS na, ZRKS 6.180, Shiba 131, ZGJI 357, ZGJT 115

6.273 用禮拜作麼 Raihai o mochite nani o ka nasan.

What are you doing by prostrating?

ZGS na, Shiba na

6.274 樂樂樂白目 Raku gaku gyō wa haku ji moku.

The characters raku, gaku, gyō are distinguished by haku, ji, moku.

The three characters raku, gaku, gyō, differ only in the top center graphs, 仏, 仏, 仏 which themselves are the characters haku, ji, moku.
ZGS 6.186, Shiba na

6.275 鱉鳴不棲棘棘 Ranpo kekyoku ni sumazu.

The phoenix does not nest in a tree of thorns.

ZGS na, ZRKS 6.252, Shiba 150, ZGJI 317, ZGJT 470, KZS #378

6.276 李花白桃花紅 Riku wa shiroku, tōka wa kurenai nari.

Plum blossoms are white, 'peach' blossoms are pink.
ZGS 6.89, ZRKS 6.9, Shiba 131, ZGJI 318, KZS #550

6.277 利劍不斬死漢 Riken shikan o kirazu.

A skilled swordsman does not cut a dead man.
Heki 98 Main Case Comm.
ZGS 6.195, ZRKS 6.257, Shiba 150, ZGJI 318, ZGJT 470, KZS #823

6.278 龍得水虎靠山 Ryū wa mizu o e, tora wa yama ni yoru.

Dragons take to their waters, tigers return to their hills.
Heki 8 Intro., 9 Main Case Comm., 25 Verse Comm., etc.
ZGS 6.191, Shiba na

6.279 良貨深藏如虎 Ryōko wa fukaku kakushite munashiki ga gotoku su.

A good merchant hides his goods and appears to have nothing.
ZGS 6.187, ZRKS 6.256, Shiba 131, ZGJI 318, KZS #569

6.280 兩箇無孔鐵錮 Ryōko muku no tettsui.

Two 'iron hammerheads without sockets'.
Heki 30 Main Case Comm., 31 Verse agyo.
ZGS na, ZRKS 6.248, Shiba 131, ZGJI 318, ZGJT 1283c
6.281  Rinzai came straight down from his seat.

Rinzai came straight down from his seat.

ZGS n.193, Shiba na

6.282  Rinzai's last difficult barrier.

Rinzai's last difficult barrier.

ZGS n.194, Shiba na

6.283  Stand a flower in a lapis lazuli vase.

Stand a flower in a lapis lazuli vase.

ZGS na, ZRKS 6.24, Shiba 154, ZGJ 318

6.284  Imitate the “visitor who husked” in a cold place.

Imitate the “visitor who husked” in a cold place.

ZG 79a, Shiba 154, ZGDJT 1068a

6.285  The ants are shaking the iron post.

The ants are shaking the iron post.

Heki 57 Verse. ZGJI 319, ZGJT 493; yurugasu instead of ugokasu; KZS #646; rugi instead of rogi.

ZGS 6.295, ZRKS 6.217, Shiba 152, ZGJI 319, ZGJT 493, KZS #646

6.286  He unloads his baskets and takes off his pack.

He unloads his baskets and takes off his pack.

ZG 6.196, ZRKS 6.229, Shiba na, ZGJI 319, ZGJT 297, KZS #649

6.287  In the furnace, there is no escaping the hot steel.

In the furnace, there is no escaping the hot steel.

ZGS 6.197, ZRKS 6.244, Shiba na, ZGJI 319

6.288  My Way has a unity which runs right through it.

My Way has a unity which runs right through it.


ZGS 6.248, ZRKS 6.45, Shiba na, ZGJI 319

6.289  Misfortune does not enter the gate of the cautious.

Misfortune does not enter the gate of the cautious.

ZGS 6.190, ZRKS 6.149, Shiba 136, ZGJI 50, ZGJT 50, KZS #609
6.290 軟似綿硬似鐵  Wata yori mo yawaraka ni, tetsu yori mo katashi.
Softer than cotton fluff, harder than iron.
ZGS 6.202, ZRKS 6.259, Shiba no, ZGI 298

6.291 我不要那賤器  Ware wa nan no senki o yō sezu.
I need no money box.
ZGS 6.204, Shiba no

6.292 我還道得道得  Ware mata ietari ietari.
I could speak, I could speak.
ZGS 6.205, Shiba no
Seven-Character Phrases

7.1 朝聞道夕死可也  
*Ashita ni michi o kiite yube ni shi sutomo ka nari.*

*Having heard the Way in the morning, I can die in the evening.*

_Analecrts iv, 8. Shiba 181: Ashita ni michi o kikeshu.*

_ZGJS 7.1, Shiba 115, ZRKS 7.42_

7.2 悪語傷人恨不消  
*Akugo hito o yabutte urami shōsezu.*

*For evil words that wound a person, resentment never fades.*

_ZGJS 113, ZRKS 7.333, Shiba 153, ZGJI 310_

7.3 透網金鱗猶滯水  
*Ami o tōru kinitrin nado mizu ni torokōru.*

*The golden fish that escaped the net still lingers in the water.*

_ZGJS 7.2, ZRKS 7.23, Shiba 165, KZS #660_

7.4 遺恨十年磨一劍  
*Ikon jūnen ikken o migaku.*

*Nursing resentment for ten years, he's sharpened his *sword*.*

_ZGJS 7.3, Shiba 154_

7.5 一雨普潤周沙界  
*Ichiu amaneke uruoshite shakai ni amaneshi.*

*One rain wets everything, covering the entire world.*

_ZGJI 7.4, Shiba 153_

7.6 一段風光畫不成  
*Ichidan no fūkō egakedomu narazu.*

*This unique scenery cannot be painted.*

_ZGJS 7.4, ZRKS 7.44, Shiba 155, KZS #620, Ten Oxherding Pictures 3_

7.7 一條紅線手中牽  
*Ichijō no kösen shuchū ni hiku.*

*The one red thread runs through your hand.*

_ZRKS 7.286n: 竹庵三玄三要鏡: 種種我佛心不二。Rinzai’s life runs unbroken from its root. / The one red thread runs through your hand* (Chiku-an’s Verse on the Three Mysteries and Three Necessities).

_ZGJS 7.4, ZRKS 7.286, shiba 136, ZGJI 303, KZS #679_

7.8 一條縷三十文買  
*Ichijō no tō sanjūmon ni kau.*

*Buy a braid for thirty cents.*

_ZGJS 7.7, Shiba 136_
7.9 一念臨急頭敵角  Ichinen no shin’i kashira ni tsuno o itadaku.
In a moment of anger he grows horns on his head.  
ZGS 7.4, Shiba 155

7.10 一毛頭上定乾坤  Ichimōtojō ni kentōn o sadamu.
Arrange ‘heaven and earth’ on the tip of a single hair.  
ZGS na, ZRKS 7.45, Shiba 155, ZGJ 152, KZS 666

7.11 一葉落知天下秋  Ichimō o kō ni hirugaeru tenka no aki.
In the fall of a single leaf, one knows that now autumn is here.  
ZGS 7.6, ZRKS 7.50, Shiba 156

7.12 一葉翻空天下秋  Ichimō kō ni hirugaeru tenka no aki.
A single leaf flutters in the air and it’s autumn throughout the land.  
ZGS 7.10, ZRKS 7.56, Shiba 156

7.13 一葉舟載大唐  Ichimō shūchū ni daïtō o nosu.
He places the Great T’ang Empire on a leaf boat.  
Heki 58 Verse agyo.  
ZGS 7.11, ZRKS 7.483, Shiba 156, KZS 175

7.14 一蔬沈水一瓯茶  Ichiso no jinsui ichio no cha.
A burner fragrant with incense and a potful of tea.  
ZGS na, ZRKS 7.385, Shiba 156 沈水 means incense

7.15 一囲挙著一回新  Ikkai kojaku sureba ikkai arata nari.
Each time you bring it up it is new.  
Heki 30 Verse agyo.  
ZGS 7.12, ZRKS 7.497, Shiba na

7.16 一家有事百家忙  Ikka koto areba hyakka isogawashi.
Something happens at one house and a hundred houses are abuzz.  
ZGS 7.13, ZRKS 7.449, Shiba na, ZGJT 31

7.17 一喝如雷聞者喪  Ikkatsu rai no gotoku kiku mono sō su.
A shout like thunder, all who hear it die.  
ZGS 7.14, ZRKS 7.555 , Shiba 154, ZGJ 321

7.18 一曲琵琶奏月明  Ikkyoku no biwa getsune ni sō su.
A song from the lute rises in the moonlight.  
ZGS 7.15, ZRKS 7.395, Shiba 153, GKFGS 1.184

7.18  ZEN SAND | 259
260 | ZEN SAND

7.19  一句話了一切經  
Ikku ni issaikyō o kōryō su.
With one word expound the entire Buddhist canon.
Shiba 154: Ikku ni kōryō su issaigyo.
ZGS 7.16, Shiba 154

7.20  一句話了臨濟録  
Ikku ni kōryō su rinzairoku.
With one word expound the Record of Rinzai.
ZGS 7.17, Shiba na

7.21  一箇半箇千萬箇  
Ikko hanko senmanko.
One, or a half, or ten million.
ZGS 7.18, Shiba na

7.22  一枝梅花和雪香  
Isshi no baika yuki ni washite kanbashi.
How fragrant the spray of plum blossoms dusted by the snow.
ZGS 7.19, ZRKS 7.46, Shiba 154

7.23  一心只在梅花上  
Isshin tada baika no ue ni ari.
Oneness of mind—there in the 'plum' blossoms.
ZGS 7.20, ZRKS 7.772, Shiba 154, ZGJI 125

7.24  一塵不立話方行  
Ichijin rissezu wa masa ni gyōzu.
Without raising a speck of dust, he does just as he says.
ZGS na, ZRKS 7.184, Shiba 154, EKS 7718, GKFGS 1.89-90

7.25  一寸常懷一丈恩  
Issun tsune ni omou ichiō no on.
For each inch, I am aware of ten feet of debt.
ZGS 7.21, ZRKS 7.344, Shiba na, ZGJI 123

7.26  一寸龜毛重七斤  
Issun no kimō omoki koto shichi kin.
A one-inch 'turtle hair' weighs seven pounds.
ZGS 7.22, ZRKS 7.574, Shiba 154, ZGJI 338

7.27  一聲雞鳴乾坤曉  
Issei tori wa tonau kenkon no akatsuki.
The single crow of the cock brings dawn over 'heaven and earth'.
ZGS 7.23, ZRKS 7.969, Shiba 154

7.28  一聲霹靂驚天地  
Issei no hekireki tenchi o odorokasu.
One crack of thunder startles heaven and earth.
ZGS 7.24, ZRKS 7.331, Shiba 154, KS 8644
7.29 一聲聞鳥到窗前 Issei no yūchō sōzen ni itaru.
The song of an unseen bird comes to my window.
ZGS 7.26, ZRKS 7.570, Shiba 156, ZGII 323

7.30 一聲雷震淸颶起 Issei rai furuute seihō okoru.
With a crash of rolling thunder a pure whirlwind rises.
Heki 49 Main Case agyo. Shiba 155: 風 instead of 暴.
ZGS 7.28, ZRKS 7.574, Shiba 157

7.31 一超直人如來地 Ichō jiki nyū nyoraiji.
With one leap enter the stage of the Tathāgata straightway.
ZGS 7.27, ZRKS 7.415, Shiba 155, ZGII 534, ZGJT as: Young Chin, "Song of Enlightenment"

7.32 一鳥不鳴山更幽 Ichō nakazu yama sara ni yū nari.
With no bird singing the mountain is still more mysterious.
ZGS 7.28, ZRKS 7.459, Shiba 154, ZGII 593, ZD 418

7.33 一對眼睛鳥律律 Itsui no ganzei u ritsu-ritsu.
My two eyes are as ‘black as crows’.
See 14.479-480.
ZGS 96, ZRKS 7.460, Shiba 155

7.34 一夫作難七廟墮 Ippu nan o nashi shichi byō dasu.
One man started the trouble and destroyed seven ancestral shrines.
See "Han Kao-tsu".
ZGS 7.29, Shiba ca. Moroboshi 1.9067

7.35 不動一步行千里 Ippo o dōzezu shite senri o yuku.
Without moving one step, he goes a thousand miles.
ZGS 7.30, Shiba 152

7.36 一畝地三蛇九鼠 Ippo no chi sanda kyūso.
One square yard of land has three snakes and nine rats.
ZGS 7.31, Shiba 158

7.37 自古上賢猶不識 Inishie yori jōken no nai shirazu.
From olden times it is the brilliant intellectuals who do not know.
ZGS 7.31, ZRKS 7.593, Shiba 98

7.38 衣弊履穿頭半白 Iyabure, ri ugane, kōbe nakaba shiroshi.
Tattered clothing, torn shoes, head half white.
7.39 飢来喫飯困來眠 Ukitareba han o kisshi konjikaretobenuru.
When hungry, I eat; when tired, I sleep.
Heki 78 Verse Comm.
ZGS 7.34, ZRKS 7.312, Shiba 186

7.40 烏黒帯剣上燈罩 Uki ken o obite todai ni noboru.
The ‘black’ turtle straps on a ‘sword’ and mounts the lantern.
ZGS 7.36, Shiba 167

7.41 烏鶏夜半呑生鐵 Ukei yahan ni santetsu o kamu.
The ‘black’ rooster at midnight chews raw iron.
ZGS 7.46, Shiba 156

7.42 雨後青山青轉青 Ugo no seiyan sei utata sei.
Green mountains after rain, the green is even greener.
ZGS 7.47, ZRKS 7.357, Shiba 156, ZGJI 375

7.43 雨竹風松皆夢禅 Uchiku fushō mina zen o toku.
Rain in the bamboo, wind in the pines are all talking Zen.
ZGS na, Shiba 155, ZGJI 375

7.44 雨中春樹萬人家 Uchū no shunju banjin no ie.
In every household, spring trees in the rain.
ZGS na, Shiba 156

7.45 優弐羅華火裏開 Upparage kari ni hiraku.
The blue lotus blooms in the flames.
The blue lotus is the same as the ‘uquumbara’ flower (Shiba 168).
ZGS na, ZRKS 7.356, Shiba 168

7.46 有佛處請指出 Ubutsu no tokoro kou shishutsu shite miyo.
Please point out to me the place where the buddhas are.
ZGS 7.38, Shiba na

7.47 遠山無限碧層層 Enzan kagiri naki heki sō-sō.
Mountains endless into the distance, layer upon layer of blue.
Heki 20 Verse 2. See also 14.628.
ZGS 7.29, ZRKS 7.280, Shiba 157, ZGJI 316, ZD 39
**7.48  燕雀何知鴻鵠志  Enjaku nanzo kōkō no kokorozashi o shiran ya?**

How can a sparrow know the aspiration of a wild swan?

ZGS 7.40, ZRKS 7.3, Shiba 172, KZS #648, 受化羅疏義.

**7.49  出園通又入園通  Entsu o idete mata entsu ni iru.**

Leaving complete perfection, enter complete perfection.

ZGS 7.4, ZRKS 7.304, Shiba 172, ZGJI 326, KZS #799, GKFGS 1.104-5

**7.50  閣浮樹下笑呵呵  Embujuge warai ka-ka.**

"Ha, Ha!" laughing beneath the "jambū tree".

Heki 14 Verse.

ZGS 7.41, ZRKS 7.297, Shiba na

**7.51  大破關中收圖書  Oi ni kanchū o yabutte tosho o asamu.**

He destroys the stronghold within the passes, and takes the maps and documents.

See "Haiao Ho?".

ZGS 7.42, Shiba na

**7.52  大似胡狼咬生鐵  Oi ni kason ni nite santetsu o kamu.**

Like a barbarian ape he bites raw iron.

ZGS na, ZRKS 7.481, Shiba 179

**7.53  黃金色上更添黃  Ōgon shikijō ni sara ni kō o sou.**

To gleaming gold he adds more gleam.

See also 14.702.

ZGS 7.44, ZRKS 7.387, Shiba na, ZGJI 326, KZS #749, GKFGS 1.144.

**7.54  黃金擔子千鈞重  Ōgon no tansu senkin omoshi.**

The gold carrying pole weighs 1,000 pounds.

ZGS 7.46, ZRKS 7.174, Shiba na.

**7.55  黃金又是和沙賣  Ōgon mata kore suma ni washite uru.**

It's gold, but to sell it you mix it with sand.

ZRKS 7.507, ZGJI 147.

**7.56  黃金鍊出鐵崑崙  Ōgon o chūshitsu su tek konron.**

Smelt gold from black iron.

ZGS 7.48, ZRKS 7.903, Shiba 165, ZGJI 216
7.57  抛却黄金拾瓦礫  Ogō on hōkyaku shite gareki o hirou.  
He throws away gold and picks up rubble.  
ZGS 7.49, ZRKS 7.515, Shiba 192

7.58  抛却黄金捧礫甄  Ogō on hōkyaku shite rokusen o sasagu.  
He throws away gold but carries around rubble.  
ZGS 7.50, ZRKS 7.555, Shiba 194, ZGJI 327, ZGJT 442

7.59  王孫去後絕消息  Osone satte nochi shōsoku nashi.  
Since the prince left, there's been no news.  
ZGS 7.47, Shiba na

7.60  和尚有如是機鋒  "Oshō" kaku no gotoki no 'ki' hō arī.  
The priest has just such a Zen blade.  
ZGS 7.48, Shiba na

7.61  和尚莫以良為賤  "Oshō" ryō o matte son to nasu nakare.  
The priest should not make what is refined into what is mean.  
ZGS 7.49, Shiba na

7.62  標有梅其實七分  Ochite ume arī sono mi nanatsu.  
Plums fell, there were seven.  
ZGS 7.50, Shiba 190, Book of Songs 20

7.63  各各眉毛橫眼上  Onō-onō bimō ganjō ni yokotau.  
All 'eyebrows' lie sideways over the eyes.  
ZGS 7.51, ZRKS 7.309, Shiba 157, ZGJI 358, KZS #637

7.64  自有金剛王寶劍  Onozukara kongō ōhōken arī.  
You yourself possess the jeweled 'sword' of the 'Vajra' King.  
ZGS 7.52, ZRKS 7.345, Shiba na, KZS #796

7.65  不覺老從頭上來  Oboezu rō no zujō yori hitaru koto o.  
Before I knew it, old age had descended upon my head.  
ZGS 7.53, ZRKS 7.402, Shiba na, ZGJI 347

7.66  飲光眉向花前置  Onō no bi wa kazen ni mukatte nobu.  
The "drinker of light" raised his 'eyebrows' at the flower.  
See "Kāśyapa".  
ZGS 7.54, ZRKS 7.107, Shiba na
7.67 鵝王擷乳非鴨類  Gao chichi o erabu kamo no rui ni arazu.

The king goose that extracts the milk is no ordinary duck.

Rinzai-roku §13. From water mixed with milk, the king goose separates out just the milk and drinks it (ZGJI 328, ZGJT 53).

ZGS 710, ZRKS 7.122, Shiba 158, ZGJI 328

7.68 海神知貴不知値  Kaijin tattoki o shitte atai o shirazu.

The sea god knows it is precious but has no knowledge of its worth.

Heki 6 Main Case agga.

ZGS 7.75, ZRKS 7.125, Shiba 158, ZGJI 318

7.69 卻來虎穴奪全威  Kae te koketsu ni kitatte zen'i o ubau.

Then he went to the tiger's cave and took away all its power.

ZGS 7, ZRKS 7.125, Shiba 158, ZGJI 328, KZS #673

7.70 無限輪鍊繋不開  Kagiri naki rintsu utedomo hirakezu.

Though you swing forever with a hammer, still it will not open.

Heki 9 Verse.

ZGS no, ZRKS 7.496, Shiba na, ZGJI 335, KZS 499

7.71 鍋湯爐炭三萬尺  Kakutō rotan summanjaku.

Boiling cauldron and burning coals for thirty thousand feet.

ZGS 7.17, Shiba na

7.72 客香弓影元非蛇  Kyakuhai no kyūei moto ja ni arazu.

The bow reflected in the guest's cup is not really a snake.

See "Snake in the wine cup".

ZGS 7.18, ZRKS 7.84, Shiba no, ZGJI 408

7.73 客香弓影生蛇疑  Kyakuhai no kyuei jagi o shōzu.

The bow reflected in the guest's cup makes him wonder, "Is it a snake?"

See "Snake in the wine cup".

ZGS no, ZRKS 7.80, Shiba 158, ZGJI 322

7.74 学海波瀾一夜乾  Gakkai no haran ichiya ni kawaku.

The waves of the seas of learning have dried up in a single night.

Heki 87 Main Case Comm.

ZGS 7.99, ZRKS 7.301, Shiba 158

7.75 翠葉門前風凛凛  Kashi monzen kaze rin-rin.

In front of Kasyapa's gate the wind is piercing cold.

ZGS 7.66, ZRKS 7.100, Shiba na
We talk on and on of our impressions of mountains and clouds, sea and "moon".

_Heki_ 53 Verse. After years apart, two close friends meet and can talk only of the scenery. See also 14.24.

ZGS 7.6, ZRKS 7.14, Shiba 198, KZS #747

If you have an eye that's alive, then you are the same as dead.

_Heki_ 41 Verse, 80 Verse Comm.

ZGS 100, ZRKS 7.393, Shiba 198, ZGJI 339

The frog sticks its head out of its hole.

ZGS 100, ZRKS 7.204, Shiba 157

The lotus blossoms bloom profusely in the fire.


ZGS 7.62, ZRKS 7.39, Shiba 157

How lovely! Flying Swallow freshly powdered and perfumed.

Flying Swallow is the beautiful Chao Fei-yen (or Chao Fei-ya), a lady in the court of Han Emperor Ch'eng. It was said she was so light she could dance on the palm of a man's hand (Maruo 1962, vol. 111, 133; Pauline Yu 1980, 154).

ZGS 7.63, Shiba 133

At the foot of the cliff, a breeze blows, a tiger plays with its cub.

ZGS 7.64, ZRKS 7.295, Shiba 190, ZGJI 331

The winter geese honk across the blue mountains.

ZRGS #65, Shiba 128

In the Han-yüan Palace he asks where "Ch'ang-an" is.

ZRKS 7.384: To ask where the capital city is while you are in the capital city.

ZGS 100, ZRKS 7.383, Shiba 195, ZGJI 331
7.84 喚取機關木人間  
Kikan bokujin o kanshu shite toe.

Call a clockwork "wooden man" and ask.
ZGS 7.64, ZRKS 7.436, Shiba 138, Yang Chia, Song of Enlightenment

7.85 潤水松風悉說法  
Kansui shōfu kogotoku seppō.

The valley streams, the wind in the pines—all expound the Dharma.
See "Pine wind."
ZGS 7.85, ZRKS 7.430, Shiba 138, ZGJH 330

7.86 肝膽心腸皆吐盡  
Kan ten shin chō subete hakitsukusu.

Vomits up everything—liver, gall, heart, intestines.
ZGS 7.67, Shiba 138, ZGJH 330, KZS #693

7.87 觀音三十二應身  
Kannon sanjūni ōjin.

The thirty-two bodily appearances of 'Kuan-yin'.
ZGS 7.88, Shiba 138

7.88 眼裏耳裏絕瀦瀦  
Ganri niri zetsu shōsha.

The eyes, the ears—perfectly clean!
Heki 42 Verse.
ZGS 7.69, Shiba 160, ZGJH 331, KZS #693

7.89 寒流石上・株松  
Kanryū sekijō isshu no matsu.

On a rock in a cold stream, a single pine.
ZGS 7.60, Shiba 160, 箱庭観音東雲山

7.90 見義不爲無勇也  
Gi o mite sezaru wa yā naki nari.

To see what is right and not do it is lack of courage.
Analects 11, 24, Heki 56 Main Case agyo, 75 Main Case Comm.
ZGS 7.70, ZRKS 7.424, Shiba 138, KZS #663

7.91 向鬼窟裏作活計  
Kikutsuri ni mukatte kakkei o nasu.

In a ghost haunt he carries on his daily life.
Heki 1 Verse agyo, 21 Main Case agyo, 54 Main Case agyo, 62 Main Case agyo, etc.
ZGS 7.71, ZRKS 7.207, Shiba 163, KZS #760

7.92 昨日有雨今日晴  
Sakujitsu wa ame ari konnichi wa hare.

Yesterday it rained, today it’s clear.
ZGS 7.72, Shiba 163
7.93 爲君幾下蒼龍窟  
Kimi ga tame ni ikutabi ka sōryūkatsu ni kudaru.
For your sake, how many times have I gone down into the blue dragon’s cave!

Heki 3 Verse. Shiba 153: Kimi ga tame ni ikutabi ka kudaru sōryū no kutsu.
ZGS 7.73, ZRKS 7.212, Shiba 153, KZS #703.

7.94 君向瀟湘我向秦  
Kimi wa shōshō ni mudai wa shin ni mukau.
You are headed for “Hsiao-hsiang” and I am headed for Ch’in.

Heki 24 Verse agyo, 51 Verse agyo. See also 14.41.
ZGS 7.74, ZRKS 7.225, Shiba 68, ZGI 33.

7.95 腳踏下放大光明  
Kyokkanaka ni daikomyō o hanatsu.
From under your heels a great light shines.

Heki 1 Main Case agyo.
ZGS 7.75, ZRKS 7.140, Shiba 68, ZGI 33.

7.96 脫下舊鞋著新鞋  
Kyūai o datsuge shite shin’ai o tsuku.
He throws away his old sandals and puts on new ones.

ZGS 7.76, ZRKS 7.150, Shiba 68, ZGI 33.

7.97 蚯蚓段段執是真  
Kyūin dan-dan izure ka kore shin.
A worm cut into two—which half is the true worm?
ZGS 7.77, Shiba 68.

7.98 九重城裏五節會  
Kyujōjōri gosetsu no e.
In the 'nine-tiered imperial palace', the 'five festive occasions'.
ZGS 7.78, Shiba 68.

7.99 玉不玉矣五玲瓏  
Gyoku gyoku narazu shite gyoku reiro.
The jade that is not jade is the jade that gleams and sparkles.
ZGS 7.79, Shiba 68.

7.100 金香爐下鐵崑崙  
Kinkōroka no tetsu kōron.
Under the golden incense burner, iron 'chaos'.

The pedestal of a large incense burner was sometimes sculpted to look like fierce beings, part animal and part god.
ZGS 7.80, ZRKS 7.405, Shiba 156, KZS #86.

7.101 銀山鐵壁千萬重  
Ginzan, teppeki, senbanjit.
Silver mountains, iron walls—range upon range without end.
ZGS 7.81, ZRKS 7.81, Shiba 68, ZGI 33, KZS #81.
7.102 金翅鳥王常宇宙  Konjichōō uchū ni ataru.

"Garuda", king of birds, perches on the universe.
*Heki 3 Verse Comm.*
ZGS 782, ZRKS 7424, Shiba 168, ZGJI 334

7.103 錦上鋪花又一重  Kinjō ni hana o shiku mata ichijō.

Upon brocade, spread another layer of flowers.
ZGS 782, ZRKS 7424, Shiba 168, ZGJI 334

7.104 錦上添花別是春  Kinjō ni hana o sou betsu ni kore haru.

Flowers heaped upon brocade, truly this is spring.
ZGS 783, ZRKS 7482, Shiba 162, ZGJI 334

7.105 錦心繡口向人開  Kinshin shiku hito ni mukatte hiraku.

He unfolds for others brilliant thoughts and eloquent words.
ZGS 784, ZRKS 7482, Shiba 168, ZGJI 334, KZS 6770

7.106 金毛跳入野狐狸  Kinnō odette yakokutsu ni iru.

The golden lion leaps into the ‘wild fox’s’ cave.
ZGS 784, ZRKS 7473, Shiba 168, ZGJI 334, KZS 6741

7.107 金毛獅子捲綿球  Kinnō no shishi shūkyū o korogasu.

The golden lion rolls the embroidered ball around.
ZGS 785, ZRKS 7485, Shiba 162, ZGJI 334

7.108 金毛獅子無處討  Kinnō no shishi tazunuru ni tokoro nashi.

The golden lion has no place to turn to.
*Heki 4 Verse.*
ZGS 786, ZRKS 7446, Shiba 168, ZGJI 334, KZS 4359

7.109 金毛獅子變成狗  Kinnō no shishi henjite inu to naru.

The golden lion transformed into a dog.
See also 14.562.
ZGS 747, ZRKS 7496, Shiba 162, ZGJI 334

7.110 求心歇處即無事  Gushin yamu tokoro sunawachi buji.

Where the seeking mind comes to rest, there is nothing in particular.
*Rinzai-roku* 511.
ZGS 787, Shiba 168, ZGJI 337
7.111  句裏尾機劈面來  

*Kuri ni ‘ki’ o teishi hekimen ni kitaru.*

Within his words he thrusts a blade right at your face.

*See also 7.110, 7.382. Heki 9 Verse.*

ZRKS 7.117, ZGJI 335: *hitsumen* instead of *hekimen.*

ZGS na, ZRKS 7.117, Shiba 165, ZGJI 335. KGS 7792

7.112  開口不在舌頭上  

*Kuchi o hiraku koto wa zettōjo ni arazu.*

Speaking is not a matter of using your tongue.

*MMK 20.*

ZGS 7.86, ZRKS 7.247, Shiba 128, ZGJI 335

7.113  口吐紅蓮養病身  

*Kuchi ni guren o haite byōshin o yashinau.*

He vomits up red flowers caring for his sick body.

*Heki 11 Main Case Comm.*

ZGS 7.86, Shiba na

7.114  屈原既放流江湖  

*Kutsugen sude ni hanai arete kōtan ni asobu.*

After he was banished, ‘Ch’ü Yüan’ wandered the river banks.

ZGS 7.90, Shiba na

7.115  九曲黄河混底流  

*Kyōkyoku no kōga soko ni konjite nagaru.*

The Yellow River with its nine bends flows murky right to its bottom.

ZGS 7.91, Shiba 161

7.116  咽嶸峯頭神禹碑  

*Kuro hoto shin’u no hi.*

The monument to the divine ‘Yü’ atop Mount Kou-lou.

ZGS 7.92, ZRKS 7.463, Shiba 185

7.117  撲空金翅取猛龍  

*Kū o utsu konji mōryū o toru.*

The golden ‘Garuda’ bird sweeps the skies, snapping up fierce dragons.

*ZRKS 7. 412: hautsu instead of utsu.*

ZGS na, ZRKS 7.412, Shiba 186, ZGJI 335. GKFGS 1.179.

7.118  養雞意在五更天  

*Kei o yashinau i goko no ten ni aru.*

The point of raising chickens is in the early morning sky.

*See ‘Watch’.*

ZGS 7.93, ZRKS 7.12, Shiba na

7.119  嵐喜阿闍見佛國  

*Keiki ashuku ni bukkoku o miru.*

See the Buddha-land in the delightful Akṣobhya.

The Buddha once used his divine powers to show ‘Ananda’ a vision of Akṣobhya Buddha in his Buddha-land in the south. Then he made the vision disappear. All things are as unsubstantial as
7.120 秋林中一條路 Keikyokurinchū ichijō no michi.
Through the forest of thorns, a single path.
ZGS 7.95, ZRKS 7.2, Shiba 164, ZGJI 336, KZS 647

7.121 溪邊掃葉夕陽僧 Keitennō su sekiyō no sō.
A monk at twilight is gathering leaves by the banks of the stream.
ZGS na, Shiba 163

7.122 桂輪孤朗碧天潤 Keirin hitori hogaraka ni shite hekiten hiroshi.
The cassia circle serene in the vast blue sky.
See "Moon".
ZGS 7.95, ZRKS 7.400, Shiba 165, ZGJI 336

7.123 外空内空内外空 Gekū naikū naigekū.
Outside—empty, inside—empty, inside and outside—empty.
ZGS 7.97, ZRKS 7.211, Shiba 164, ZGJI 328

7.124 月明豊在珊瑚枝 Getsumei ani sangoshi ni aran ya.
Moonlight—does it always fall on the branches of the ‘coral’?
ZGS 7.99, ZRKS 7.306, Shiba na, ZGJI 336

7.125 退室乾坤顚宇宙 ‘Kenkon’ ni hissoku shite uchu o tozasu.
Withdrawing into the universe, he commands the universe.
KZS 655: 退室乾坤顚宇宙, Withdrawing into right-before-your-eyes, he commands the universe.
ZGS 7.99, ZRKS 7.491, Shiba na, ZGJI 336, KZS 655

7.126 請為一堂設饗飯 Kou ichidō no tame ni sanpan o mōkeyo.
Please prepare food for the whole assembly.
ZGS 7.100, Shiba na

7.127 紅焰巻中駿馬嘶 Kōen sōchū shunme inanaku.
In the midst of red flames, the fleet-footed horse neighs.
ZGS 7.102, Shiba na

7.128 他得黃鶯下橫條 Kōo o hikieta ryūjo o kudarashimu.
He lured the golden warbler down from the willow branch.
Heki 40 Main Case agyo.
ZGS 7.100, ZRKS 7.382, Shiba na, KZS 7735
7.129 好手還同火裏蓮 Kōshū kaette kari no ren ni onaji.
A master craftsman is like a lotus in fire.
Heki 43 Main Case Comm. See “Five Ranks”.
ZGS 7.103, ZRKS 7.274, Shiba 165, ZGJI 339, ZD 315-23.

7.130 巧匠揮斧不露刃 Kōshō ono o furutte yaiba o arawasazu.
A master craftsman swings his axe without showing the blade.
ZGJI 339; ha instead of yaiba. Empuku-ji: sacha instead of yaiba.
ZGS 7.104, ZRKS 7.309, Shiba na, ZGJI 339.

7.131 黃鶴樓前鹦鹉洲 Kokakurōzen ōmushā.
In front of the “Yellow Crane Pavilion” is the “Isle of Parrots”.
ZGS na, ZRKS 7.321, Shiba 166.

7.132 喪劫無明當下灰 Kōshō no munyō tōka ni kai su.
Vast “kalpa” of ignorance immediately turn into ash.
ZRKS 7.151: tōka ni kai su.
ZGS na, ZRKS 7.151, Shiba 166.

7.133 高祖殿前慍嗔怒 Kōshō denzen hankai iku.
“Kao-tsu” got angry at “Fan K’uai” in front of the hall.
ZGS 7.105, Shiba na.

7.134 功至無功汗馬高 Kō wa muko ni itatte kanba takashi.
When merit attains no-merit, there has been great effort indeed.
Kanba, here translated “great effort,” literally means “sweat horse.”
ZGS 7.106, ZRKS 7.260, Shiba 166, ZGJI 335, KZS 873.

7.135 虚空機緣鐵山摧 Kokū shōin shite tessen kudaku.
Emptiness disintegrates, the iron mountain shatters.
ZGS 7.107, ZRKS 7.75, Shiba 166, ZGJI 336, KZS 881.

7.136 虚空說法何顛口 Kokū seppō nanzo kuchi o mochimō?
When emptiness preaches the Dharma, what mouth does it use?

7.137 黑漆桶裏黄金色 Kokushi tsūri ōgon no iro.
In the “black lacquer” tub, the glitter of gold.
ZGS 7.106, ZRKS 7.104, Shiba 166, ZGJI 341.
7.138 黑漆桶裏盛黑汁 Kokushitsu ni kokuja o moru.
Pour black ink into the "black lacquer" tub.
Heiki 86 Verse 84ygo.
ZGS 7.402, ZRKS 7.404, Shiba 167, ZGS 4850

7.139 黒漆塗雲外走 Kokushitsu no konron ungai ni hashiru.
"Black" chaos runs beyond the clouds.
ZGS 7.411, ZRKS 7.312, Shiba 141

7.140 黒漆塗夜裏走 Kokushitsu konron yari ni hashiru.
"Black" chaos runs in the night.
ZGS 7.413, ZRKS 7.404, Shiba 166, ZGJI 341

7.141 黒漆塗踏雪行 Kokushitsu konron yuki o funde yuku.
"Black" chaos walks across the snow.
ZGS 7.413, Shiba 166, ZGJI 341

7.142 心若真時道易親 Kokoro moshi shin naru toki wa do shiashikimi yasashi.
When the mind is true, it is easily intimate with the Way.
ZGS 7.413, ZRKS 7.405, Shiba 173, ZGJI 341

7.143 梭舟載月洞庭湖 Koshū tsuki o nosu dōteiko.
A lone boat laden with the "moon" on "Lake Tung-t'ing".
ZGS 7.414, ZRKS 7.404, Shiba 164

7.144 玉盌拍手笑顔笑 Godai te o hakkei sureba gabi warau.
When "Mount Wu-t'ai" claps its hands, Mount O-mei laughs.
Mount Wu-t'ai and Mount O-mei are two well-known mountains in China. ZGJI 339: Godai te o utebi gabi warau.
ZGS 7.415, ZRKS 7.405, Shiba 163

7.145 骨頭節節是黃金 Kotō setsu-setsu kore ōgon.
All your bones and joints are made of gold.
ZGS 7.416, ZRKS 7.401, Shiba 167, ZGJI 341, GKFGS 1.183

7.146 虎頭虎尾一時收 Kotō kobi ichiji ni osamu.
In a single moment he takes both the tiger's head and the tiger's tail.
Heiki 54 Verse.
ZGS 7.416, ZRKS 7.401, Shiba 164, ZGJI 337, ZGS 4733
7.147 虎頭戴角出禪肩 Kotō tsuno o itadaite zenkei o izu.
Out of the Zen gate comes a tiger with horns.
ZGS 7.117, ZRKS 7.143, Shiba na, ZGII 357, KZS #753

7.148 虎頭生角出荒草 Kotō ni tsuno o shōjite kōsō o izu.
Out of the wild grass comes a tiger with horns.
Heki 70 Verse.
ZGS 7.116, ZRKS 7.416, Shiba 164

7.149 騎虎頭兮收虎尾 Kotō ni motte kōbi o osamu.
Ride the tiger’s head, tame the tiger’s tail.
ZGS 7.119, ZRKS 7.343, Shiba na, ZGII 317

7.150 持箒渾身入地獄 Kono konshin o motte jigoku ni iru.
With this very body I enter hell.
ZGS na, Shiba 171, ZGII 347

7.151 收虎尾兮捋虎鬚 Kōbi o osamete kōsu o naaru.
He takes the tiger’s tail, he strokes the tiger’s whiskers.
Heki 85 Verse.
ZGS 7.109, ZRKS 7.447, Shiba na, ZGII 357, KZS #759

7.152 孤峯頂上坐卓裡 Kohō chōjō sōri ni zasu.
On the lone mountain peak he sits in the weeds.
ZGS 7.121, Shiba na

7.153 孤峯雲散千薫月 Kohō kumo wa sanzu senkei no tsuki.
Clouds scattered round the lone peak—the ‘moon’ in a thousand valleys.
ZGS na, Shiba 164, ZGII 357

7.154 枯木花開劫外春 Koboku hana hiraku gōgai no haru.
The withered tree flowers in a spring beyond time.
ZGS 7.122, ZRKS 7.152, Shiba 165, ZGII 338, KZS #724, ZD #374

7.155 孤藤棚上掛冬瓜 Korō hōjō ni tōgan o kaku.
On a trellis for squash he hangs a winter melon.
ZRKS 7.227: 雑味 “boar’s head” instead of “squash.”
ZGS na, ZRKS 7.217, Shiba 165, ZGII 338
7.156 孤輪滿照江山靜 Korin hitori terashite kōzan shizuka nari.

The solitary 'moon' shines alone, the rivers and mountains are still.→

A couplet from Rinzai-roku §66.
ZGS 7.123, ZRKS 7.427, Shiba 164, ZGJI 617

7.157 自笑一聲天地驚 Mizukara warau issei tenchi odoroku.

→ A burst of laughter startles all heaven and earth.
ZGS 7.351, ZRKS 7.438, Shiba 179, ZGJI 617

7.158 是什麼熱物鳴聲 Kore nan no netsuan myōshō zo.

What's this squeaking noise from a hot bowl?
Heki 25 Verse Comm.
ZGS 7.124, Shiba 110

7.159 関外安危策已成 Kongai no anki saku sude ni naru.

On the borders security measures are now in effect.→
ZGS 7.125, ZRKS 7.311, Shiba na, GREGS 5:165

7.160 全軍不戰屈人兵 Zenbu tatakawazu hito no hei o kussu.

→ Without using a single spear they lay low the opposing soldiers.
ZGS 7.261, ZRKS 7.238, Shiba na, KZS #674

7.161 今古未超圓智體 Konko nagaku koyu enchi no tai.

Now as always, eternally transcending the state of perfect wisdom.
Rinzai-roku §60.
ZGS na, ZRKS 7.440, Shiba 167, ZGJI 342

7.162 金剛脚下鐵崑崙 Kongō kyakka no tetsu konron.

Beneath the feet of the 'Vajra' gods, iron 'chaos'.
ZGS 7.126, ZRKS 7.78, Shiba 161, ZGJI 342, KZS #802

7.163 金剛杵打鐵山摧 Kongō no sho tessen o utte kudoku.

The 'Vajra' club strikes, splitting the iron mountain.
ZGS na, ZRKS 7.388, Shiba 162, ZGJI 342

7.164 金剛正眼輝乾坤 Kongō shōgen kenkon ni kagayaku.

The true eye of the 'Vajra' God illuminates 'heaven and earth'.
ZGS na, ZRKS 7.34, Shiba 162, ZGJI 340, KZS #760
7.165 金剛後添生鐵 Kongō nōgo ni santetsu o sou.
The 'vajra' guardian fits an iron helmet to his head.
ZGS 7.127, ZRKS 7.95, Shiba 165, ZGJI 342

7.166 昆崙著靴空中走 Konron kutsu o tsukete kūchū ni hashiru.
'Chaos' puts on shoes and runs through the air.
ZGS 7.128, ZRKS 7.46, Shiba 167, ZGJI 342

7.167 昆崙象舞三疋 Konron zō ni notte santsai o mau.
'Chaos' mounts an elephant and dances the 'three steps'.
ZGS 7.139, ZRKS 7.362, Shiba na, ZGJI 342

7.168 左轉右轉隨後來 Saten uten shirie ni shitagai kitaru.
Turn left, turn right, it follows right behind.
Heiki 17 Verse, 18 Verse agyo.
ZGS na, ZRKS 7.39, Shiba 167, KZS #98

7.169 再來不值半文錢 Sairai hanmonsen ni atarazu.
A second try is not worth half a cent.
Heiki 1 Main Case agyo, Verse agyo; 45 Verse agyo.
ZGS 7.130, ZRKS 7.155, Shiba na, ZGJI 343, KZS #738

7.170 倒騎象王追麒麟 Sakashima ni zō ni notte kirin o ou.
Riding backwards on an elephant, he pursues a 'chi-lin'.
ZGS 7.141, ZRKS 7.100, Shiba 168, ZGJI 343

7.171 倒騎鐵馬上無鞭 Sakashima ni tetsuma ni notte shumi ni noboru.
Riding backwards on an iron horse, he climbs Mount 'Sumeru'.
KZS #668: tetsuba instead of tetsuma.
ZGS na, ZRKS 7.33, Shiba 165, ZGJI 143, KZS #668

7.172 昨夜三更月到窓 Sakuya sanko tsuki mado ni itaru.
Last night at the third "watch" the 'moon' came to my window.
ZGS 7.133, ZRKS 7.57, Shiba 168

7.173 殺人活人不眨眼 Setsunin katsunin manako o sassezu.
Whether killing a person or bringing to life—no blinking.
Shiba 168: Satsujin katsujin manako o sō sassezu.
ZGS 7.203, ZRKS 7.355, Shiba 168, ZGJI 377
7.174  塞雁聲聲度翠微  Saigan sei-sei suibi o wataru.

The frontier geese honk-honk across the shimmering blue mountains.
ZGS na, ZRKS 7.106, Shiba 167

7.175  騥繞霜枝一夜啼  Saru wa sōshi o megutte ichiya naku.

Monkeys clinging to the frosted branches shriek all night.
ZGS 7.113, Shiba 156

7.176  三脚蝟懸巨鼇  Sankyaku no kama kyōō o nomu.

The 'three-legged frog' swallows the 'giant turtle'.
ZGS na, ZRKS 7.527, Shiba 168, ZGJI 428

7.177  珊瑚枝枝携著月  Sango shishi tsuki o tōjaku su.

The 'coral's' many branches are suffused with the 'moon'.
Heki 13 Main Case Comm., 100 Main Case.
ZGS 7.791, ZRKS 7.304, Shiba 169, ZGJI 345

7.178  三更星黑漫漫  Sankō kōjitsu koku man-man.

At the third 'watch' in a brilliant sun—endless blackness.
ZGS na, ZRKS 7.486, Shiba 168, ZGJI 344

7.179  三節柴頭品字偃  Sanko no saita honji ni wai su.

Stacked like the character țțț, three pieces of firewood burn.
ZGS 7.131, ZRKS 7.319, Shiba 168, ZGJI 344

7.180  三腳驢兒跳上天  Sankyaku no roji odotte ten ni noboru.

The three-legged donkey leaps into heaven.
ZGS 7.116, ZRKS 7.375, Shiba 168, ZGJI 344

7.181  三尺杖子攬黃河  Sanjaku no jōsu kōga o kakimidasu.

With his three-foot stick he stirs up the Yellow River.
Heki 35 Verse agyo.
ZGS 7.137, Shiba na, ZGJI 344

7.182  三尺杖頭挑日月  Sanjaku no jōto fitsugetsu o kakagu.

He raises sun and 'moon' on the top of his three-foot staff.
ZGS 7.138, ZRKS 7.390, Shiba 168, ZGJI 345

7.183  三尺鎌鐮橫在手  Sanjaku no hakuya yokashima ni te ni ari.

The three-foot sword 'Mo Yeh' is level in his hand.
ZGS 7.139, ZRKS 7.579, Shiba na
7.184  三尺鎌取清四海  
Sanjaku no bakuya 'shikai' o kiyomu.

The three-foot sword 'Mo Yeh' purifies the whole world.
ZGS 7.140, ZRKS 7.175, Shiba 19, KZS #744

7.185  三十年後有人知  
Sanjūnengo hito no shiru aran.

'Thirty years' from now someone will know.
ZGS 7.141, Shiba 19

7.186  三千里外有知音  
Sanzenrigai chiin ari.

I have an 'intimate friend' more than three thousand miles away.
ZGS 7.141, ZRKS 7.399, Shiba na, KZS #663

7.187  三千里外沒交涉  
Sanzenrigai mokkyo sho.

We're more than three thousand miles away. All connections are cut!
Heki 83 Main Case ago.
ZGS na, Shika 19, ZGJI 345

7.188  生鐵秤鎌被蟲蝕  
Santetsu no shōtsui mushi ni mushibamaru.

The iron scale weights have been eaten by worms.
ZGS na, ZRKS 7.529, Shiba 19, ZGJI 354

7.189  三人行必有我師  
Sannin ayumebu kanarazu waga shi ari.

Where three persons go, for certain one will be a teacher for me.
Analects VII, 21.
ZGS na, ZRKS 7.598, Shiba 169

7.190  十字街頭破草鞋  
Joji gaitō hasōai.

At the busy intersection, a worn-out sandal.
ZGS 7.142, Shiba 19

7.191  十分春色滿人間  
Jubun no shunshoku, jinkan ni mitsu.

Spring in all its colors fills the human world.
ZGS 7.144, ZRKS 7.46, Shiba na, ZGJI 349, KZS #664

7.192  四海而今清似鏡  
'Shikai' ima kagami yori kiyoshi.

The entire world is now clearer than a mirror.
ZGS 7.145, ZRKS 7.54, Shiba 19

7.193  四海香風從此起  
'Shikai' no kōfu kore yori okoru.

A fragrant breeze in every quarter arises from here.
ZGS 7.146, ZRKS 7.51n, Shiba 19
7.194 獅子教兒迷子訣  Shishi ji o oshiu meishi no ketsu.
The lion teaches the cub by making it lose its way.
ZGS 7.146, ZRKS 7.273, Shiba 170, ZGJI 347

7.195 侍者將衣來安寢  Jisha koromo o mochikitatte anshin.
The 'attendant' brings the robes and sleeps in late.
ZGS 7.149, Shiba na

7.196 死諸葛走生仲達  Shiseru shokatsu ikeru chudatsu o hashirasu.
Even in death, "Chu-ko" makes the still-living Chung-ta run.
ZGS 7.190, Shiba 170

7.197 弄得死蛇成活龍  Shida o ro shiete katsuryu to nasu.
He played with a dead snake and turned it into a live dragon.
ZGS 7.149, ZRKS 7.231, Shiba 194, ZGJI 346

7.198 叱咤神威孰敢當  Shitta no jin'i iare ka aeie ataran.
Who can confront the awesome anger of the gods?
ZRKS 7.550: shittataru instead of shitta no.
ZGS 7.152, ZRKS 7.550, Shiba na

7.199 十箇指頭八箇丫  Jikko no shitō hakko no a.
Ten fingers, eight crotches.
ZGS na, ZRKS 7.262, Shiba 171, ZGJI 349

7.200 十方世界一圓鐵  Jippō sekai ichidan no tetsu.
The world in all 'ten directions'—one lump of iron.
ZGS 7.153, ZRKS 7.261, Shiba 194, ZGJI 452, 604

7.201 十方世界鐵窟窟  Jippō sekai tetsu konron.
The world in all 'ten directions'—iron "chaos".
ZGS 7.154, ZRKS 7.387, Shiba 202, ZGJI 350

7.202 獻師不貳用有餘  Shi ni kenzuru ni yayo o mochiuru ni taezu.
When serving the master, you cannot use leftovers.
ZGS 7.161, Shiba na

7.203 詩學李杜文師韓  Shi wa rito o manabi bun wa kan o shi to su.
For poetry, study 'Li Po' and 'Tu Fu'; for prose, take Han Yü as a teacher.
ZGS 7.156, Shiba na
7.204 詩誕便吟初見功  

Shi wa jōgin ni itatte hajimete kō o miru.

In poetry, only after many readings is your merit visible.

See also 14.237.
ZGS 92, Shiba 170

7.205 四百四病一時発

Shiyakushībyō ichiji ni hassu.

Four hundred and four illnesses break out all at once.

Hoki 3 Main, Case ago. There are a hundred diseases each for the four great elements of earth, water, fire, and wind. Add the four elements themselves to make 404 diseases (ZGJI 149).
ZGS 7.157, ZRKS 7.66, Shiba 170, ZGJI 346, I25 681

7.206 閏迦彌勒樂堯年

Shaka miroku gyōnen o tanoshimu.

Sakyamuni and "Maitreyα" enjoy the years of "Yao".
ZGS 7.158, ZRKS 7.454, Shiba na, ZGJI 348

7.207 文殊普賢歌會日

Monju fugen shunjitsu o utau.

"Mānjūśrī" and "Samantabhadra" sing of the days of "Shuni".
ZGS 7.164, ZRKS 7.465, Shiba na, ZGJI 678

7.208 射工含沙待影過

Shako suna o fukunde kage no suguru o matsu.

The "sand-spitter" fills its mouth with sand and waits for shadows to pass.
ZGS 7.158, Shiba na, ZGJI 348

7.209 謝三郎不知四字

Shasanrō shiji o shirazu.

"Hsieh San-lang" does not know even the four characters.
MMK 41.
ZGS 7.166, Shiba 171

7.210 婆娑往來八千度

Shaba ōrai hassendo.

Going back and forth to this ‘saha’ world eight thousand times.
ZGS 7.190, Shiba 171

7.211 宗通理通大自在

Shōtsū setsū daizai.

A master of the practice, a master of the teaching—completely free.
ZGS 7.162, Shiba na

7.212 秋風過去春風至

Shōfū sugisatte shunpū itaru.

The autumn breeze has passed, the spring wind arrives.
ZGS 7.346, ZRKS 7.44, Shiba na, ZGJI 349
The golden hammer up his sleeve lands square in your face.

The ancient Chinese musical scale had five notes: 宫 kung, 商 shang, 角 jiāo, 徵 zī, and 羽 yǔ.

He wrings gold juice from the scale weights.

He applies rouge to his healthy face.

Five Mount Sumerus in the eye of the mite².

In the pit of burning leaves there is no residual heat.
7.223 燒落爐頭火箸忙 Shōyō rotō kacho isogashi.
In the pit of burning leaves the fire tongs are busy.
ZGS 7.73, Shiba na

7.224 上下四維無等匹 Jōge shiyui tōhitsu nashi.
Above, below, and in the four directions, no rivals.

Heki 6 Verse. Shiyui 四維 are actually the four in-between directions, NW, NE, SW, and SE.
ZGS na, Shiba 173, ZGJI 351

7.225 枝林山下竹筋鞭 Jōrinzanka chikkinben.
The bamboo-root whip from Chang-lin Mountain.

Heki 12 Main Case Comm. Shiba 173: Jōrinzanka chikkinben.
ZGS 7.174, Shiba 173

7.226 不知明月落誰家 Shirazu meigetsu ta ga ie ni ka otsu.
I do not know into whose house the bright moonlight will fall.

See also 14.52.
ZGS 7.175, ZRKS 7.477, Shiba 192, ZGJI 352

7.227 紫羅帳裏撒真珠 Shirachōri ni shinju o sasu.
Sprinkle pearls on the purple silk curtain.

Heki 10 Verse Comm.
ZGS 7.176, ZRKS 7.555, Shiba 196, ZGJI 446

7.228 酒古清風自高 Shirabe furi shin kiyoshite fu onozukara takashi.
His elegant style was pure in spirit, his manner naturally refined.
ZGS na, Shiba 189

7.229 要識真金火裏看 Shinkin o shiran to yōseba kari ni miyo.
If you want to know true gold, test it in the fire.
MMK 20 Verse, Heki 20 Main Case Comm. 65 Main Case agyo.
ZGS 7.177, ZRKS 7.276, Shiba 198, ZGJI 352

7.230 深聞燈影詭鬼騾 Shinkei no tōi ni enshū o katari.
By lamplight in the inner chamber they speak of deception and revenge.
ZGS 7.178, Shiba na

7.231 神箭三匝自猿號 Shinsen sansō shite hakuen sakebu.
The divine arrow circled three times and the white monkey screamed its last.
ZGS 7.179, Shiba 174
7.232 直大地藏身無處  Jindaichi ni o kakasu ni tokoro nashi.
On this whole wide earth, there is no place to hide.
ZGS 7:180, Shiba 174

7.233 針頭不用重添鐵  Shintō mochízu kasanete tetsu o souru koto o.
It is useless to add extra metal to the head of a needle.
ZGS 7:181, ZRKS 7:212; Shiba 174, ZGJI 352

7.234 新婦騎驢阿家牽  Shinpu ro ni noreba ako hiku.
The bride rides the donkey led by the mother of the groom.
ZGS na, Shiba 174, ZGJI 353

7.235 針鋒頭上翻筋斗  Shinpō tōjō ni kinto o hirugaesu.
On the point of a needle, turn a somersault.
ZGS 7:183; Shiba 174; せい instead of せい

7.236 俊狗咬人不露牙  Shunku hito o kamu ni kiba o arawasazu.
A crack dog doesn’t show its fangs when it bites a man.
Heki 43 Main Case Comm.
ZGS 7:185, ZRKS 7:201, Shiba 172, ZGJI 312

7.237 春光爛漫花爭發  Shunkō ranman to shite hana arasoi hiraku.
In the wild spring sun, flowers riot in bloom.
ZGS 7:164, ZRKS 7:160, Shiba na, 亀寿星十六

7.238 子規啼落西山月  Shiki nakiotosu seizan no tsuki.
The cuckoo calls the ‘moon’ down over the western mountains.
ZGS 7:147, ZRKS 7:161, Shiba 169, ZGJI 349

7.239 迅雷吼破澄潭月  Jinrai kuha su chōtan no tsuki.
Crashing thunder shatters the ‘moon’ in the still pool.
ZGS 7:181, ZRKS 7:182, Shiba 174, ZGJI 353

7.240 睡虎眼有百步威  Suiko no manako ni hyappo no i ari.
The eye of the sleeping tiger sends fear a hundred paces.
ZGS 7:186, Shiba 174, ZGJI 354

7.241 醉後郎當愁殺人  Suigo rōtō to shite hito o shusatsu.
Drunk and disheveled, he causes everyone grief.
Heki 49 Main Case agyo.
ZGS 7:187, ZRKS 7:12, Shiba 175, ZGJI 354, KZS #853
7.242 垂手還同萬仞崖 Suishu kaette banjin no gai ni onaji.

His helping hand is more like a towering stone wall.

Heki 43 Verse. Shiba 175: 91 instead of 01. See "Suishu".

ZGS na, ZRKS 7.302

7.243 水面無塵波洗瀾 Suimen chiri naku nami nami o arau.

On the water's dustless surface, waves wash over waves.

ZGS 7.188, Shiba na

7.244 吹毛用了急須磨 Suimō mochiorotte kyū ni subekaraku masubeshi.

When you finish using the 'hair-cutter sword', quickly sharpen it.

ZGS na, ZRKS 7.300, Shiba 175, KZS #705

7.245 洗硯端池生玉蓮 Suzuri o aratte tanchi ni gyokuren o shōzu.

Wash the inkstone at the side of the pond and jade lotuses are born.

ZGS 7.189, Shiba na

7.246 已知聖澤深無限 Sude ni shira seittaku no fukōhite kasiri naki koto o.

We already know the limitless depth of imperial virtue.

聖澤 literally means "holy pond" but is used here in the sense of imperial virtue (Morohashi 29074.208).

ZGS 7.190, Shiba na, TSSSTS 48

7.247 精金入火色轉鮮 Seikin hi ni itte iro utata azayaka nari.

Refined gold put in fire shines brighter still.

ZGS 7.191, Shiba na

7.248 精金百鍊出紅爐 Seikin hyakuren koro o izu.

Pure gold refined one hundred times comes out of the red furnace.

ZGS 7.264, ZRKS 7.442, Shiba 175, KZS #753, GFGFS 1.97

7.249 青山滿出黃金宅 Seizan yashitsu su ōgon no taku.

The blue mountains radiate forth a golden house.

ZGS na, ZRKS 7.468, Shiba 176

7.250 井梧翻葉動秋聲 Seigo ha o hira gaeshite shūsei o ugodasu.

Leaves tumble from the empress tree by the well, making the rustling sounds of autumn.

ZGS 7.193, ZRKS 7.49, Shiba na
7.251 淑女擊碎連環玉 Seijo ge kisai su renkan no tama.
The girl from Ch’i smashes to pieces the jeweled necklace.
ZGS 7.194, Shiba 178

7.252 晴天白日怒雷奔 Seiten hakujitsu dorai washiru.
On a bright clear day, angry thunder rumbles.
Shiba 176: 義 instead of 恣.
ZGS 7.195, ZRKS 7.432, Shiba 176, ZGJI 354, GKF 2.34

7.253 清風匝地有何種 Seifū sochi nan no kiwamari ka aran.
The pure wind encircling the earth, what limits does it have?
Heki 1 Verse.
ZGS 7.196, ZRKS 7.432, Shiba 176, ZGJI 354

7.254 駕與青龍不解騁 Seiryū ni gayo suredōmo noru koto o ge sezu.
Even if you put him on Green Dragon, he wouldn’t know how to ride it.
Heki 20 Main Case agyo, 54 Main Case agyo. Green Dragon is the name of a legendary swift-footed horse.
ZGS 7.197, ZRKS 7.74.1, Shiba 178, ZGJI 354

7.255 石火光中急轉身 Sekka kōchū kyū ni mi o tenzu.
In a flash of light he spins his body around.
ZGS 7.194, ZRKS 7.26, Shiba 176, ZGJI 354

7.256 赤腳波斯過溝津 Sekkyaku no hashi moshin o sugu.
The ‘barefoot Persian’ crossed [the Yangtze River] at the Meng Ford.
ZGS 7.199, Shiba 176

7.257 赤裸崖打白洪崖 Sekkōai hakkōai o utsu.
The great red cliff strikes the great white cliff.
ZGS 7.200, Shiba 176

7.258 絕學無為開道人 Zetsugaku mui no kandōnin.
A relaxed person of the Way—beyond learning, without effort.
Heki 44 Main Case Comm.
ZGS 178, Shiba 172

7.259 說似一物即中 Setsuji ichimoto soku fuchiū.
Try to explain even one thing and already you’ve missed the mark.
ZGS 178, ZRKS 7.43, Shiba 177, ZGJI 355, ZGJT 253
On top of snow he adds a layer of frost.

Heki 85 Main Case agyo, 90 Main Case agyo, 97 Main Case agyo.
ZGS 7.261, ZRKS 7.451, Shiba 177, ZGJI 333, KZS 1755

With his three-inch tongue, he forges raw iron.

ZGS 7.261, ZRKS 7.576, Shiba na, ZGJI 355

One thousand acts, ten thousand impulses moving all at once.

ZGS 7.264, ZRKS 7.65, Shiba na, ZGJI 355

Not even the thousand-handed Great Compassionate One can turn it off.

See 'Kuan-yin'.
ZGS na, Shiba 177, ZGJI 355

Not even the thousand-handed Great Compassionate One can offer it.

ZGS 7.265, Shiba na

Strike the barrier of a thousand chains, still it won't open.

ZGS 7.266, ZRKS 7.198, Shiba na, ZGJI 355

Even the thousand holy ones have never known him.

ZGS na, ZRKS 7.74, Shiba 177, ZGJI 355

He knocked over the zazen seat and straightway left.

ZGS 7.267, Shiba na

The fan leaps up and dances the 'three steps'.

ZGS 7.268, Shiba 178, ZGJI 356

The first arrow still struck lightly, the later arrow went deep.
7.270 梨花夢葉香風起  Sendan yō-yō kōfū okoru.

From the leaves of the sandalwood tree a fragrant wind rises.

7.271 千鋒錦色如藍  Senpō bankutsu iro ai no gotoshi.

A thousand peaks twist and turn, their color like indigo.

7.272 千里萬里一塊鐵  Senri banri ichijō no tetsu.

A thousand miles, ten thousand miles—one solid bar of iron.

7.273 曹溪鏡裏絕塵埃  Sōkei kyōri jin'ai o zessu.

The mirror of "Ts'ao-ch'i" has no dust.

7.274 相識猶如不相識  Ōshiki wa nao fusōshiki no gotoshi.

Being close to him is the same as not being close to him.


7.275 曹操鴻閣羽緞囊  Sōsō kan'u no kinnō o tamau.

Ts'ao Ts'ao bestows a brocade bag on Kuan Yu.

In the Chinese novel San kuo chih yen-i (Romance of the Three Kingdoms), Kuan Yu is one of the three heroes who pledges to support the Han. In ch. 25, their enemy Ts'ao Ts'ao tries to win over Kuan Yu's loyalty. Among other tactics, he gives Kuan Yu a brocade bag for his luxurious beard (BREWITT-TAYLOR 1959, 259-69).

7.276 悔怨怨水裏月  Jo-jō sō-sō suiri no tsuki.

Shattered and shimmering, the 'moon' in the water.

7.277 象峰八十里境界  Zōhō hachijū shin no kyōai.

The true spirit of the eighty of Elephant Peak.
7.278 藍龍依水起雲雷 Soryū mizu ni yotte unrai o okosu.
The blue dragon takes to the water, raising clouds and thunder.
ZGS 7.219, ZRKS 7.96, Shiba 159, ZGII 356, KZS #793

7.279 入鏡界不被觸惑 Sokkai ni itte sokuwaku o kōmurazu.
He enters the realm of touch without succumbing to touch.
Rinzai-roku §19.
ZGS 7.220, ZRKS 7.152, Shiba 159

7.280 賊不入憲家之門 Zoku wa shinka no mon ni irazu.
A thief will not enter the gate of a watchful household.
ZGS 7.221, ZRKS 7.66, Shiba 159, ZGII 358, KZS #604

7.281 多少人喪身失命 Tashō no hito soshin shitsumyō su.
Many people are destroying themselves, losing their lives.
Heki 13 Verse agyo.
ZGS na, ZRKS 7.7, Shiba 159, ZGII 359

7.282 太阿寶劍本是鐵 Taia no hōken moto kore tetsu.
"T'ai-a", the treasure sword, was originally iron.
ZGS 7.223, Shiba 159

7.283 大圓鏡光黑如漆 Dainen kyokō kuroki koto urushi no gotoshi.
The brilliance of the great mirror wisdom is as 'black as lacquer'.
ZGS 7.224, Shiba 159

7.284 醬醋毒藥一時行 Daigo dokuyaku ichiji ni gyōzu.
He gives the milk of wisdom and the poisonous drug at the same time.
Heki 74 Main case agyo. See "Five flavors".
ZGS 7.225, ZRKS 7.241, Shiba 140, ZGII 360, KZS #789

7.285 大地撮來無寸土 Daichi sashiki kitaru ni suno nashi.
Try to grasp the great earth and there is not even a clod of dirt.
ZGS 7.226, ZRKS 7.494, Shiba 159, ZGII 359, KZS #777

7.286 大地山河絕繭埃 Daichi sen'ai o zessu.
On the mountains, rivers, and the great earth, not a speck of dust.
ZGS 7.227, ZRKS 7.86, Shiba 159, ZGII 359, KZS #807

7.287 大地茫茫愁殺人 Daichi bo-bo to shite hito o shōsatsu su.
The great earth is so vast it saddens people terribly.
Great music is lost on the ears of the villagers.

After Watson 1968, 140.

7.289 大唐打鼓新羅舞  Daitō ni tsutsumi o uteba shinra ni mau.

When they beat the drum in T’ang [China], they dance in ‘Silla’ [Korea].

Heki 24 Main Case aqyo.

ZGS 7.208, ZRK 7.177, Shiba 186, ZGJI 360

7.290 太平天子恩如海  Taihei no tenshi on umi no gotoshi.

Our debt to the Emperor of Great Peace is as vast as the ocean.

ZGS 7.209, ZRK 7.599, Shiba 180, ZGJI 360

7.291 大鷲一舉九萬里  Taihō īkkyo su kyūmari.

The great roc’ flies 90,000 miles in one flap of its wings.

ZGS 7.216, ZRK 7.164, Shiba 180, ZGJI 360, EZS #756

7.292 大鷲展翅取龍吞  Taihō tsubasa o nobete ryū o totte nomu.

The great ‘roc’ spreads its wings, pecks up dragons, and gulps them down.

ZGS na, ZRK 7.235, Shiba 180, ZGJI 360

7.293 大冶精金無変色  Tāiya no seikin henshoku nashi.

Gold refined by a great smith never changes color.

ZGS 7.234, ZRK 7.380, Shiba 180

7.294 誰家無明月清風  Ta ga ie ni ka meigetsu seifū nakaran.

At whose house is there no bright ‘moon’ and pure wind?

Heki 6 Main Case aqyo.

ZGS 7.131, ZRK 7.405, Shiba 176, ZGJI 360, ZGHT 231, KZS #42

7.295 誰家竈火大無煙  Ta ga ie no sōri ni ka hi ni kemuri nakaran.

In the hearth of whose house does smoke not come from fire?

ZGS 7.111, ZRK 7.416, Shiba 176, KZS #47

7.296 貴懸羊頭賣狗肉  Tattoku yoto o kakete kuniku o uru.

He hangs out a lamb’s head but sells dog meat.

ZRKS 7.362: takaku instead of tattoku.

ZGS na, ZRK 7.361, Shiba 160, ZGJI 360
7.297 王作精神雪作唐  
Tama o seishin to nashi yuki o hada to nasu.
Jewels are its spirit, snow is its skin.
ZGS na, ZRKS 7.377, Shiba 161, ZGJI 36.

7.298 断弦須是彫膠續  
Dangen wa subekaraku kore rankō ni te tsugubeshi.
A broken bowstring must be mended with phoenix glue.
ZGS 7.244, Shiba na

7.299 圓圓珠連玉珊珊  
Dan-dan tama meguri gyoku san-san.
The pearls roll round, the jewels chime.
Heki 33 Verse.
ZGS 7.215, ZRKS 7.204, Shiba 160

7.300 知音自有松風和  
Chiin onozukara shōfū no wa suru ari.
‘Intimates’ naturally have the same rapport as wind and pines.
See also ‘Pine wind’.
ZGS 7.416, ZRKS 7.159, Shiba na, ZGJI 36.

7.301 知音知後更誰知  
Chiin shitte nochi sara ni tore ka shiran.
More my ‘intimate’ companion, who else knows more?
ZGS 7.417, ZRKS 7.212, Shiba 161

7.302 直下本來無一事  
Jikige honrai ichiji nashi.
Right now, fundamentally there is not one thing.
From Hui-neng’s poem. See ‘Sixth Patriarch’.
ZGS 7.418, ZRKS 7.584, Shiba na.

7.303 地獄門前鬼脫卯  
Jigoku monzen ki datsubō su.
At the gates of hell, the demons are not signing in.
Chinese administrators reported for work at the hour of the hare (卯 6 AM) and signed a registry (gazō). Failing to sign in was datsuō (ZGJI 77).
ZGS 7.218, ZRKS 7.312, Shiba na, ZGJI 362, ZGJT 181

7.304 魔人積雪作銀山  
Chiin wa yuki o tsunde ginzan to nasu.
The fool piles up snow to make a silver mountain.
ZGS 7.240, Shiba na

7.305 長安城裏住閑遊  
Choanjō ni kanyū ni makasu.
He gives himself over to leisure in “Ch’ang-an”.
Heki 64 Verse.
ZGS 7.241, ZRKS 7.405, Shiba 161, ZGJI 362
7.306 醉殺長安輕薄兒 Chōan no keihakuji o suisatsu su.
They get the “Ch’ang-an” playboys dead drunk.

7.307 張公喫酒李公醉 Chōkō sake o kissureba rikō you.
Book of Serenity Case 17 “Added Sayings Case”
ZGS 7.243, ZRKS 7.242, Shiba 18a, ZGJT 390, KZS #776

7.308 澄潭不許茗龍蟠 Chōtan yurasa zu sōryū no wadakamaru koto o.
A clear still pool does not allow the blue dragon to coil up and hide.
Heki 18 Verse, 20 Verse Comm., 95 Verse Comm.
ZGS 7.244, ZRKS 7.444, Shiba 18, ZGJT 363, ZGJI 312, KZS #756

7.309 朝來同見千家雨 Chōrai onajiku miru senke no ame.
Morning comes, everywhere’s the same, rain on a thousand houses.
ZGS 7.245, Shiba na,

7.310 醉酒一盃當面傾 ’Chinshu‘ ippai tömen ni katamuku.
A cup of poison wine, you drank in front of me.
ZGS 7.246, ZRKS 7.233, Shiba 18a, KZS #774, GKFGS 2.94-5.

7.311 酒鳥入水魚皆死 Chinchō mizu ni itte wo mina shi su.
When the ‘poison blackbird’ enters the water, all the fish die.
ZGS 7.247, ZRKS 7.468, Shiba 18, ZGJI 364, ZGJT 314

7.312 通身是病通身藥 Tsūshin kore yamai tsūshin kore kasuri.
The whole body is sickness, the whole body is medicine.
ZGS 7.248, ZRKS 7.301, Shiba 180, ZGII 504

7.313 通身紅燜火裏看 Tsūshin kuran kari ni miyo.
When your whole body is aflame, look into the fire.
ZGII ma, ZRKS 7.51, Shiba 182, ZGII 613

7.314 月在青天水在瓶 Tsuki wa seiten ni ari, mizu wa byō ni ari.
The ‘moon’ is in the blue sky, the water is in the bottle.
ZGS 7.249, ZRKS 7.259, Shiba 164, ZGII 664, KZS #666

7.315 頭頭全露法王身 Zu-zu matatoku hōshin o arawasu.
This thing, that thing, everything reveals the Dharma King’s body.
ZGS 7.350, ZRKS 7.350, Shiba 181, ZGII 583
7.316  常吞一箇鐵崑崙  Tsune ni nomu ikko no tetsu 'konron'?

The black iron ball is stuck in my throat.
ZGS na, Shiba 173

7.317  泥牛觸碎龍窟  Deigyū shokusai su soryukutsu.

The mud ox crushes the blue dragon's cave.
ZGS 7.316, ZRKS 7.368, Shiba na, ZGJI 146

7.318  泥牛蹴浪敲龍牙  Deigyū nami o kette shinga o ko su.

The mud ox kicks the waves and racks its angry horns.
ZGS 7.317, Shiba na

7.319  難提揷處轉有則  Teitetsu shigataki tokoro utata nori ari.

For times when give and take are difficult, just then there are rules.
ZGS 7.251, ZRKS 7.366, Shiba na

7.320  翻手作雲覆手雨  Te o hirugaebe kumo to nari te o kutsugaesebe ame.

Palm up it's cloudy, palm down it rains.
ZGS 7.252, Shiba 194

7.321  的的分明詩後路  Teki-teki funmyō nari sen no michi.

Clearly apparent, the flight of the arrow.
Heki 56 Verse.
ZGS na, ZRKS 7.21, Shiba 182, ZGJI 556

7.322  信手拈來著著親  Te ni makasete nenji kitaebra jaku-jaku shitashi.

Let your hand fall where it may, and whatever it grasps feels just right.
Shiba 187: 任 instead of 信.
ZGS na, ZRKS 7.261, Shiba 171, 187

7.323  鐵牛拋出黃金角  Tetsugyū sasageidasu ōgon no tsuno.

The iron ox offers up a golden horn.
ZGS na, ZRKS 7.277, Shiba 182, ZGJI 365: 亜 horn instead of 金 horn.

7.324  鐵作心肝也鐵毛  Tessa no shinkan mo mata mayu o shibamu.

Even someone with cast-iron guts would frown.
ZGS na, ZRKS 7.267, Shiba 182, ZGJI 365

7.325  鐵山突兀掛天地  Tessa tokkotsu to shite tenki o sasou.

The iron mountain thrusts up, supporting heaven and earth.
ZGS 7.265, ZRKS 7.68, Shiba 183, ZGJI 305
7.326 鐵樹花開別是春  Tetsuji hana hiraku betsu ni kore haru.

The iron tree sends out flowers, this is truly spring.
ZGS 7.256, ZRKS 7.417, Shiba 181, ZGJI 366, ZGJT 321

7.327 鐵樹花開二月春  Tetsuji hana hiraku nigatsu no haru.

The iron tree blossomed in the second month.
See also 14.699.
ZGS na, ZRKS 7.966, Shiba 181, ZGJI 361

7.328 鐵鎚擊碎黃金骨  Tetsu gokisai su ogen no kotsu.

The iron hammer shatters the golden bone.
Heki 99 Verse.
ZGS na, ZRKS 7.457, Shiba 181, ZGJI 365

7.329 鐵壁銀山絶來往  Teppeki ginzan rai o zessu.

Iron walls and silver mountains cut off all coming and going.
ZGS 7.457, ZRKS 7.915, Shiba 181, ZGJI 366, KZS 7686

7.330 鐵鞭擊碎驕龍珠  Tasuben gokisai su riryū no tama.

The iron whip shatters the "black dragon's pearl".
ZGS 7.266, ZRKS 7.397, Shiba 181, ZGJI 366

7.331 手把玉鞭截金門  Te ni gyokuban o totte kinmon o tataku.

He takes the jade whip in hand and raps on the golden gate.
ZGS 7.266, ZRKS 7.365, Shiba na, ZGJI 366, KZS 7686

7.332 信手拗折珊瑚枝  Te ni makasete ōsetsu su sangoshi.

He lets his hands break every "coral" branch they touch.
ZGS 7.266, ZRKS 7.466, Shiba na, ZGJI 366

7.333 出頭天外笑呵呵  Tengai ni shuto shite warai ka-ka.

Step outside heaven and laugh, "Ha! Ha!"
ZGS 7.266, ZRKS 7.465, Shiba na, ZGJI 366

7.334 天明賊人投古井  Ten aketō zokujin kosei ni to su.

When dawn comes, the "thieves" throw themselves into the old well.
ZGS na, ZRKS 7.468, Shiba 181, ZGJI 366

7.335 天下僧僧行不出  Tenka ni nosō chōfushitsu.

No monk under heaven can jump out.
7.336 構却天下人眼睛  Tenka no hito no ganzei o kankyaku su.
He replaces the eyeballs of everyone under heaven.

7.337 坐断天下人舌頭  Tenka no hito no zetto o zadan su.
He cuts off the tongues of everyone in the world.

7.338 電光石火存機變  Denkō sekka 'ki'hen o sensu.
In the flash of a spark he adapts to change.

7.339 天上人間唯我知  Tenjō jinkan tada ware shiru.
Among gods and humans, only I know.

7.340 轉身踏破鐵崢嶸  Tenshin tōha su tetsu 'konron'.
Wheeling his body around, he stamps to pieces the iron ball.

7.341 傲天長劍逼人寒  Ten ni yoru choken hito ni sematte susamaji.
The long "sword" standing against the sky chills all it approaches.

7.342 兎子懷胎產大蟲  Toshi kaitai daichū o sanzu.
The rabbit conceives and gives birth to a tiger.

7.343 桃花似錦繡如烟  Tōka wa nishiki ni mitari yamagi wa kemuri no gotoshi.
The "peach" blossoms are like brocade, the willows like mist.

7.344 凍合玉樓寒起粟  Tōgo gyokuro kan zoku o okosu.
The jeweled pavilion is frozen shut, the cold makes goosebumps rise.
To die together, to live together—for you I've decided.

Heki 15 Verse.
ZGS 8a, ZRKS 2.264, Shiba 185. ZGS 269. ZGJT 346

Not apart from right-here, always clear.
ZGS 8a, ZRKS 2.269, Shiba 192. KZS 658, Yung Chia, "Song of Enlightenment".

It's precisely those who are alike who do not get along.
ZGS 8a, ZRKS 2.371. Shiba 185

Spring colors inside a cave are hard for people to see.
ZGS 8a, ZRKS 2.270, Shiba 184

Deep within a vaulted cavern I speak my private feeling.
ZGS 8a. Shiba 184

The praying mantis, waving its claws, attacks the carriage.
ZGS 8a, Shiba 182

The lamps and posts turn somersaults.
ZGS 8a, Shiba 183

'Rabbit horns and turtle hairs' lie across another mountain.
ZGS 8a, Shiba 184

For virtuous action—'Yen Yüan' and 'Min Tzu-ch'ien'.
Analects xi. 2.
ZGS 8a. Shiba 184

The virtuous are never alone—they always have neighbors.
Where the poison dragon goes, weeds do not grow.

The skull is exhausted consciousness, how can joy arise?

Cuckoos cry in a hundred flowering branches.

Where the cuckoo calls, flowers [fall] in wild disarray.

Heaven and hell, the same realm.

The "wōmbara" tree blooms again—spring in a single branch.

'Nata's' ten faces and thousand eyes are moving.

Be born a human seven times and eradicate these 'thieves'.

When they beat the drum on South Mountain, they dance on North Mountain.
7.364 南山北山鳴擾霧  Nanzan hokusanz utata hōhai.

On South Mountain and North Mountain, never-ending rain.
ZGS 7.285, Shiba 186

7.365 南山髄鼻要驚人  Nanzan no heppi hito o odorokasan koto o yōsū.

Use the turtle-nose monster of South Mountain to scare people.
See Heki 22.
ZGS 7.285, ZRKS 7.331, Shiba 186

7.366 乳虎壁地氣食牛  Nyūko chi ni ochite ki ushi o kurau.

The moment a newborn tiger touches the ground, it wants to eat an ox.
ZGS 7.285, Shiba 187

7.367 似則似是則不是  Nitaru koto wa sunawachi nitari ze naru koto wa sunawachi ze narazu.

As for resemblance, it certainly resembles; but as for being it, it certainly is not.
Heki 1 Main Case Comm., 8 Main Case Comm.
ZGS 7.285, ZRKS 7.343, Shiba na, ZGI 371

7.368 日裏麒麟看北斗  Nichiri no kirin hokuto o miyo.

For the "ch'i-lin" in the sun, look to the North Star.
ZGS 7.285, ZRKS 7.256, Shiba 187, ZGI 371

7.369 人間天上一般春  Ningen tenjō ippan no haru.

Throughout heaven and earth, spring everywhere.
Variant: jinkan instead of ningen.
ZGS 7.285, ZRKS 7.376, Shiba na, ZGI 371

7.370 鼠入錢筒使已窮  Nezumi senidō ni itte gi sude ni kiwamaru.

The rat that crawled into the money tube is at its wit's end.
ZGS 7.222: read so instead of nezumi; 使 instead of 使. A bamboo tube, whose inside diameter matched the size of coins, was used as a money container.
ZGS 7.222, ZRKS 7.343, Shiba 178, ZD 449

7.371 拆來瓦器是黃金  Nenji kitareba gareki mo kore 5gon.

Play with it and even broken tile is gold.

7.372 野有伏兵雁行亂  No ni fukuhei areki mo kore 5gon.

If soldiers are hiding in the field, the flight of the geese is disturbed.
ZGS 7.285, Shiba na
7.373 白雲断鎖万重関
Hakuun sadan su banju no kan.
The white clouds cut off the ten-thousand-tiered barrier.
ZGS 7.293, ZRKS 7.32, Shiba 188, ZGJI 373

7.374 白雲断鎖青山
Hakuun jūjō sezan o tozasu.
Piles of white clouds block the blue mountains.
ZGS 7.292, ZRKS 7.32, Shiba 188

7.375 白雲断處家山妙
Hakuun tayuru tokoro kasun myō nari.
Where the white clouds part, my mountain home is wonderful.
ZGS 7.293, ZRKS 7.32, Shiba 188, ZGJI 373

7.376 白雲片片嶺上飛
Hakuun hen-ten reiū ni tobu.
Tufts of white cloud float over the mountain peak.
ZGS 7.294, ZRKS 7.35, Shiba 188

7.377 馬駒踏殺天下人
Baku tōsatsu su tenka no hito.
The colt will trample to death everybody in the world.
Heki 73 Verse.
ZGS 7.293, ZRKS 7.32, Shiba 188, ZGJI 372, ZGJT 378

7.378 白雲流水共悠悠
Hakuun ryūsui tomo ni yū-yū.
White clouds and flowing streams—together serene into the distance.
ZGS na, Shiba 189, ZGJI 373

7.379 松樹子話有敗機
Hakuushiki no wa ni zokki'ari.
The story of the Cypress Tree has the power to rob you.
Verse by Kanzan Kokushi, "The Cypress Tree in the Garden."
ZGS na, Shiba 189

7.380 取鎧銳劍爭殺活
Bakuya no ken o totte sakkatsu o arasou.
Fighting with the "Mo Yeh sword" in hand, he kills and brings to life.
Heki 9 Intro.
ZGS 7.295, ZRKS 7.374, Shiba 188, ZGJI 373, KZS 374

7.381 白浪滔天平地起
Hakuro toten heichi ni okoru.
From a flat plain rise white waves that leap to the skies.
Heki 30 Verse.
ZGS 7.297, ZRKS 7.245, Shiba 189, ZGJI 373
I suddenly realized I was totally inside the imperial capital.

Suddenly I saw that the master had this Zen blade.

Suddenly the master had this Zen blade.

The "Persian" explains the dream and enters the marketplace.

It's like "wrestling in front of horses".

Eight ounces are basically half a pound.

The eight-cornered mortar stone wheels across the sky.

Eight-armed Nata carries out his orders.

The lame tortoise touches up its eyebrows and sits in the evening breeze.

The lame tortoise and the blind turtle enter the empty valley.
7.391 破欄衫裏包清風  Haransanri ni seifu o tsusumu.
He wraps up the pure wind in a torn robe.
ZGS 7.307, Shiba 188

7.392 出林猛虎舐唇牙  Hayashi o izuru moko shinga o ko su.
Coming out of the forest, the fierce tiger smacks its lips and fangs.
ZGS 7.304, ZRKS 7.159, Shiba 164, ZGJI 374, KZS 872

7.393 某竿尖上鐵龍頭  Hankansenjo no tetsu ryūdō.
On the point of the banner pole, the iron dragon's head.
ZGS 7.309, ZRKS 7.377, Shiba 198

7.394 萬象之中獨露身  Banzō shichū dokuroshin.
Among the 'ten thousand things', one body alone appears.
Heki 6 Verse Comm.
ZGS 7.310, ZRKS 7.474, Shiba 193, ZGJI 374, ZGJT 387, KZS 876

7.395 萬重關鎖一時開  Banja no kansa ichiji ni hiraku.
Ten thousand chain barriers break open all at once.
ZGS 7.311, ZRKS 7.71, Shiba 198, ZGJI 374

7.396 和盤托出夜明珠  Ban ni wa shite takushutsu su yameju.
On a matching plate, he arranges mounds of 'night-shining jewels'.
Shiba 198; yame instead of no tama yameju.
ZGS 7.312, ZRKS 7.313, Shiba 198, ZGJI 375, KZS 876

7.397 以半斤放向和尚  Hankin o motte 'oshō' ni hōkō su.
He throws half a pound at the abbot.
See 'Catty'.
ZGS 7.313, Shiba 198

7.398 萬里區區獨往還  Banri ku-ku to shite hitori ōkan su.
Ten thousand miles to faraway places, alone he goes back and forth.
Heki 29 Verse.
ZGS 7.314, ZRKS 7.257, Shiba 190, KZS 876

7.399 萬里無雲孤月圓  Banri kumo naku kogetsu madoke nari.
No clouds for ten thousand miles; the lone 'moon' is a perfect sphere.
ZGS 7.315, ZRKS 7.257, Shiba 190, ZGJI 377
In the middle of the cooked rice he suddenly comes upon a grain of sand.

He enfeoffed Wei Tzu-ch'i to carry on the lineage of Yin.

When Wu Wang established a new dynasty by overthrowing Chou, the last evil king of the Yin Dynasty, he also enfeoffed Wei Tzu-ch'i, a relative to Chou, to carry on ancestral sacrifices to the Yin. See also ‘Chieh’ and ‘Chou’.

Beautiful jewelry and refined gold have no fixed price.

Delicious food does not appeal to a person with a full stomach.

He broke it and threw it into the fire pit.

The man-trap fills up year by year.

The man-eating lion flexes its claws and fangs.

It will make people remember General Li for a long time.

Judging people right and wrong, what do you think you are doing?
302  ZEN SAND

7.409 人火真金色輝鮮  Hi ni itte shinkin iro utata azayaka nari.

When true gold is put into fire, its color becomes even brighter.
ZGJI 375: okiraka instead of azayaka.
ZGS 7.374, ZRKS 7.162, Shiba 189, ZGJI 315, ZGJT 361, ZD #16

7.410 捕成面劈不開  Hineredo mano to narazu tsunzakedomo hirakezu.

Though kneaded, it won’t make a ball; though chopped, it won’t split.
ZGS na, ZRKS 7.364, Shiba 187, ZGJI 371, KZS #115

7.411 日到西端影漸長  Hi wa seihō ni itatte kage yōyaku nagashi.

As the sun nears the western mountains, the shadows grow gradually longer.
ZGS 7.355, ZRKS 7.127, Shiba na, ZGJI 375

7.412 日出東方夜落西  Hi wa tōhō yori ide, yoru nishi ni ousu.

The sun rises in the east and at night sets in the west.
ZGS 7.346, ZRKS 7.117, Shiba 186, ZGJI 370, ZGJT 399

7.413 剔起眉毛想不見  Bimō o tekki sureba kaette miezū.

Plucking out the “eyebrows” makes it even more difficult to see.
Heki 22 Verse.
ZGS 7.337, ZRKS 7.130, Shiba na, ZGJI 376

7.414 百戰金吾出鳳城  Hyaku sen no kingo hōjō o izu.

Chin-wu, victor of one hundred battles, leaves the Phoenix City.
Chih Chin-wu (執金吾), a military officer under Han Emperor Wu, was famous for fighting a hundred battles and winning a hundred times (ZGJI 377; GKFGS 1.100).
ZGS na, ZRKS 7.187, Shiba 191, KZS #740, GKFGS 1.100

7.415 百草頭邊風嘯嘯  Hyakusō tōhen kaze rin-rin.

Over the heads of the hundred grasses, the wind is biting cold.
ZGS na, ZRKS 7.190, Shiba 191, ZGJI 317

7.416 百花春至無離開  Hyakka haru itatte ta ga tame ni ka hiraku.

The hundred flowers that come with the spring, for whom do they bloom?
Heki 5 Verse.
ZGS na, ZRKS 7.516, Shiba 191

7.417 百錦碎分鐵圖欽  Hyaku zassai tetsu dodran.

Smashed to smithereens, the iron ball.
ZGS 7.428, Shiba na, ZGJI 310
7.418 百尺竿頭坐底人  
Hyakushaku kantō ni za suru tei no hito.
The one who sits atop a hundred-foot pole.
MMK 46.
ZGS 7.328, ZRKS 7.328, Shiba 191, ZGJI 377, KZS #667

7.419 百姓日用不相知  
Hyakusei wa hibi ni mochiite aishirazu.
Ordinary people do not know that they use it every day.
ZGS 7.336, ZRKS 7.336, Shiba 191, KZS #725

7.420 百鍊黄金再入爐  
Hyakuren no ôgon futatabi ro ni iru.
Gold refined one hundred times goes back into the furnace.
ZGS 7.339, ZRKS 7.339, Shiba 191

7.421 百鍊純金無変色  
Hyakuren no seikin henshoku nashi.
Gold refined one hundred times does not discolor.
ZGS 7.342, Shiba na

7.422 病身最覺風露早  
Byōkin mottomo obou fusō no hayaki koto o.
The sick first feel the onset of wind and frost.
ZGS 7.338, ZRKS 7.9, Shiba na, ZGJI 378

7.423 風露新香隱逸花  
Furo arata ni kobashi in’ikka.
Wind and dew and the fresh scent of chrysanthemums.
ZGS na, Shiba 191

7.424 不斷煩惱入涅槃  
Fudan bonnō nyū nehan.
Without cutting off delusive passion, enter nirvana.
Shiba 191: Bonnō o danzezu shite nehan ni iru.
ZGS 7.334, Shiba 191

7.425 已心之子毒蛇心  
Busshin no shi dokuda no shin.
The child of the Buddha-mind is the mind of the poisonous snake.
ZGS 7.335, ZRKS 7.336, Shiba na, ZGJI 378

7.426 騎佛殿出山門去  
Butsuden ni notte sammon o idesaru.
Riding the Buddha Hall, he passes out the Mountain Gate.
Heki 28 Verse ago. See 'Seven-hall complex'.
ZGS 7.335, ZRKS 7.105, Shiba
7.427 隨分著衣喫飯去  Bun ni shitagatte jakue kippan ni shi saru.
Each in your place, just get dressed and eat your food.
ZGS na, Shiba 176

7.428 磕火堆上話長短  Funkataijō wa chōtan.
On a smoking shit pile, he discourses on this and that.
ZGS na, Shiba 195

7.429 怒怒那吒失卻威  Fundo no nata i o shikkyaku su.
Angry "Nata" has lost his authority.
ZGS 7.337, Shiba na

7.430 怒怒那吒撞帝鐘  Fundo no nata teishō o tsuku.
Angry "Nata" strikes the imperial bell.
ZGS 7.338, Shiba na

7.431 西丁童子來求火  Heitei doji kitarite hi o motomu.
The lamp-lighter novice comes seeking fire.
Story in Heki 7 Main Case Comm.
ZGS na, ZRKS 7.285, Shiba 194, ZGJI 379, ZGJT 412

7.432 霹靂過頭猶瞌睡  Hekireki kōbe o suguredomo nao kassui su.
Though thunder booms overhead, still he sleeps like a log.
ZGS 7.339, Shiba 195, ZGJI 379

7.433 得便宜是落便宜  Bengi o uru kore bengi ni otsu.
To gain an advantage is to be trapped by advantage.
Heki 66 Verse.
ZGS 7.340, ZRKS 7.329, Shiba na, ZGJI 312, KZS 1775

7.434 黑離金網拋鶴  Ho kimno o hanare tsuru kago o nageutsu.
The phoenix escaped the golden net, the crane threw over its cage.
ZGS 7.341, Shiba 195, GKRGS 2.6

7.435 木人不恐獅子吼  Bokujin shishiku o oorezu.
The 'wooden man' does not fear the lion's roar.
ZGS na, ZRKS 7.343, Shiba 195, ZGJI 380

7.436 星在秤兮不在盤  Hoshi wa shō ni atte han ni arazu.
The graduations are on the balance arm, not in the balance pan.
7.437 奪得寶珠村裏賣

He managed to steal jewels and then sell them in the village.

7.438 棒頭有眼明知日

On the staff there is an eye bright as the sun.

7.439 茫茫四海少知音

The four seas are vast, a true ‘intimate’ is rare indeed.

7.440 牡丹花下睡貓兒

Under the peony blossom, a sleeping cat.

7.441 不離魔界入佛界

Without leaving the demon world, enter the Buddha world.

7.442 卷盡五千四十八

Roll up the 5,048.

7.443 又是千年茄子根

Again this thousand-year-old eggplant root.

7.444 它勝秋露滴芙蓉

It surpasses even lotus leaves glistening with autumn dew.
With open eyes he fearlessly enters the boiling cauldron.

In ten thousand valleys, the 'pine winds' all together take a sip.

The tables are laden with roses, the entire temple is fragrant.

I loaded my boat full of moonlight and came home.

Sky full of wind-driven rain, I'm cold to my hair and bones.

Even a ton of gold will dwindle away.

The monk who drew the water returns to his forest temple.

The waters are naturally vast, the flowers are naturally red.

The waters steal by the sleeping dragon and leave by the mountains in front.

\textit{Manaka o hiraite dō-dō to shite kaku to ni iru.}

\textit{Mangaku no shōfu ittosu ni kyōsu.}

\textit{Manka no shōbi ichiin kambashi.}

\textit{Mansen no meigetsu noseete kaeru.}

\textit{Manryō no ōgon no mata shōsubeshi.}

\textit{Mizu o kumu so wa rinka no tera ni kaeru.}

\textit{Mizu wa onozukara bō-bō hana onozukara kurenai nari.}

\textit{Mizu garyū o azamuite zensan o izu.}
7.454 填溝塞壇無人會  Mizo ni michi tani ni fusagaru hito no e suru nashi.
It floods the channels and overflows the valleys, and yet no one understands.
Heki 16 Verse ago.
ZGS no, Shiba 184, KZS #712

7.455 看盡湘南消絕地  Mitsukusu shōnan seizetsu no chi.
I have seen all of Hsiang-nan, a land of surpassing purity.
ZGS 7.315, ZRKS 7.72, Shiba 179, KZS #609

7.456 密密工夫不漏風  Mitsu-mitsu tara kufū kaze o morasazu.
Meticulous effort, not even the wind can leak through.
ZGS 7.315, ZRKS 7.146, Shiba 184, ZGJ 981

7.457 看時不見暗昏昏  Miru toki miezu an kon-kon.
When you look, you cannot see—utter darkness.
Heki 86 Main Case.
ZGS 7.357, ZRKS 7.236, Shiba 195, KZS #739

7.458 明眼衲僧會不得  Myōgen no nosō e futoku.
The clear-eyed "patch-robed monk" cannot understand.
Heki 73 Verse.
ZGS 7.397, ZRKS 7.495, Shiba 195

7.459 无角鐵牛眠少室  Mukaku no tettsugū shōshitsu ni nemuru.
The hornless iron ox sleeps in the little room.
ZGS 7.379, ZRKS 7.416, Shiba 194, ZGJ 383, ZGJT 44

7.460 无孔鐵銘生節目  Muku no tettsui setsumoku o shōzō.
On the "iron hammerhead without a socket", seams and knots appear.
ZGS 7.300, ZRKS 7.303, Shiba na, ZGJ 393

7.461 无孔鐵銘當面擲  Muku no tettsui iōmen ni nageutsu.
Throw the "iron hammerhead without a socket" right in his face.
Heki 29 Main Case ago.
ZGS 7.310, ZRKS 7.39, Shiba 195, ZGJ 383, ZGJT 441, KZS #811

7.462 無相光中常自在  Muso kochu tsune ni jizai.
Within formless light, always free.
ZGS 7.352, Shiba na
308 | ZEN SAND 7.463

7.463 明月花君自看 Meigetsu roka kimi mizukara miyo.

You must see for yourself the reed flowers in moonlight.

Heki 62 Verse.
ZGS 7.365, ZRKS 7.145, Shiba na, ZGJI 364, ZD #443

7.464 明月花不似他 Meigetsu roka ta ni shikazu.

Bright ‘moon’ and [white] reed flowers do not resemble each other.

See 14.736.
ZGS 7.364, ZRKS 7.145, Shiba na, ZGJT 445

7.465 吐出明珠照膽寒 Meiju o hakidashi tan o terashite susamiigi.

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

ZGS na, ZRKS 7.245, Shiba 184, ZGII 384, ZK #687, GKRFS 1.2

7.466 明窓下古鏡照心 Meisō no moto kokyō shōshin.

By the light of the window, illuminating one’s mind in the ancient mirror.

An ancient text was likened to a mirror, in whose wisdom one could see one’s own mind illuminated.

ZGS 7.355, Shiba na

7.467 吹面不寒楊柳風 Men o fukedomo samukarazu yōryō no kaze.

Though it blows on my face, it is not cold—the willow wind.

ZGS 7.368, ZRKS 7.119, Shiba 176

7.468 出門不踏來時路 Mon o itete wa fumazu raiji no michi.

Leaving from the gate, I do not walk the road by which I came.

ZRKS 7.118: Mon o idete wa fumazu raiji no michi.

7.469 問處分明答處親 Monjo funmyō nareba tosho shitashi.

Get the question clear and you are already close to the answer.

ZGS 7.369, ZRKS 7.357, Shiba na, ZGII 386, ZGJT 453, KZS #730

7.470 夜半金雞生鐵卵 Yahan no kinkei tetsuran o shōzu.

The golden cock at midnight lays iron eggs.

ZGS 7.370, Shiba na, KZS #892

7.471 夜半金雞帶雪飛 Yahan no kinkei yuki o okite tobu.

Wreathed in snow, the golden cock flies at midnight.

ZGS na, ZRKS 7.525, Shiba 178
7.472 山霞夕陽半邊紅  
*Yama wa sekiyō o obite hanpen kurenai nari.*

Mountains tinged by the setting sun, half around us is red.

7.473 把斷要關絕來往  
*Yokan o hadan shitte orai o zessu.*

Shut down the main checkpoints, cut off all coming and going.

7.474 善用者不露鋒銳  
*Yoku mochiuru mono wa hōbō o arawasazu.*

A seasoned user does not show the tip of his spear.

7.475 能使銭何放費  
*Yoku yasen o tsukau nani ga yue zo nii.*

Why is he using so much of his father's money?

7.476 呼來山頭一片雲  
*Yobikasu santa ippen no kumo.*

I call over the lone cloud on the mountain top.

7.477 來者須教喪膽魂  
*Raisha wa sukekaraku tankon o soseshimubeshi.*

All comers will certainly lose their lives.

7.478 來來去去作什麼  
*Rai-rai kyo-kyō shite nani o ka nasu.*

Coming and going, coming and going, what do you think you are doing?

7.479 落花流水茫茫茫  
*Rakka ryūsui hanahada bō-bo.*

Falling flowers, flowing waters, limitless, vast.

7.480 獵奴白牯放毫光  
*Rinu byakko goko o hanaisu.*

The badger and the white bull emit a glorious light.

Gōkō 白光 "glorious radiance" is the brilliant light which shines from between the eyebrows of Buddha (BRGDIT 405).

7.481 龍袖拂開全體現  Ryūshū hokkai shite zentai arawasu.
The dragon shakes his sleeves showing his whole body.
Shiba 197: ryōshū instead of ryūshū.
ZGS 7.38, Shiba 197, KZS #96

7.482 龍在潮鶴在巢  Ryū wa sen'en ni ari, tsuru wa su ni ari.
Dragons live in deep secret pools, cranes live in nests.
ZGS 7.38, ZRKS 7.443, Shiba 197, ZGJI 388, GKKFGS 1.140

7.483 不透龍門待幾時  Ryūmon o tōrazumba ikutoki ka matan.
If you won’t pass through the dragon gate, what are you waiting for?
ZGS 7.38, ZRKS 7.14, Shiba 197, ZGJI 388, KZS #85

7.484 兩猴溯探水月  Ryōko no koson sugetsu o saguru.
A pair of monkeys are reaching for the ‘moon’ in the water.
ZGS 7.38, ZRKS 7.206, Shiba 197, ZGJI 389

7.485 兩刃交鋏不須避  Ryōjin hokosaki o majiete sakuru koto o mochiizu.
Two blades have crossed points, there’s no pulling back.
The fourth verse from Tung Shan’s ‘Five Ranks’. Heki 43 Main Case Comm.
ZGS 7.38, ZRKS 7.416, Shiba 197, ZGJI 389, ZGJT 476, KZS #96

7.486 兩泥牛戰入海  Ryōko no deigū iatakatte umi ni iru.
Two mud oxen fought each other into the sea.
ZGS 7.38, ZRKS 7.301, Shiba 197

7.487 兩頭毒蛇見者死  Ryōtō no dokusa muru mono wa shi su.
The two-headed poisonous snake, all who look upon it die.
ZGS 7.38, ZRKS 7.953, Shiba 197, ZGJI 389

7.488 良馬何曾勞鞭影  Ryome nanzo katsute ben’ei o rosen.
With a good horse, should one have to use even the hint of a whip?
Refer to Heki 65.
ZGS 7.38, ZRKS 7.445, Shiba 197, ZGJI 389

7.489 愆懟或風四百州  Rin-rin iaru ifū shihyaku shū.
His commanding presence extends over 400 provinces.
Heki 26 Main Case 85yo, 54 Verse. The T’ang Empire in China was said to have 400 provinces
(2.385).
ZGS 7.38, ZRKS 7.84, Shiba 197, ZGJI 389, ZGJT 478, KZS #89
7.490 風凰風逼人寒  Rin-rin iaru ifū hiito ni sematte susamaji.

His commanding presence sends shivers through people.
ZGS 7.386, ZRKS 7.65, Shiba 187, ZGJI 389, KZS 7890

7.491 翡翠八面起清風  Reirō hachimen seifū o okosu.

Crystal clear on every face, it makes the pure wind rise.
ZGS 7.387, ZRKS 7.251, Shiba 187

7.492 昔月華華拂拂香  Rōgetsu renge futsu-futsu kambashi.

The lotus flower in December, the air is heavy with its fragrance.
ZGS na, ZRKS 7.498, Shiba 198, ZGJI 391

7.493 六月火雲飛白雪  Rokugatsu no kaun haku setsu o tabasu.

The fiery clouds of summer drive the white snow.
ZGS na, ZRKS 7.386, Shiba 198, ZGJI 391

7.494 鳥打骨裏多割肉  Roji no kori ni oku wa niku o saku.

Scrape a mound of flesh from the heron’s leg.
ZGS 7.398, Shiba na, ZGJI 358

7.495 鳥打立雪非同色  Roji yuki ni tatsu, dōshoku ni arazu.

When a heron stands in the snow, its colors are not the same.
ZGS 7.389, ZRKS 7.153, Shiba 198, ZGJI 390, ZGJT 485

7.496 莫沾老僧袈裟角  Rōsō no kesa kado o uruosu koto nakare.

Don’t let the corner of the old monk’s robe get wet.
ZGS 7.390, Shiba na

7.497 脫卻龍頭釣角觝  Rōtō o dakkyaku shi kakuda o orosu.

He removes the baskets and takes off the saddle packs.
Heki 17 Verse, 25 Intro.
ZGS 7.391, Shiba na, ZGJI 399

7.498 老倒無端人荒草  Rōtō hashi naku kōsō ni iru.

Old, uncaring, he wanders into the wild weeds.
ZGS 7.391, ZRKS 7.508, Shiba na, ZGJI 391, KZS 7865

7.499 今日小出小遇  Ware kōnichi shōshitsu taigū.

Today, though we made small progress, we have had a great encounter.

A ritual phrase on parting with a teacher. See 8.55.
ZGS 7.391, Shiba na
7.500  我非無神通菩薩  Ware ni jintsi bosatsu naki ni arazu.

It is not true there is no divine power or bodhisattva in me.
ZGS 7.394, Shiba na.

7.501  這我無孔鐵鏗來  Ware ni muku no tettsui o kaeshi kitare.

Give me back the ‘iron hammerhead without a socket’.
Heki 46 Verse agyo.
ZGS 7.395, ZRKS 7.67, Shiba na, ZGJI 194, KZS 804.

7.502  笑一場時哭一場  Warai ichijō no toki koku ichijō.

When you laugh, you cry.
ZGS na, ZRKS 7.394, Shiba na, ZGJI 394, KZS #688.

7.503  嘅咲人來捋虎鬚  Warau ni taenari hito no kitatte koshu o nazuru koto o.

I can’t stop laughing—he came to stroke the tiger’s whiskers.
Heki 26 Verse. ZGS 7.396: 笑 instead of 嘅.
ZGS 7.396, ZRKS 7.401, Shiba na, ZGJI 332.
Eight-Character Phrases

8.1 非敵後也 馬不進也  *Aete okuretaru ni arazu uma susumazaru nari.*

It was not courage that kept me behind. My horses were slow.

*Analects* XI, 13 (Waley 1938, 118-19).

ZGS 8.1, Shiba ma.

8.2 朝遊蝦特 異到羅浮  *Ashita ni dantoku ni asobi, kure ni rafu ni itaru.*

In the morning I travel to T’an-t’e, in the evening I go to Lo-fu.

*T’an-t’e* (J. Dantoku) is Dandaka, or Dandaloka (Skt.), a mountain in north India where the Buddha is said to have performed his bodhisattva practice (Mochizuki, 3520). *Lo-fu* (J. Rafu) is the name of the mountain in China where ‘Ko Hung’ trained in Taoist immortality practices.

ZGS 8.2, ZRKS 8.38, Shiba 99, ZGJT 312, KZS #12.

8.3 朝遊于西 崇朝其雨  *Ashita ni wa nishi ni noboru, sōtō sore ame furu.*

In the morning I climb to the west; in the early dawn, it rains.

ZGS 8.3, Shiba na.

8.4 朝到西天 尋歸東土  *Ashita ni wa saiten ni itari, kure ni wa tōdo ni kaeru.*

In the morning I reach India, in the evening I return to China.

*Heki* 44 Main Case agyo. The characters for India are 西天, literally “West Heaven,” and for China 東土, literally “East Earth.”

ZGS 8.4, ZRKS 6.307, Shiba 277, ZGII 352, ZGJT 312, KZS #19.

8.5 奈不夙夜 誠行多露  *Ani shuku ya ni sezaran ya, omowaku michi ni tsuyu okaran.*

Why did I not go in the early morn? I thought the way too wet with dew.

ZGS 8.5, Shiba na, *Book of Songs* 17.

8.6 鞍上無人 鞍下無馬  *Anjō hito naku anka uma nashi.*

Above the saddle no person, below the saddle no horse.

ZGS 8.6, Shiba 105.

8.7 收得安南 又憂塞北  *Annan o osameete mata saihoku o ureu.*

Having put down An-nan in the south, he worries about Sai-pei in the north.

ZGS 8.7, ZRKS 8.89, Shiba na, ZGII 353, ZGJT 199.

8.8 暗穿玉線 密度金針  *An ni gyokusen o ugachi, hisoka ni kinskin o do su.*

In darkness they sew with jewel thread, in secret they stitch with the golden needle.

ZGS 8.8, ZRKS 8.247, Shiba 199, ZGII 353, KZS #870.
8.9 伊字三點 那箇是正  いじせんとん なこ か かろ しょう。

Of the three dots of the character 💧, which is correct?

The character ♦ here is not used for meaning. It represents the pronunciation i of the Sanskrit character written with three dots ☁.

ZGS 8.9, Shiba na, ZGDJT 14

8.10 發憤忘食 楽以忘憂

Ikidōri お はっしょく しょく お あそ り,

Tanoshinde たのしゅくて うれい お あそ る。

So intent he forgot to eat, so pleased he forgot his bitterness.

Analects vii 18.

ZGS 8.10, Shiba na

8.11 意中削句 忌中削機

Ichū い く お けず り く ち に “ち” お けず る。

Carve words out of meaning, carve action out of words.

ZGS 8.11, Shiba na

8.12 一騎在眼 空華亂墜

Ichiei い けい まん こ に あら ば, かげ はん き す。

Let one mote get in your eye and  "flowers of emptiness" fall in disarray.

ZGS 8.12, ZRKS 8.139, Shiba 209, ZGJ 394, ZGJT 24 (variant)

8.13 一旦迸出 騎馬難逃

Ichigen い げ ん す で に いす れ ば し め お お か た し。

A team of horses can’t catch a word once uttered.

Serenity Case 89 Added Sayings.

ZGS 8.13, ZRKS 8.140, Shiba 210, ZGJ 395 (variant), ZGJT 25 (variant)

8.14 不經一事 不長一智

Ichiji い じ じ お かず れ ば, いち お ち お せ ズ。

One thing not experienced is one wisdom not gained.

ZGS 8.14, ZRKS 8.141, Shiba 212, ZGJ 395 (variant), ZGJT 260 (variant), KZS #679

8.15 放下一箇 落在一第二

Ichaku い か く お ほ か す れ ば, だい に に は か む す。

If you let him take the first move, then you fall into his second.

Shiba 234: 戯遊一箇 い けい ジ く お かず れ ば い て お かず る. Heki to Main Case agye, 24 Main Case Comm.

ZGS 8.15, ZRKS 8.222, Shiba 234, ZGJ 396, ZGJT 424

8.16 一日不作 一日不食

Ichijitsu い じ じ じ む す ざ れ ば い じ じ じ む ず か む ず。

A day without working is a day without eating.

ZGS 8.16, Shiba 235, ZGJ 397, ZGDJT 23b

8.17 一人傳處 萬人傳實

Ichnin い ち に に つ つ つ つ つ つ つ つ つ つ, ばん にん つ つ つ つ つ つ つ つ つ つ つ つ.

If one person tells a lie, ten thousand pass it on as truth.
8.18 一念忘機 太虚無玷 Ichinen "ki" o hōzureba, taikyo kizu nashi.
Once forget all impulses, then great emptiness is flawless.
ZGS 8.14, ZRKS 8.334, Shiba 201, ZGJI 397, ZGJT 346

8.19 一棒打殺 狗也不響 Ichibō ni tasatsu shite, ku mo mata kurawazu.
Struck dead by a single blow from the stick, not even the dogs will eat him.
ZGS 8.15, ZRKS 8.303, Shiba 201, ZGJI 397

8.20 一輪皎潔 萬里騰光 Ichirin kōketsu to shite banri kikari o agu.
The pure white "moon" sends its light ten thousand miles.
ZGS 8.16, Shiba 201

8.21 一靈皮袋 皮袋一靈 Ichirei hitai hitai ichirei.
One spirit, one bag of skin; one bag of skin, one spirit.
ZGS 8.17, Shiba 201, ZGJI 305

8.22 一同見面 千載知名 Ikai men o mite senzai na na shiru.
If you see its face once, you know its name for a thousand years.
ZGS 8.18, ZRKS 8.29, Shiba 100

8.23 一句截流 萬機寂削 Ikku sesuru ban'ki? shinsaku.
One word cuts the flow, myriad impulses cease.
Heki 38 Main Case Comm. ZGJI 395: Ikku sesuru shite ban'ki shinsaku su.
ZGS 8.18, ZRKS 8.29, Shiba 201, ZGJI 395, ZGJT 22

8.24 一家父子 和氣如春 Ikke no fushi waki haru no gotoshi.
Parents and children in one family, as harmonious as the spring.
ZGS 8.19, Shiba 201, ZGJI 110

8.25 一犬吠虛 萬犬傳實 Ikken kyo ni hoe, manken jitsu to tsutau.
When one dog howls false, ten thousand dogs pass it on as true.
Shiba 200: 一犬吠 萬犬傳實 Ikken kyo o baereba, sendō jitsu to igamu, "When one dog howls false, a thousand monkeys shriek it as true."
ZGS 8.19, Shiba 201: ZGJI 395, ZGJT 22, KZS 9880

8.26 一箇半缸子了 Ikko no kobonsu o nenshutsu shi owamu.
He has put out a pot of glue.
8.27 一切善悪 都真起量  Issai no zen’aku subete shiryō suru nakare.
Do not think at all about good and bad.

8.28 一手指天 一手指地  Isshu wa ten o yubisashi, isshu wa chi o yubisasu.
One hand points to heaven, one hand points to earth.

8.29 一生與人 抽釘拔楔  Isshō hito no tame ni tei to nuki ketsu to nuku.
A life devoted to helping people pull out nails and remove their blocks.

8.30 一心不生 萬法無答  Isshin shōzezareba banpō toga nashi.
Think no thought and all is flawless.

8.31 一長三短 四句百非  Ichō santan shiku hyappi.
One long, three shorts, the ‘four propositions and the hundred negations’.
Refer to Heki 73. See ‘Four propositions and hundred negations’.

8.32 一生無憂 終身有樂  Ichō yū nakereba shūshin raku ari.
Have one morning without worry and forever after be at ease.

8.33 一燈萬燭 燈燈無盡  Ittō banto totō mujin.
One lamp, ten thousand lamps, lamp after lamp without end.
See ‘Inexhaustible lamp’.

8.34 一東二冬 又手當胸  Ittō nitō shashu tōkyō
Dum! Da-dum! Hands in ‘shashu’, against the chest!

ZGS 8 24, Shiba no
ZGJT 23: The characters 東 and 冬 are used not for meaning but to represent drum beats.
If one stalwart guards the gate, then ten thousand men cannot enter.

Fish lurking in the pond thrash the waves and leap into the air.

In what public official is there no private feeling? In what stream are there no fish?

As worthless as a lump of mud, as precious as a gold jewel.

It is said that the monk prostrates himself before the eye of the master.

Without belief in karma, the true Dharma by itself declines.

I ask of you, please point out where the Buddha is.

A fierce dragon playing in the seas, a great hawk careening through the skies.
Lacquer does not mind being 'black', powder does not mind being white.

Ever the same, the 'moon' among the clouds; different from each other, the mountain and the valley.

He comforts new-born babies, he takes compassion on little infants.

Arouse the mind that abides in no place.

He knows the sword in the king's storehouse and wields the poison-painted drum.

When the king ascends the jeweled palace, the old people in the country sing.

The king's decree has already gone forth and all the lords avoid the roads.

I regret that in this person I did not meet a true 'intimate'.
8.52 不知恩人 不放舊債  *Onjin o shirazu kyūsai o hanatazu.*
He ignores those who helped him and shrugs off his old debts.
ZGS 8.36, Shiba na.

8.53 見怪不怪 其怪自怪  *Kai o mite kai to sezareba, sono kai onozukara e su.*
Don't see the strange as strange, and its strangeness will just disappear.
*Heki 22 Main Case agyo. ZRKS 8.184, KZS #911: zeno ke onozukara yaburu.*
ZGS na, ZRKS 8.184, Shiba 209; ZGJ 403, ZGJT 109, KZS #91

8.54 爲學日益 爲道日損  *Gaku o osamuru mono wa hi ni mashi,*
One devoted to study increases day by day,
*Michi o osamuru mono wa hi ni sansu.*
One devoted to the Way decreases day by day.
*Tao-te ching, ch. 48.*
ZGS na, Shiba 195, ZGJ 403

8.55 學人今日 小出大遇  *Gakumin konnichi shōshutsu taigū.*
Today we students have made small progress, but we have had a great encounter.
ZGJ 403: A ritual compliment from students to their teacher.
ZGS na, ZRKS 8.429, Shiba 209, ZGJ 403.

8.56 成器不全 定水不靜  *Kaiki mattakarazareba jōsui takuwaerae zu.*
If the precept vessel is not whole, it will not collect the water of samādhi.
See 'Three learnings'.
ZGS na, Shiba 204, ZGJ 402.

8.57 快人一言 快馬一鞭  *Kaijin no ichigen, kaiba no ichiben.*
For an alert person, one word; for a sharp horse, one flick of the whip.
*Heki 38 Intro., 70 Intro.*
ZGS 8.37, ZRKS 8.128, Shiba 209, ZGJ 403, ZGJ 402.

8.58 卻是撞着 祖師面目  *Kaette kore soshi no menmoku ni dochaku su.*
This is a slap right in the patriarch's face.
ZGS 8.38, Shiba na.

8.59 伐柯伐柯 其則不遠  *Ka o kiri, ka o kira, sono nori tōkarazu.*
To hew an axe handle, to hew an axe handle, the model is not far away.
*Book of Songs 158; Doctrine of Mean 11.11, 2.*
8.60 学者参禅 師家面壁  Gakusha sanzen shike menpeki.
The student comes seeking Zen, but the master faces the wall.
ZGS 8.40, Shibui na

8.61 遊業作舞 颜渋颦眉  Kasho mai o nashi Gan’en mayu o hisomu.
"Kāṣyapa" dances and Yen Yüan knits his brow in a frown.
Kāṣyapa is the first disciple of the Buddha and Yen Yüan of Confucius.
ZGS 8.41, Shibui na

8.62 牙上生牙 爪上生爪  Gajo ni ga o shoji, sojo ni so o shozu.
Grow teeth on top of teeth, claws on top of claws.
Heki 95 Main Case Comm. See "Teeth and claws".
ZGS 8.41, Shibui na

8.63 風吹樹動 悉辨來機  Kaze fuite ki ugoki, kotogotoku o benzu.
The blowing wind and swaying trees have all seen right through the student.
ZGS 8.41, Shibui na

8.64 風吹不入 水酒不着  Kaze fukedomo irazu mizu sosogedomo tsukazu.
The wind blows but cannot enter it, the water falls but cannot wet it.
ZRKS 8.22: instead of着。
ZGS 8.43, ZRKS 8.22, Shibui 234, ZGI 403, ZGJT 407, KZS #685

8.65 活捉生擒 不勞餘力  Kassoku setkin yoryoku o rō sezu.
Took him alive and kicking, without working up a sweat.
Heki 79 Intro.
ZGS 8.43, ZRKS 8.190, Shibui 204

8.66 不在河南 正在河北  Kanan ni arazumba masa ni kahoku ni ari.
I will not be in Ho-nan, I will be in Ho-pe'i.
Ho-nan and Ho-pe'i are south and north of the Yellow River respectively. This verse, whose source is Heki 9 Main Case agye, is similar to verse 8.171, whose source is Rinzai-roku Preface and §56. A common interpretation of these verses is that they express freedom from dualisms like that between north and south (e.g., Shibui 233). However, Shōun-ji says it is better to translate this verse, "I will not be in Ho-nan, I will be in Ho-pe'i," to retain the implication that there is a difference between north and south.
ZGS 8.44, ZRKS 8.185, Shibui na, KZS #914, Watson 1993, 114

8.67 如鐘在籠 似鏡當臺  Kane no kyo ni aru ga gotoku, kagami no tai ni ataru ni nitari.
Like a bell in a tower, like a mirror on a stand.
ZGS na, ZRKS 8.234, Shibui 295, ZGI 424
8.68 蝾鳴蚯蚓 泥猪疥狗  
_Gama, kyūin, deicho, kaiku._
Toads, worms, mud hogs, scabby dogs.

8.69 上透雲溝 下徹黄泉  
_Kami shōkan ni tōri, shimo kōsen ni tessu._
Above it extends beyond the Milky Way, below it reaches the 'Yellow Springs'.

8.70 上無諸佛 下無衆生  
_Kami shobutsu naku, shimo shugō nashi._
Above no buddhas, below no sentient beings.

8.71 上無崇仰 下絕已躬  
_Kami hangyō naku, shimo kokyu o zessu._
Above nothing to revere, below ego exhausted.

8.72 遇家裏人 說家裏事  
_Kari no hito ni Òte, kari no koto o toku._
When you meet family folks, you talk family matters.

8.73 瓢牒生光 真金失色  
_Gareki hikari o shōji, shinkin iro o shissu._
Rubble emits light, pure gold loses its luster.

8.74 彼死我死 向何處會  
_Kure shi shi ware shi su, izure no tokoro ni mukatte ka awan._
He dies, I die, where shall we meet?

8.75 干戈叢裡 七縱八橫  
_Kanka sōri shichiju hachiō._
Bristling with shields and spears, from back to front and side to side.

8.76 官不容針 私通車馬  
_Kan ni wa hari o mo irezu, watakushi ni wa shaba o tsuzu._
Officially, not even a needle may enter; privately, horses and carriages go through.
8.77  一粒丹砂 點鐵成金  Kantan ichiru tsu o tenjite kiu to nasu.

One gram of “restored cinnabar” touches iron and makes gold.
ZGDJT 293A: gentan instead of kantan.
ZGS na, ZRKS 8.12, Shiba 203, ZGJI 406, ZGDJT 293A

8.78  冬眠虎機 無解蚊劍  Kantoku no ki, zankō no ken nashi.

He has the desire to trap a tiger but he hasn’t even a ‘sword’ to cut a lizard.
ZGS na, ZRKS 8.13, Shiba 203, ZGJI 406

8.79  換骨靈方 頤神妙術  Kankotsu no reito, ishin no myōjitsu.

A spiritual prescription to transform your bones,
A miracle method to cultivate your mind.
Heki Intro.
ZGS na, Shiba 205, ZGJ 406

8.80  削卻眼睛 拆卸腦蓋  Ganzei o wankyaku shi, nogai o kinyakaku shi.

Gouge out his eyes, pry off his skullbone.
ZGS na, ZRKS 8.12, Shiba 203, ZGJ 406

8.81  寒来重衣 熱來弄扇  Kan kitaraba e o kasane, netsu kitaraba sen o ro su.

When the cold comes, wear more clothes; when the heat comes, use a fan.
ZGS na, Shiba 204, ZGJ 406

8.82  寒爐無人 獨臥虛空  Kanro hito naku, hitori kokū ni ga su.

Hearth gone cold, no one around, alone he dozes in emptiness.
ZGS na, Shiba 205, ZGJ 406

8.83  眼中無翳 空裏無花  Ganchū ni ei naku, kūri ni hana nashi.

No spots in my eyes, no “flowers in the sky”.
ZGS na, ZRKS 8.13, Shiba 205, ZGJ 406, 649

8.84  眼裏泉聲 耳裏山色  Ganrī wa sensei, niri wa sanshoku.

In my eyes, the sound of springwater; in my ears, the colors of the hills.
ZGS na, Shiba 206

8.85  河目橫疫 洒目含秋  Ganbi yuki o yokotau, kamoku aki o fukumu.

His brows are cliffs mantled with snows, his eyes are streams filled with autumns.
Serenity 47 Verse.
ZGS na, Shiba 205, ZGJ 406
His spirit swallows buddhas and patriarchs, his eye covers "heaven and earth".

What I heard was fabulous wealth, what I saw was desperate poverty.

With dynamism steal dynamism, with poison attack poison.

If you don’t get your mind off rank, you will fall into the poison sea.

His Zen energy gives life to words, his stick awakens your eye.

Looking for hair on a tortoise, searching for horns on a rabbit.

Water like a mirror, peaks as in pictures—birds fly but do not cross.

His teeth are like a tree of swords, his mouth is like a bowl of blood.

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.

ZGS 8.58, Shiba 208

8.95 君向西秦 我之東魯

Kimi wa seishin ni mukai, ware wa tōro ni iku.

You head west to Ch'in, I go east to Lu.

Heki 7o Main Case aogyo, 82 Main Case Comm.

ZGS na, ZRKS 8.40, Shiba 210, ZGJI 445, ZGJT 90

8.96 狂狗逐塊 超驅趁隊

Kyōku tsuchikure o ozī, kaisuru wa tai o au.

A mad dog chases the dirt clod, the blind donkey follows the pack.

ZGJT 90: The dog attacks the dirt clod rather than the person who threw it.

ZGS na, ZRKS 8.40, Shiba 207, ZGJI 449, ZGJT 90

8.97 敦外別傳 不立文字

Kyōge betsuden furu moji.

A separate transmission outside doctrine, not founded on words and letters. →

See "Bodhidharma's verse", MMK 6, couplet reversed. Shiba 207: furu moji.

ZGS na, Shiba 207

8.98 直指人心 見性成佛

fikishi jinshin kenshō jōbutsu.

→Pointing directly at human mind, seeing nature, become Buddha.

Heki 1 Main Case Comm., 9 Main Case Comm., 14 Main Case Comm.

ZGS 8.175, ZRKS 8.306, Shiba 217, ZGJI 445, ZGJT 85

8.99 玉鳴東昇 金鳴西曀

Gyokuto higashi ni nobori, kin'u nishi ni otsu.

The 'jade rabbit' rises in the east, the 'golden crow' sets in the west.

ZGS na, ZRKS 8.407, Shiba 207

8.100 金不換金 水不濕水

Kin wa kin ni kaezu, mizu wa mizu ni sosogazu.

You can't turn gold into gold, you can't wet water with water.

ZGS 8.61, Shiba 208

8.101 金以火試 人以言試

Kin wa hi o motte kokoromi, hito wa gen o motte kokoromu.

Test gold with fire, test people with their words.

ZGS 8.62, ZRKS 8.124, Shiba 208, ZGJI 410 var, ZGJT 94 (variant), KZS #889

8.102 金難啼叫 玉鳳喫花

Kinkei akatsuki o tonae, gyokuhō hana o tsuibamu.

The 'golden crow' serenades the dawn, the jade phoenix plucks a flower.

ZGS na, ZRKS 8.96, Shiba 208, ZGJI 410
8.103 金塵入眼 導刺投心 Kinjin manako ni iri, dokushi kokoro ni tōzu.

He throws gold dust into your eyes and stabs poison thorns into your heart.

ZGS na, ZRKS 8.367, Shiba 208

8.104 金屑難貴 落眼成翳 Kinsetsu tattoshi to iedomo, manako ni ochite ei to naru.

Though gold dust is precious, in the eyes it obscures the vision.

Heki 25 Main Case Comm., 60 Main Case Comm., Rinzai-roku §35.

ZGS 8.50, ZRKS 8.28, Shiba 208, ZGJT 410, KZS 898, ZD 8971

8.105 金槌影動 寶剣光寒 Kintsui kage ugoite, hōken hikari susanagi.

The shadow of the golden hammer moves, the light of the treasure "sword" chills.

ZGS 8.60, ZRKS 8.131, Shiba 209, ZGJI 410, KZS 7999

8.106 金毛獅子 豔威出窟 Kinmō no shishi i o furitte kutsu o izu.

The golden lion in all its majesty strides from its cave.

ZGS na, ZRKS 8.142, Shiba 209, ZGJI 410, KZS 7998

8.107 銀碗盛雪 明月藏鶴 Ginwan ni yuki o mori, meigetsu ni ro o kakusu.

Put snow in a silver bowl, hide a heron in the light of the "moon".

Shiba 209: さく instead of 鶴.

ZGS 8.61, Shiba 209

8.108 敲空有響 打木無聲 Kū o tataku ni hibiki ari, ki o utsu ni koe nashi.

Strike the sky and there is an echo, strike wood and there is no sound.

ZGS 8.64, ZRKS 8.587, Shiba 214, ZGJI 411

8.109 空手而來 空手而去 Kashu ni shite kiitari, kashu ni shite saru.

Empty-handed he came, empty-handed he left.

ZGS 8.64, Shiba na, ZGJT

8.110 狗子還有 佛性也無 Kusu ni kaette bushō ari ya mata nashi ya.

Does a dog have Buddha-nature or does it not?

MMK 1. This is the traditional reading (e.g., Hirata 1969, 14-15). However, according to Shoun-ji, the correct reading should be simply Kusu ni kaette bushō ari ya, for which the translation would be, "Does a dog have a Buddha-nature?"

ZGS na, Shiba 209, ZGJI 410
8.111 開口即錯 動舌即乖  
*Kuchi o hirakeba sunawachi ayamari,*  
*Shita o ugo kaseba sunawachi somuku.*

Open your mouth and at once you’re wrong,  
Move your tongue and at once you transgress.

8.112 口齧霜刃 足撥飛烽  
*Kuchi ni sojin o kami, ashi ni hihō o harau.*

His mouth chews with blades of ice, his feet flash like flying spears.

8.113 國有憲章 三千條罪  
*Kuni ni kenshō ari sanzenjo no tsumi.*

The country has constitutional law— and 3,000 criminal offenses.

8.114 雲收萬懸 月上中峯  
*Kumo wa bangaku ni osamari, tsuki wa chushō ni noboru.*

Clouds gather on the many mountains, the ‘moon’ rises over the central peak.

8.115 雲歸碧洞 露滴蘭葉  
*Kumo wa hekidō ni ki shi, tsuyu wa ransō ni shitadaru.*

The clouds gather round the blue caves, dew trickles on the orchid clusters.

8.116 車不横推 理不曲斷  
*Kuruma yoko ni osazu, ni magete danzezu.*

You do not push a cart from the side, nor cut crookedly across the grain.

8.117 君子愛財 取之以道  
*Kunshi wa zai o aisuru mo kore o toru ni michi o motte su.*

Though the prince loves wealth, he obtains it through the Way.

8.118 君子盛德 容兒若愚  
*Kunshi wa seitoku atte yōbō o ro kanaru ga gotoshi.*

The prince possesses unsurpassed virtue and the face of a fool.

8.119 貴人富貴 徹骨貧窮  
*Kuten no fuki, tekkotsu no hinkyū.*

Wealth and honor fragrant to the sky, poverty that cuts to the bone.
8.120 剃棘參天 落葵滿地  Keikyoku santen, shitsuri manchi.

Thorns fill the sky, brambles cover the earth.

ZGS 8.74, ZRKS 8.265, Shiba na, ZGI 422, KZS #939

8.121 冥然獨脫 不與物拘  Keinen dokudatsu ni shite mono to kakawarazu.

Remote and free, not caught up on things.

Rinzai-roku §19.

ZGS na, Shiba 210

8.122 如擊石火 似閃電光  Geki sekka no gotoku, sen denkō ni nitari.

Like a shooting spark, like a flash of lightning.

Heki 1 Verse Comm., 5 Verse Comm., 7 Main Case Comm., 8 Verse Comm., et al.

ZGS 8.75, ZRKS 8.36, Shiba 216, ZGI 413, ZGJT 362, KZS #842

8.123 梭無由助 顏非足希  Ketsu tasukuru ni yu naku, gan no nozomi ni tarazu.

Couldn’t do anything with Chieh, couldn’t do anything for Yen.

See “Chieh” and “Yen Hui”.

ZGS 8.76, Shiba na

8.124 下坡不走 快鞭難逢  Geba hashirazareba kaiben aigatashi.

If you don’t race even on the downhill, you won’t get that welcome spur.

“Spur” translates 騎, literally “whip.” Heki 8a Main Case agyō. Similar to Hashiru uma ni muchi, “The whip is for the running horse.” A master teaches only an eager student, one who does not coast on the downhill. However, this verse appears in many texts with 騎 instead of 騎. “If you do not run even on the downhill, you will miss the convenient ferry” (ZGJT 40).

ZGS 8.77, ZRKS 8.156, Shiba na, ZGJT 40

8.125 求賢以德 救聖以道  Ken o motomuru ni toku o motte su,
Sei o itasu ni michi o motte su.

Seek wisdom through virtue,
Seek the holy through the Way.

ZGS na, Shiba 206

8.126 乾坤震裂 山巖搖動  Kenkon o shinretsu shi sangaku o yōdō su.

He makes heaven and earth shake, he causes mountain peaks to shudder.

ZGS na, ZRKS 8.312, Shiba 215, ZGI 413

8.127 打破乾坤 獨步青天  Kenkon o taha shite utsen o doppo su.

He shatters ‘heaven and earth’ and alone walks the blue sky.

ZGS 8.78, Shiba na
8.128 乾坤大 地 一时露出  Kenkon daichi ichiji ni roshutsu su.  

The universe and the great earth are at once revealed. 

*Heki 32 Verse 8gto.*  

ZGS 8.79, ZRKS 8.37, Shiba na, ZGJH 413, KZS #845

8.129 劍去刻舟 守樋待兔 Ken sate numabata o kizami, kuize o mamotte ko matsu.  

Losing his sword, he notches the boat rail; watching the stump, he waits for rabbits. 

See “Slash the boat,” “Wait by the stump for a rabbit.” 

ZGS 8.39, ZRKS 8.26, Shiba 213, ZGJH 414, KZS #864

8.130 元首明徳 膊肱良哉 Genshu akiraka naru kana, kakô yoi kana.  

How brilliant the emperor, how excellent his ministers. 

ZGS 8.91, ZRKS 8.39, Shiba na, ZGJH 414 cites 录

8.131 元正啓徳 萬物咸新 Genshô keiso banbutsu mina arata nari.  

In this New Year, may good fortune increase. All things everywhere are renewed.  

*Heki 44 Main Case Comm.*  

ZGS na, ZRKS 8.315, Shiba 213, ZGJH 414, ZGJT

8.132 欲得現前 莫値順逆 Genzen o en to hosseba, jugyaku o son suru koto nakare.  

If you want to obtain what’s right before your eyes, don’t take the opposite as real. 

ZGS na, Shiba 213

8.133 櫄柄在手 殺活臨時 Kenpei te ni ari, sakkatsu toki ni nozomu.  

Scepter in hand, he waits for the time to kill or awaken.  

*Heki 9 Intro (variant). ZGS 8.82: 今 in instead of 临时.*  

ZGS 8.32, ZRKS 8.32, Shiba 213, ZGJH 414, KZS #841

8.134 黃紬幼婦 外孫養口 Köken yûbu gaison saikyû.  

“Yellow silk,” “infant lady,” “outside grandchild,” “pickling mortar.”  

This phrase is a Chinese character cipher that, when deciphered, yields 绝妙好辞, zetsumyô kôji, “absolute mystery, fine discourse.” 黃紬 means “yellow silk” or more generally “colored thread” 色系. Combined into one character, they form the zetsu, “absolute.” 幼婦 means “infant woman” or more generally “small woman” 小女, which when combined into one character form 紗 myô, “mystery.” 幼婦 denotes one’s grandchild who has married out, such an event is considered “good” or “fine” 好. The character 紹 (ZGS has 炎) means “pickled vegetables,” whose flavor is “salty” 咸. And the last character is 綱 “mortar,” a utensil which “receives” 受. These last two characters combine to form 綱, which is a variant way of writing 綱, “discourse.” See also 12.102. 

ZGS 8.83, Shiba 213, ZGJH 414

8.135 好僧師僧 也怎麼去 Koko no shiso mata inmo ni shisaru.  

A fine-looking monk, but he, too, goes off like this.
8.143 ZEN SAND | 329

8.136 高山流水 只貴知音 Kōzan ryūsui tada chiin o tattobu.
In all the high peaks and the flowing waters, I value only my "intimate friend".
ZGS na, ZRKS 8.160, Shiba 213, ZGII 418, ZGTT 196

8.137 秋日麗犬 清風匝地 Kōitsu ten ni kagayaki, seifu chi o meguru.
The bright sun touches the heavens, the pure wind circles the earth.
*Heki* 42 Intro.
ZGS na, ZRKS 8.5, Shiba 213, ZGII 418

8.138 向上一路 千聖不傳 Kōjō no ichi ro sensho fuden.
The one path directed upward the thousand sages do not transmit.
*Heki* 42 Intro., 40 Main Case Comm.
ZGS na, Shiba 283, ZGII 418, ZGDIT 318

8.139 劫石易消 村話難改 Kōsiki wa keshiyasuku, sonwa wa aratamegatashi.
The "kalpa stone" is easy to wear away, but village talk is hard to amend.
ZGS 8.85, Shiba 86, ZGII 410

8.140 好雪片片 不落別處 Kōsetsu hen-pen bessho ni achizu.
Beautiful snow! Flake after flake, they fall in no other place.
*Heki* 42. *KZS* #846: kōsetsu is an exclamatory.
ZGS na, ZRKS 8.41, Shiba 213, ZGII 418, ZGDIT 122, KZS #846

8.141 浩然之氣 塞天地間 Kōzen no ki tenchi no kan ni fusagaru.
His vast spirit fills the space between heaven and earth.
ZGS 8.86, Shiba na

8.142 皇天無私 惟德是仰 Kōten watakushi naku, kore toku kore aogu.
The great heaven is impersonal, it honors only the virtuous.
ZGS 8.87, Shiba na

8.143 黄頭結舌 碧眼吞聲 Kōtō shita o musubi, hekigan koe o nomu.
"Yellow Head" is tongue-tied, "Blue Eyes" is speechless.
ZGS na, ZRKS 8.322, Shiba 214, ZGII 419
8.144 剛刀雖利 不斬無罪  
Kōri nari to iedomo muzai o kirazu.

Though the ‘vajra’ sword is sharp, it does not cut the innocent.

ZGS 8.88, ZRK3 8.230, Shiba 214, ZGJI 420

8.145 功成不處 電光難追  
Kō nai te sezu, denkō mo oigatashi.

Having attained merit he does not stay, a lightning flash is also hard to follow.

ZGS 8.90, ZRK3 8.130, Shiba na, ZGJI 417

8.146 洪波浩渺 白浪滔天  
Kōha kobyō hakuro tōten.

Giant waves on endless water, white waves wash the sky.

ZGS 8.90, Shiba 213: ft. instead of it

8.147 豔耕夫牛 奪飯入食  
Kōfu no ushi o kari, kijin no jiki o uban.

He drives away the farmer’s ox and steals the starveling’s food.

Heki 4 Main Case Comm.

ZGS 8.91, ZRK3 8.134, Shiba 209, ZGJI 417, KZS #891

8.148 頭枕天台 脚踏南嶽  
Kōbe tendai o makura shi, ashi nangaku o funu.

He pillows his head on Mount T’ien-t’ai and rests his feet on South Peak.

ZRKS 8.317: Hebei T’ien-t’ai in ZRK3 8.317, Kōbe kozan o makura shi, ashi hakugaku o funu. “He pillows his head on Mount Heng-shan and rests his feet on North Peak.”

ZGS 8.92, ZRK3 8.317, Shiba 206, ZGJI 432

8.149 非高明智 爭得此人  
Kōmei no chi ni arazumba ikade ka kono hito o en.

If you yourself lack refined wisdom, how can you expect to find such a person?

ZGS na, Shiba 231

8.150 毫釐有差 天地懸隔  
Gōri mo sa areba, tenchi haruka ni hedataru.

If you allow even a hair’s difference, then heaven and earth are split far apart.

Faith in Mind.

ZGS 8.93, ZRK3 8.428, Shiba na, ZGJD 327b

8.151 不入紅爐 斷辯真僞  
Koro ni irazareba ikade ka shingi o benzen.

Without entering the burning furnace, how can you distinguish true from false?

ZGS 8.94, ZRK3 8.300, Shiba 233, ZGJI 418

8.152 五逆聞罪 曾參彌面  
Gogyaku rai o kiki, sōshin gankai.

One who commits the ‘five sins’ hears thunder—Tseng Ts’an and ‘Yen Hui’.

ZRKS 8.345: Tseng T’s’an (J. Sōshin) and Yen Hui (J. Gankai) are both disciples of Confucius, known for their earnest attitude toward self-cultivation. See also 4.194.

ZGS na, ZRK3 8.345, Shiba 212
8.153 鶴不浴白 鳥不染黑  

Koku wa yoku sezu shiroku, a wa somezu shite kuroshi.

The swan is white without bathing, the crow is black without dyeing.

_Chuang tzu_, ch. 14.

ZGS 8.91, ZRKS 8.73, Shiba 213, ZGJI 419

8.154 不入虎穴 狠得虎兒  

Koketsu ni irazunba ikadeka koji o en.

Without entering the tiger's lair, how will you take the tiger's cub?

_Heki_ 26 Main Case Comm.

ZGS na, ZRKS 8.193, Shiba 233, ZKS 214

8.155 心如波旬 面似夜叉  

Kokoro hajun na gotoku, amote yasha ni nitari.

A heart like a "papiyas"; a face like a "yakśa".

ZGS 8.96, Shiba na

8.156 心不負人 面無惭色  

Kokoro hito ni somukazareba, amote ni hazuru iro nashi.

If the heart does not betray others, the face will not color with shame.

ZGS 8.97, ZRKS 8.172, Shiba 220, ZGJI 415, ZGJT 165, ZGJT 156

8.157 坐斷古今 鐵輪碎石  

Kokon o zadan shite, tetsurin ishi o kudaku.

It cuts off past and present, as an iron wheel crushes stone.

ZGS na, ZRKS 8.188, Shiba 210, ZGJI 416, ZGJT 154

8.158 五十步笑 他先百步  

Gojuppo ni shite ta no hyappo ni sakidatsu koto o warau.

One who retreats fifty paces mocks one who retreats a hundred.

_Mencius_ II, A, 3.

ZGS na, ZRKS 8.6, Shiba 212, ZGJI 417

8.159 業識茫茫 那伽大定  

Gosshiki bō-bō mo naga daijō naran.

The turmoil of consciousness is the great Naga _samādhi_.

MMK 42. For "great Naga samādhi," see 4.465.

ZGS na, ZRKS na, Shiba 207

8.160 吳天嬉月 楚路遊花  

Goten tsuki ni usobuki, soro hana ni asobu.

Sing to the "moon" in Wu's skies, wander on the flowered byways of Ch' u.

Shiba 212: soji instead of soro.

ZGS 8.18, Shiba 212

8.161 古洞風清 寒潭月皎  

Kodo kaze kiyoku, kantan tsuki shiroshi.

A clean wind in the old cave, a silver "moon" over the deep pool.

ZGS na, Shiba 211, ZGJI 416
8.162 不植梧桐 爭得鳳來  
Godō o uezu, ikadeka hō no kiaru koto o en.

If you do not plant a parasol tree, how will you get a phoenix to roost?

ZRKS 8.103: Godō o uezunba ikadeka hō o rei suru o en. ZGJT 417: “The phoenix is said to nest in the Chinese parasol tree.”

ZRKS 8.103, Shiba 233, ZGJT 417

8.163 虎斑易見 人班難見  
Kaban wa miyasuku, jinban wa migatachi.

A tiger's stripes are easy to see, a person's stripes are hard to see.

ZRKS 8.13, Shiba 232, ZGJI 416, KZS #838

8.164 孤峰澀秀 不掛烟霧  
Kohō haruka ni hiide enra o kakezu.

The lone peak soars so high no shred of mist clings to it.

ZRGS 8.165, Shiba 232

8.165 枯木生花 鐵樹抽枝  
Koboku hana o shōji, tetsuju eda o nukinzu.

The dead tree flowers, the iron tree extends branches.

This verse often appears with the couplet reversed. Some variants have 石樹 sekiju “stone tree” instead of “dead tree,” and 梧 instead of 梧.

ZRKS 8.141 and 8.145, ZGJI 416, Shiba na, KZS #882

8.166 抗之鱗高 鐵之彌堅  
Kore o aoge ba iyo-iyo takaku, kore o kireba iyo-iyo katashi.

Gaze up and it rises even higher, drill into it and it becomes even harder.

Analects ix, 10.

ZRGS 8.207, ZGJI 426

8.167 朊之在前 忽焉在後  
Kore o miru ni mae ni aru ka to sureba, kotsuen to shite shirie ni ari.

When I looked, it seemed to be in front, and then suddenly it was behind.

Analects ix, 10.

ZRGS 8.207, ZGJI 426, KZS #837

8.168 視之不見 聽之無聲  
Kore o miredomo miezu, kore o kikedomo koe nashi.

When I look I do not see, when I listen there is no sound.

Tao-te ching, ch. 14.

ZRGS 8.417, Shiba 236, ZGJI 423, ZGJT 177

8.169 喊之無聲 看之無形  
Kore o yobu ni koe naku, kore o miru ni katachi nashi.

There is no voice by which to call it, there is no shape by which to see it.

ZRGS 8.224, Shiba 236, ZGJI 423
8.170 綠髪有巢，緑楊居之 Kore kasasagi su areba, kore hato kore ni oreri.

If the magpie has a nest, then a pigeon will be in it.

8.171 不是河南，便歸河北 Kore kanan ni orazumba, sunawachi kahoku ni ki sen.

When I'm not in Ho-nan, I return to Ho-pei.

Rinzai-roku Preface and §56. Ho-nan and Ho-pei are south and north of the Yellow River respectively. See note at 8.66.

8.172 金剛王寶劍當頭截 Kongō o hōken tō tō ni kiri.

The treasure sword of the 'Vajra' King cuts everything it strikes.

8.173 透金剛廟，吞栗棘蓬 Kongōken o tōri rikkokyokō o nomu.

He escapes the diamond pitfall and eats up the prickly thorns.

8.174 言語道斷，心行處滅 Gongō dōdan shingyō shometsu.

Speech silenced, thoughts destroyed.

8.175 金翅擘海怒雷破山 Konjī umi o tsunzaki, dorai yama o yaburu.

"Garuda" churns the ocean, angry thunder smashes the mountains.

Same as 8.322 but couplet is reversed. This is the more common form. Shiba 208: kinji for konjī.

8.176 言論不及，意路不到 Gonsen fuhyū tō futo.

Words cannot touch it, thought cannot reach it.

8.177 左眼半斤，右眼八兩 Sagan hankin, ugan hachiryo.

The left eye—half a pound; the right eye—eight ounces.

8.178 左轉右轉，自由自在 Saten uten jiyu jizai.

Turn left, turn right, utterly free!
8.179 左発右転 右転左発  Sahatsu uten, uten sahatsu.
Wave left and turn right, turn right and wave left.
Heki 31 Main Case Comm.
ZGS 8.179, ZRKS 8.395, Shiba 213, ZGJI 422, ZGJT 150

8.180 三界無安 猶如火宅  Sangai wa yasuki koro naku, nao kataku no gotoshi.
In the 'three worlds', there is no rest; it is like being in a burning house.
Heki 31 Main Case Comm.
ZGS 8.179, ZRKS 8.394, Shiba 213, ZGJI 424

8.181 三界無法 何處求心  Sangai muhō izure no tokoro ni ka shin o motomen.
In the 'three worlds', there are no dharmas. Where is one to seek for mind?
Heki 37 Main Case Comm. and Verse.
ZGS 8.179, Shiba 215, ZGJI 424

8.182 三徑就荒 松菊猶存  Sankai are ni tsuite sho-giku nao son seri.
The three garden paths were overrun with weeds, but the pines and chrysanthemums were still there.
See "Yuan-ning", Shoun-ji: Sankai wa kō ni isuki, sho-giku wa nao son seri.
ZGS 8.180, Shiba 215

8.183 殘羹飯穢 狗亦不顧  Zankō sōhan imu no mata kaeimizu.
Leftover soup, spoiled rice, not even dogs will look at them.
ZGS 8.187, Shiba 216

8.184 三代禮樂 在絹衣中  Sandai no reigaku wa shie no uchi ni ari.
The ritual composure of the 'Three Dynasties' lives in these black robes.
ZGS 8.188, ZRKS 8.1, Shiba 189, ZGJI 423, ZGJT 160

8.185 三段不同 收歸上科  Sandan onajikarazu, osumete jōka ni ki su.
The three steps do not agree, leave them and return to the top level.
There are several interpretations of this verse. ZGJI 425: The three steps are the three Buddha-bodies: jōka refers to dharmakaya. ZGJT 160: The three steps are parts of a sutra: introduction, text, and commentary. No explanation of jōka. Daitoku-ji Sōdō Roshi teishō, 15 October 1979: A commentary to a sutra text is dropped one character space, a commentary to the commentary is dropped two character spaces, a third commentary is dropped three character spaces—thus forming three steps. Jōka is the original text which starts at the top of the page.
ZGS 8.189, ZRKS 8.396, Shiba 214, ZGJI 423, ZGJT 160

8.186 三郎郎當 三郎郎當  Sanrô rōtō, sanrô rōtō.
Slovenly San-lang! Slovenly San-lang!
8.187 三世諸佛口掛壁上 Sanze no shobutsu kuchi hekihe ni kaku.
The buddhas of the 'three worlds' have hung up their mouths on the wall.
ZGS na, ZRKS 8.288, Shiba 215, ZGJI 428 (variant), ZGJT 151

8.188 参須實参 悟須實悟 San wa subekaraku jitsusan naru beku,
Go wa subekaraku jitsugo narubeshi.
Practice must be true practice,
Awakening must be true awakening.
ZGS na, Shiba 216, ZGJI 426

8.189 聽事不真 喚鐘作號 Ji o kiite shin narazareba, kane o yonde motai to nasu.
Hearing the facts wrong is like calling a crock a bell.
MMK 7.
ZGS 8.113, Shiba 227, ZGJI 423, ZGJT 315

8.190 紫燕黃鸝 深談實相 Shien kōri fukaku jissō o danzu.
The purple swallows and yellow nightingales are in deep discussion about true nature.
ZGS na, ZRKS 8.410, Shiba 216, ZGJI 427

8.191 自覺覺他 晉行圓滿 Jikaku kakuta kakugyō enman.
Self-awakening, awakening others, the discipline for awakening, complete fulfilment.
ZGS 8.114, Shiba na

8.192 色即是空 空即是色 Shiki soku ze kū, kū soku ze shiki.
Form itself is emptiness, emptiness itself is form.
Heart Sutra.
ZGS na, Shiba 217

8.193 四十九年一字不說 Shijaku nen ichiji fusetsu.
For forty-nine years, not one word spoken.
Refer Heki 14. 15.
ZGS 8.115, ZRKS 8.225, Shiba 221, ZGJI 426

8.194 親者不問 間者不親 Shitashiki mono wa towazu, tou mono wa shitashikarazu.
An 'intimate friend' does not ask; one who asks is not an intimate.
ZGS na, ZRKS 8.39o, Shiba 221, ZGJI 428
8.195 至道無難 唯嫌擇揹  Shido bunan yuiken kenjaku.

The Great Way is without difficulty, just avoid picking and choosing.

信心録 Faith in Mind, Heki 2 Main Case, 9 Main Case Comm., 57 Main Case, 58 Main Case, 59 Main Case.
ZGS na, Shiba 216

8.196 獅子一吼 野干腦裂  Shishi ikku sureba yukan noretsu su.

The lion gives one roar and scrambles the brains of the "wild fox".
ZGS na, Shiba 216

8.197 獅子哮吼 百獸腦裂  Shishi koku sureba hyakujū noretsu su.

When the lion roars, the brains of the hundred beasts are rent.
ZGS 8.114, ZRKS 8.39, Shiba 216, ZGJI 427, ZGIT 176, KZS #859

8.198 獅子咬人 憨癡逐塊  Shishi hito o kami, kanro kai o ou.

A lion bites the man, but the Han-lu hound chases after the clod of earth.
ZGJI 115: The Han-lu hound is a stupid dog that chases the clod, not the man.
ZGS 8.114, ZRKS 8.129, Shiba na, ZGJI 427 and 125 (kawo), ZGIT 176

8.199 獅子喚呻 象王回顧  Shishi hinshin sureba zo kaiko su.

When the lion growls, the king elephant turns its head.
ZGS na, ZRKS 8.156, Shiba 217, ZGJI 168, KZS #894

8.200 事事物物 天真獨朗  Ji-ji butsu-butsu tenshin hitori hogaraka.

In every fact and every thing, the fundamental reality alone shines.

天真 translates bhūta-tathata (Skt.), "the fundamental reality."
ZGS 8.116, Shiba na

8.201 舌挙春雷 眼懸秋月  Shita shunrai o maki, manako shigetsu o kaku.

From his tongue rolls spring thunder, in his eye hangs the autumn moon.
ZGS 8.117, Shiba na, ZGJI 426

8.202 自他不二 錯生人我  Jita funi ayamane ninga o shozu.

Self and other are not two; in error, we create "they" and "I."
ZGS 8.118, Shiba na

8.203 七尺杖杖 三尺竹覓  Shichishaku no shūjō sanjaku no shippei.

A seven-foot staff, a three-foot "shippei".
ZGS 8.119, ZRKS 8.19, Shiba na, ZGJI 428, KZS #892
8.204 七顚八倒 目瞪口喎  Shiten battō mokutō shi kuko su.
He tosses and turns; gazing vacantly, his mouth hangs open.

8.205 實際理地 不染一塵  jissai richi ichijin ni somazu.
The ground of actuality is not defiled by even a mote of "dust".

8.206 實際理地 醉見身界  jissai richi yōte shinkai o miru.
We drunkenly see the ground of actuality as "my world."

8.207 十方虚空 悉皆消殻  jippō kokū kotogotoku mina shōin su.
The ten directions are empty, everything has vanished.

8.208 四佛智見 四智如來  Shibutsu chiken shichi nyorai.
The four Buddhist insights, the four wisdoms, the Tathāgata.

8.209 四邊緣滿 八面玲瓏  Shihon gōka hakuchimen reitō.
Its four sides are incomprehensible but its eight faces are crystal clear.

8.210 寂然不動 如春在花  jakuten fuddo haru no hana ni aru ga gotoshi.
Serene and still, like springtime in the flowers.

8.211 蛇吞蠍鼻 虎咬大蟲  ja beppi o nomi, tora daichū o kamu.
The snake swallows a turtle-nose monster, the tiger bites a "big bug".

8.212 秋月離離 秋色依依  Shūgetsu ri-ri shūshoku i-i.
Autumn "moon"—so far far away; autumn colors—how near, how near.
8.213 須彌不高 大海不深  
*Shumi takakarazu, daikai fukakarazu.*  
Mount 'Sumeru' is not high, the great ocean is not deep.  
ZGS 8.126, Shiba na

8.214 諸葛殘謀 殺魏將軍  
*Shokatsu hakarigoto o nokoshite gi shōgun o korosu.*  
'Chu-ko' left behind a strategy that killed the Wei general.  
ZGS 8.127, Shiba na

8.215 上求菩提 下化衆生  
*jōgu bodai geke shujō.*  
Above to seek awakening, below to save sentient beings.  
ZGS 8.128, Shiba na

8.216 牝寢先臥 粥薄後坐  
*Sho semaku shite mazu fu shi, kayu usuku shite okurete za su.*  
First he lay down on his narrow bed, later he sat down to a thin gruel.  
ZGS 8.129, Shiba na

8.217 上天之載 無聲無臭  
*jōten no koto wa oto mo naku ka mo nashi.*  
The acts of high heaven have neither sound nor smell.  
ZGS 8.129, Shiba za, Book of Songs 133

8.218 生佛一如 妄為凡聖  
*Shōbutsu ichinyo midari ni benshō to nasu.*  
Buddhas and sentient beings are one, but willy-nilly we divide them into sacred and profane.  
ZGS 8.130, Shiba na

8.219 正法眼藏 混華妙心  
*Shōbō genzō neihan myōshin.*  
The treasury of the Dharma eye, the marvelous mind of nirvana.  
MMK 6.  
ZGS 8.131, Shiba za, ZGTJT 483

8.220 諸法實相 何厭何憎  
*Shōhō jissō nanzo itowan nanzo nikuman.*  
All things in their real aspect—what is there to regret, what is there to hate?  
ZGS 8.132, Shiba na

8.221 不慕諸聖 不重已靈  
*Shosei o shitawazu, korei o mo omonzezu.*  
He does not revere the saints, he does not care about the soul.  
ZGS no, ZRKS 8.335, Shiba 234, ZGJI 491, ZGT 401

8.222 真不掩僧行不藏直  
*Shin insuwari o owazu, kyoku jiki o kakusazu.*  
The true does not conceal the false, the bent does not contain the straight.
Mind and its surroundings are one, things and self are not two.

True emptiness is without form, mistakenly we create something to grasp.

Outside of mind there are no things, but the eyes are filled with blue mountains.

Body-mind cast off, cast off body-mind.

The secret techniques of gods and immortals are not passed on from father to son.

Shave iron from the tip of a needle, scrape flesh from a heron’s leg.

A true lion’s cub gives a good lion’s roar.

In this vast world there is not even a clod of earth to grasp.
8.231 心安如海 夜幕如斗  Shin yasuki koro umi no gotoku, tanryū to no gotoshi.
A mind as still as the sea, a heart as deep as the Big Dipper.

ZGS na, Shiba 220, ZGJI 420

8.232 春風如刀 春雨似膏 Shunpū wa katana no gotoku, shun’u wa abura ni nitari.
The spring wind [stings] like a ‘sword’, the spring rain is [slick] as oil.

Shiba 218: Shunpū wa yaiba no gotoku.
ZGS 8.140, ZRKS 8.22, Shiba 218, ZGJI 426, ZGJT 106

8.233 春風入門 千花生緒 Shunpū mon ni ireba senka kuchibashi o shōzu.
When the winds of spring enter the gate, the thousand flowers send forth shoots.

ZGS 8.140, ZRKS 8.140, Shiba na, ZGJI 430

8.234 照用同時 巻舒齊唱 Shōyū doji kenja hitoshiku tonau.
His insight is simultaneous with act, his speech equally grips and liberates.
Heki 5 Intro.

ZGS na, Shiba 219, ZGJI 431

8.235 垂絲千尺 意在深潭 Suishu senjaku kokoro shintan ni ari.
He dropped a line a thousand feet, aiming for something deep in the pool.

ZGS na, ZRKS 8.90, Shiba 222, ZGJI 434, ZGJT 237, KZS #877

8.236 隨處作主 遇緣則宗 Zuisha ni shu to nari, en ni òte shū ni soku su.
Be master wherever you go, become one in every condition.

MMK 47.

ZGS na, Shiba 222

8.237 隨處作主 立處皆真 Zuisha ni shu to nareba, rissho ni mina shin nari.
Be master wherever you go, then wherever you are, things are as they truly are.

ZGS 8.141, Shiba 222, ZGJI 431

8.238 水中鹽味 色裏膠青 Suichū no enmi, shikiri no kōsei.
Salt in water, sizing in dye.

ZGS na, ZRKS 8.97, Shiba 212, ZGJI 434, ZGJT 136

8.239 背倚寒巖 面如滿月 Se kangan ni yori, omote mangetsu no gotoshi.
He takes a winter cliff for his backrest, he has a face like the full ‘moon’.

ZGS na, Shiba 231
8.240 齐女椎打 美女椎喰 Seijo kore uchi, kyōjo kore ikaru.
When the girl from Ch‘i slaps, the girl from Chiang gets angry.
ZGS 8.140, Shiba 235

8.241 聲前一句 千聖不傳 Seizent no ikku senshō fūden.
The one word prior to speech the thousand sages have never passed on.
ZGS na, Shiba 235

8.242 腕肱朝 集詩黎庶 Seichō kokō to shite reishō ni takuyaku su.
When the “arms and legs” of the court are pure, then the black-haired people are like a bellows.
腕肱 “arms and legs” is a conventional expression for officials who serve a ruler (Morohashi 1992:41.11). The “black-haired people” is a Ch‘in expression for common people. 集詩 is a blacksmith’s bellows (Morohashi 1953:28).
ZGS 8.143, Shiba na

8.243 把定世界 不漏微毫 Sekai o hajite sengō o morasazu.
He takes the world in hand and not a strand of hair slips through.
Heki 85 Intro.
ZGS na, ZRKS 8.357, Shiba 235, ZGJ 435, ZGJT 375

8.244 石火莫及 電光閃通 Sekka mo oyobu koto naku, denkō mo tsūzuru koto nashi.
A spark cannot catch him, lightning cannot touch him.
Rinzai-roku §66.

8.245 石人點頭 露柱拍手 Sekijin tentō sureba, rochū te o haku su.
When the stone man nods his head, the wooden pillar claps its hands.
ZGS 8.143, ZRKS 8.61, Shiba 235, ZGJ 437, ZGJT 247, KZS 858

8.246 蜂喰高樹 蜂吟古畝 Semi wa kōju ni sawagi, kirigirisu wa kozei ni ginzu.
Cicadas shrill in the tall trees, crickets chirp under old stone steps.
ZGS 8.143, ZRKS 8.111, Shiba na, ZGJ 437

8.247 潜行密用 如思如魯 Sengyō mitsuyū, gu no gotoku ro no gotoshi.
His training is hidden, his practice secret: he seems a fool or an idiot.
ZGS na, Shiba 235

8.248 桐陰林中 必無雜樹 Sendanrinchū kanarazu zōju nashi.
In the sandalwood forest there are no ordinary trees.
ZGS 8.147, ZRKS 8.173, Shiba na, KZS 4902
8.249 前頭綠水 後面青山  
Zentō wa ryokusui, kōmen wa seizen.
In front, blue waters; behind, green hills.
ZGS 8.148, ZRKS 8.460, Shiba 224, ZGJI 418

8.250 千兵易得 一將難求  
Senpyō wa eyasuku, isshō wa motomegatashi.
A thousand soldiers are easy to raise, but one general is hard to find.
Heki 13 Verse agyo, 49 Verse agyo, 54 Verse agyo.
ZGS 8.149, ZRKS 8.416, Shiba 225, ZGJI 418, ZGJT 225, KZS 190

8.251 千峯向岳 百川越海  
Senpō gaku ni mukai, hyakusen umi ni omomuku.
The thousand peaks face the mountain, the hundred rivers head toward the sea.
ZGS 8.150, ZRKS 8.416, Shiba 225, ZGJI 418

8.252 藻父飲牛 許由洗耳  
Sōho ushi ni mizukai, kyoyū mimi o arau.
"Ch’ao-fu" waters his ox, "Hsü Yu" washes his ears.
ZD #188. Hsü Yu and Ch’ao-fu were two men of ancient China, famous for their spotless integrity. When Emperor "Yao" offered his throne to him, Hsü Yu hurried to wash his ears in the stream to cleanse them of defilement. When Ch’ao-fu heard of this, he led his ox upstream to avoid drinking the dirty water in which Hsü Yu had washed his ears.
ZGS 8.151, ZRKS 8.416, Shiba 225, ZGJI 419, ZGJT 225, KZS 190

8.253 雙放雙收 箭過新羅  
Sōhō sōshū ya shinra o sugu.
Let both go, take both in; the arrow has flown off to "Silla".
ZGS 8.152, Shiba 225

8.254 藻龍得水 老虎靠山  
Sōryū mizu o ete, rōko yama ni yoru.
The blue dragon takes to the water, the old tiger lives in the mountains.
Variant: 藻龍得水, "The poison dragon takes to the water."
ZGS 8.153, ZRKS 8.416, Shiba 225, ZGJI 419

8.255 貶是小人 智過君子  
Zoku wa kore shōjin, chi kunshi ni sugitari.
The "thief" is a minor fellow but in cunning he surpasses an eminent man.
Rinzai-roku §54, Heki 59 Main Case agyo.
ZGS 8.154, ZRKS 8.416, Shiba 225, ZGJI 419, ZGJT 225, Watson 190, 112

8.256 魚殼易飽 細嚼難飢  
Sōsan wa akiyasuku, saishaku wa ugetashi.
With coarse chewing you are quickly satisfied,
With fine chewing you are seldom hungry.
MMK 47.
ZGS 8.155, ZRKS 8.193, Shiba 128, ZGJI 419, ZGJT 225
8.257 隻師心印 七花八裂 Soshi no shin’in shikka hachiretsu.

The true mind-seal of the patriarchs smashed to pieces.
ZGS 30, ZRKS 8-309, Shiba 215, ZGJI 131, Shikka hachiretsu, ZGJT 264

8.258 楚人一炬 可憐焦土 Sojin no ikko ni awarenubeshi shōdo to narimu.

How sad —the man of Ch'u's single torch has scorched the earth.
From Tu Mu 唐牧, “O-pang-kung fu” 阿房宮賦. See “O-pang Palace” and “Hsiang Yü”.
ZGS 3 196, Shiba 30

8.259 夫善竊者 鬼神莫知 Sore yoku musumu mono wa kijin mo shiru koto nashi.

He is so good at stealing, not even the gods and demons are aware.
Shiba 233: 言 “killing” instead of 順 “stealing.”
ZGS 8-177, ZRKS 8-17, Shiba 335, ZGJI 440

8.260 太阿寶劍 本是生鐵 Taia no hōken moto kore santetsu.

The jeweled sword “T'ai-a” was originally raw iron.
ZGS 5-118, ZRKS 5-39, Shiba 226, ZGJI 442, KZS #83

8.261 掇鐵大海 趨倒須彌 Daikai o kenpon shi, shumi o tekiō su.

He tips over the great sea, he kicks over Mount "Sumeru".
Heki 20 Intro.
ZGS 8-59, ZRKS 8-35, Shiba 30, ZGJI 445, ZGJT 95, KZS #84

8.262 太虛無雲 清鏡無痕 Taikyo kumo naku, seikyō ato nashi.

There are no clouds in the vast emptiness, no traces left in the bright mirror.
ZGS 6-190, ZRKS 8-26, Shiba 126, ZGJI 442, KZS #88

8.263 大湖浸月 長橋伏浪 Daiko tsuki o hitashi, chōkyō nami ni fu su.

The moon is steeped in the great lake, the long bridge lies down across its waves.
ZGS 6-26, Shiba 26

8.264 太公招手 子夏揚眉 Taisō te o manekeba, shika mayu o agu.

"T'ai-kung" waved his hand, Tzu-hsia raised his eyebrows.
Tzu-hsia is a disciple to Confucius. Several of his sayings are included in Analects xix.
ZGS na, ZRKS 8-72, Shiba 226, ZRMKT 10

8.265 大道無門 千差有路 Daidō mumen sensa michi ari.

The Great Way has no gate, the thousand byways are its path.
MMK Mumon’s Preface. SHIBAYAMA (1974, 9) translates, “Gateless is the Great Way. / There are thousands of ways to it,” as if the great Way and the thousands of byways were different.

8.266 透得此關 乾坤獨步  Kono kan o totoku seba, kenkon o doppo sen.
Pass through this barrier and alone you walk 'heaven and earth'.

MMK Mumon’s Preface.

8.267 大機圓應 大道無方  Dai "ki" enno, daito muho.
Great action adapts totally; in the Great Way there are no skillful means.

8.268 大用現前 不存軌則  Daiyū genzen kisoku o son sezu.
Great activity manifests itself unbound by convention.

8.269 鷹擊兼雀 鷹打寒鶴  Taka wa enjaku o uchi, hayabusa wa kankyū o utsu.
The hawk attacks the small birds, the falcon strikes the winter pigeon.

8.270 澤廣藏山 猛能伏豹  Taku hiroshitsu yama o zo shi, ri yoku hyō o fu su.
The broad marsh flats engulf the hills, a badger makes the panther lie down.

8.271 相維碎公 天子穆穆  Tasukuru kore heki kō arī, tenshi boku-boku tari.
The lords assist, the emperor is congenial and mild.

8.272 唯解見前 不解見後  Tada mae o miru koto o ge shire, shirie o miru koto o ge sezu.
He knows only to look ahead, he doesn’t know to look behind.

8.273 堅窮三際 橫亘十方  Tate ni sansai o kiwame, yoko ni jippō ni wataru.
Vertically it contains the "three moments", horizontally it embraces the "ten directions".

Shiba 218: 互 instead of 十.
8.274 他馬莫騎 他弓莫弦  
Ta no uma o noru koto nakare, ta no yumi o hiku koto nakare.

Do not ride another’s horse, do not draw another’s bow.

MMK 45 Verse.

ZGS 8.168, Shiba na, ZGJI 441, ZGJT 278

8.275 爲他語脈 裏被繧卻  
Ta no tame ni gomyakuri ni tenkyaku seraren.

For the sake of others, he lets himself get sent round the maze of words.

ZGS 8.169, Shiba na

8.276 大方無外 大圓無內  
Taihō hoka naku, tainen uchi nashi.

The great square has no outside, the great circle has no inside.

Earth is square and heaven is round. Heki 22 Intro.

ZGS na, ZRKS 8.349, Shiba 348, ZGJI 441, ZGJT 295

8.277 珠回玉轉 八面玲瓏  
Tama mawari tama tenzu, hachimen retō.

Pearls roll, gems tumble, every facet gleaming and sparkling.

ZGS 8.170, Shiba na, ZGJI 419

8.278 玉本無瑕 彩文喪德  
Tama moto kizu nashi, bun o ette hoku o sōsu.

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

Shiba 207: 雑 instead of 彩, bun o ette instead of bun o ette.

ZGS 8.277, ZRKS 8.264, Shiba 207

8.279 依稀端午 彷佛重陽  
Tango ni iki to shite, chōyō ni hōfatsu tari.

It resembles the fifth day of the fifth month, it is like the ninth day of the ninth month.

See 'Five festive occasions'.

ZGS 8.172, Shiba na

8.280 含血吐人 先污其口  
Chi o fukunde hito ni hakeba, mazu sono kuchi o kega su.

If you suck up blood to spit it on others, first you dirty your own mouth.

ZGJI 443: 無 instead of 无.

ZGS 8.179, ZRKS 8.14, Shiba na, ZGJI 443, ZGJT 73, EZS 48.39

8.281 知鑑高明 識量寬大  
Chikan kōmei shikiryō kandoi.

Wise and high-minded, liberal and large-hearted.

ZGS 8.174, Shiba na
8.282 住者智見 破正梵行  Chiken ni jūchaku sureba shōbonyō o ha su.

If you get stuck at wisdom, then you destroy correct Buddhist practice.
ZGS 8.176, Shiba 79

8.283 父子隠子父隠  Chichi wa ko no tane ni kakushi, ko wa chichi no tane ni kakasu.

The father conceals it for his son, the son conceals it for his father.
See "Steal a sheep".
ZGS 8.177, ZRKS 8.26, Shiba 233, ZGJI 444, ZGIT 403, KZS 852

8.284 重賞之下 必有勇夫  Jūshō no shita ni kanarazu yūfu ari.

Under a person of great merit, there will always be courageous men.
Heki 26 Verse agyo.
ZGS 8.178, ZRKS 8.178, Shiba 233, ZGJI 445, ZGIT 503

8.285 有條舉例 無條舉例  Jō areba jō o yoji, jō nakereba rei o yozu.

If there is a rule, follow the rule; if there is no rule, follow precedent.
Heki 10 Intro, 77 Intro.
ZGS 8.179, ZRKS 8.178, Shiba 233, ZGJI 445, ZGIT 50

8.286 朝打三千 夕打八百  Chōda sanzen, boda happyaku.

In the morning, three thousand blows; in the evening, eight hundred.
Heki 60 Verse agyo, 61 Main Case agyo, 66 Main Case agyo, 78 Verse agyo, 82 Verse agyo, 84 Verse agyo.
ZGS 8.180, Shiba 233, ZGJI 446, ZGIT 312, KZS 4840

8.287 頭眼照破四天下  Chōmon no manako shitenka o shōha su.

The eye in the forehead illuminates everything under the four heavens.
Heki 26 Main Case Comm. ZGJI 445: "Everything under the four heavens" refers to the four continents surrounding Mount "Sumeru".
ZGS no, ZRKS 8.327, Shiba 233, ZGJI 445

8.288 頭角峥嵘 狀似鐵牛  Zukaku sō katachi tetsugyū ni nitari.

He looks like an iron ox with sharp flaring horns.
Related to Heki 38.
ZGS no, Shiba 239, ZGJI 445

8.289 頭上是天 腳下是地  Zuiwa kore ten, kyakka wa kore chi.

Above the head is heaven, beneath the feet is earth.
ZGS no, ZRKS 8.309, Shiba 229, ZGJI 446
8.290 頭上漫漫 脚下漫漫 Zuja manman, kyakka manman.
Above the head—vast and boundless; beneath the feet—vast and boundless.
Heki 2 Verse agyo, 34 Verse agyo, 96 Verse 2nd agyo.
ZGS 8.86, ZRES 8.299, 406, Shiba 239, ZGJI 446, ZGJT 344

8.291 頭頭顯露 物物全真 Zuju genro motsumotsu zenshin.
Each thing—clear and revealed; every object—entirely true.
Shiba 230: "kenro" instead of "genro.
ZGS 8.382, ZRES 8.305, Shiba 230, ZGJI 446

8.292 插翼猛虎 散角大蠑 Tsubasa o sashıhasamu miko, tsuno o itadaku daichū.
A fierce tiger that has sprouted wings, a wild beast that has grown horns.
Heki 81 Verse Comm.
ZGS 8.181, ZRES 8.397, Shiba 230, ZGJI 446, KZS 988

8.293 釣而不網 弋不射宿 Tsuri suredomo ami sezu, yoku suredomo nedori o izu.
When fishing, he does not use nets; when hunting, he does not shoot birds at rest.
Analex VII, 26.
ZGS 8.184, Shiba 226

8.294 泥多佛大 水長船高 Dei okereba butsu dai nari, mizu nagakereba fune takashi.
In deep mud, the Buddha is bigger; on broad waters, the ships are taller.
Heki 29 Main Case agyo.
ZGS 8.239 order reversed, ZRES 8.402, Shiba 238, ZGJI 447, ZGJT 321

8.295 弄泥團漢 有什麼問 Deidan o rō suru no kan, nan no kagiri ka aran?
The fellow making balls in the mud, when will he ever have done!
Heki 48 Verse agyo, 81 Main Case, 93 Verse agyo.
ZGS 8.185, ZRES 8.152, Shiba 238, ZGJI 447, ZGJT 491

8.296 帝網重重 主伴無盡 Teimō jajō shiban mujin.
"Indra’s net", reflections of reflections, selves and others, without end.
ZGS 8.186, Shiba 227, ZGJI 447

8.297 以手摩頂 且坐喫茶 Te o motte itadaki o ma shi, shibaraku za shite cha o kissu.
He rubs his head with his hand, he sits awhile then drinks his tea.
ZGS 8.166, ZRES 8.166, Shiba na

8.298 點鐵成金 點金成鐵 Tetsu o ten shite kin to nasu, kin o ten shite tetsu to naru.
He touches iron and it turns to gold, he touches gold and it turns to iron.
He calls heaven earth, he calls earth heaven.

8.300 天高東南 異傾西北 Ten wa  ōnan ni takaku, chi wa seihoku ni katamuku.

Heaven is high in the southeast, earth slopes in the northwest.

In Han cosmology, dome-shaped heaven did not fit neatly over the flat earth. The northwest support pillar had been knocked askew so that heaven leaned down there and earth sloped downwards from the horizontal in the southeast. That is why the stars do not revolve around a point directly overhead and why there are four seasons every year (MAJoR 1993, 26, 72).

8.301 天不能盖 地不能載 Ten mo ō koto atawazu, chi mo nosuru koto atawazu.

Heaven cannot cover it, earth cannot support it.

8.302 在天同天 在人同人 Ten ni arite wa ten ni onaji, hito ni arite wa hito ni onaji.

In heaven, be one with heaven; among people, be one with people.

8.303 天下重器 王者大統 Tenka no jiki oja no daitō.

A precious vessel in the world, the great lineage of the kings.

8.304 天鏡無私 鏡在鏡先 Tenkan watakushi naku, kan wa Ki'zen ni ari.

The mirror of heaven has no self, it sees what is prior to any motion of mind.

8.305 天上天下 唯我獨尊 Tenjo tenge yuiga dokuson.

Above heaven and below heaven, only I am the Honored One.

8.306 不在天台 定在南岳 Tendai ni arazumba sadamere nangaku ni aran.

If he is not on T'ien-t'ai, then for sure he is on Nan-yüeh.
8.307 天地—指 萬物—馬  Tenshi ishi banbutsu ituwa.
Heaven and earth—one finger; the 'ten thousand things'—one horse.
Chuang-tzu, ch. 2
ZGS 8.192, Shiba 228, ZGJI 449

8.308 天堂未就 地獄先成  Tendō imada narazaru ni jigoku mazu naru.
The halls of heaven are not yet built, but hell has already been constructed.
ZGS 8.192, ZRKS 8.85, Shiba na, ZGJI 449, ZGJT 326, KZS 846

8.309 電飛雷走 山崩石裂  Den tobi rai hashiri yama kuzure ishi saku.
Lightning flies, thunder rolls, mountains crumble, rocks split.
ZGS 8.193, Shiba na

8.310 天無四壁 地絶八維  Ten ni shihiki naku, chi ni hachii o zessu.
Heaven does not have four walls, earth does not have eight cardinal directions.
ZGS 8.193, ZRKS 8.62, Shiba 228, ZGJI 448

8.311 如天普蓋 似地普撓  Ten no amaneku ōu ga gotoku, chi no amaneku sasaguru ga gotoshi.
Like heaven covering everything, like earth supporting everything.
Heki 64 Main Case Comm., 80 Main Case Comm.
ZGS 8.195, Shiba 299

8.312 東夷南蠻 北狄西戎  Tōi nanban hokuteki seijū.
Eastern savages, southern barbarians, northern aborigines, western wild men.
ZGS 8.196, Shiba na

8.313 東家作驢 西家作馬  Tōka ni ro to nari, saika ni uma to naru.
In the east house, it's a donkey; in the west house, it's a horse.
ZGS 8.197, Shiba na, ZGJI 450

8.314 東西不辨 南北不分  Tōzai ben zezu, nanboku wakatazu.
East and west are not distinguished, north and south are not divided.
Heki 33 Intro.
ZGS 8.198, Shiba na

8.315 東西南北—一等家風  Tōzai namboku ittō no kafu.
East, west, south, north—all one house style.
Heki 31 Verse aygo.
ZGS na, ZRKS 8.3, Shiba 229, ZGJI 452, ZGJT 338, KZS 882e
8.316 東南得友 西北失友  
_Ten'ei ni tomo o e, seihoku ni tomo o ushinau._

In the southeast, I made a friend; in the northwest, I lost a friend.

ZGS 8.199, Shiba na

8.317 桃季不言 下自成蹊  
_Tori mono iwazaredomo, shita onazukara kei o nasu._

Peach and 'plum' blossoms say not a word, but below them footpaths naturally appear.

ZGS na, Shiba 228

8.318 開戸見之 不視其所  
_To o hiraite kore o mirendo, sono tokoro o mizu._

Though he's opened the door and sees it, he does not see where it is.

ZGS 8.200, Shiba na

8.319 徳安四海 威震三邊  
_Toku shikai o yasunji, i sanben o shoku su._

His virtue calms the 'four seas', his authority rules the 'three borders'.

ZGS 8.201, Shiba na

8.320 鳥飛反天 魚躍子淵  
_Tobi tonde ten ni itari, uo fuchi ni odoru._

The bird flies up to heaven, fish leap in the deep pools.

ZGS 8.202, Shiba 220, Book of Songs 239.

8.321 兔馬有角 牛羊無角  
_Tome ni tsuno aru, gyōyō ni tsuno nashi._

The rabbit and horse have horns, the ox and goat do not.

See 'Rabbit horns'. Heki 55 Verse.

ZGS 8.203, ZRKIS 8.95, Shiba 228, ZGII 430, ZGJT 331

8.322 怒雷破山 金翅擘海  
_Dorai yama o yaburi, konji umi o tsunzaku._

Angry thunder smashes the mountains, "Garuda" churns the ocean.

Same as 8.175, but with couplet reversed. 8.217 is the more common form.

ZGS 8.204, Shiba na

8.323 鳥飛毛落 魚行水濁  
_Tori tobeba ke ochi, uo yukeba mizu nigoru._

Where the bird flies, feathers fall; where the fish swims, the water is murky.

This couplet also appears with verses in reverse order.

ZGS 8.205, Shiba na, ZGII 399, KZS 4

8.324 吞舟魚不 遊數狭谷  
_Fune o nomu wo wa sōjin no tani ni asobazu._

A fish that can swallow a boat does not swim in shallow valley streams.

Shiba 236: Donshū no wo wa sōjin no tani ni asobazu.

ZGS 8.206, Shiba 236, ZDB 167
8.325 爭名者朝 爭利者市  Na o arasou mono wa chō shi, ri o arasou mono wa shi su.

They fight over name in the court, they fight over profit in the market.

ZGS 8.207, Shiba na

8.326 立名詐相 皆為欺詐  Na o tate ore o mitomu, mina gikyō to naru.

Make a name, establish a position—all is deception.

ZGS 8.208, Shiba na

8.327 南山起雲 北山下雨  Nanzan ni kumo o okoshi, hokuzan ni ame o kudasu.

On South Mountain clouds rise, on North Mountain rain falls.

Heki 83 Main Case.

ZGS 8.209, ZRKS 8.21, Shiba 210, ZGII 453, ZGII 356, KZS #834

8.328 南北東西 鳥飛兎走  Nanboku tōzai u tobi to hashiru.

North south east west, the crow flies, the rabbit runs.

Heki 58 Verse.

ZGS 8.210, ZRKS 8.206, Shiba na, ZGII 493

8.329 衣錦袈裟 衣錦袈裟  Nishiki i mo ni shite kei mo shi, nishiki i kite keii su.

Over a brocade skirt, she wears net; over a brocade jacket, she wears gauze.

ZGS 8.211, Shiba na

8.330 耳底泉聲 眼前山色  Nitei wa sensei, genzen wa sanshoku.

In my ears, the sound of springs; before my eyes, the colors of the mountains.

ZGS na, ZRKS 8.154, Shiba 207, ZGII 412

8.331 入腳塵手 爲人慶生  Nitten ʻsuishuʼ iʼnin doshō.

Entering the market with extended hands for the salvation of all people.

Ten Oxherding Pictures, 10.

ZGS 8.112, Shiba na

8.332 雞寒上樹 鴨寒下水  Niwatori samā shite ki ni nobori, kamo samā shite mizu ni kudaru.

When chickens are cold, they go up into trees; when ducks are cold, they go down to water.

ZGS 8.213, ZRKS 8.214, Shiba 210, ZGII 454, ZGII 105, ZD 7179

8.333 人人本具 箇箇圓成  Nin-nin hongu ko-ko enjō.

Each and every person is originally endowed, each and every one complete.

ZGS 8.214, ZRKS 8.215, Shiba 222, ZGII 454
8.334 脳後見臆 葦興往來 Nōgo ni sai o mireba, tomo ni ōrai suru koto nakare.
If you can see his jaws from behind his head, have nothing to do with him.

Heki 25 Main Case agyo, 30 Main Case agyo, 62 Verse agyo.
ZGS 8.225, ZRKS 8.129, Shiba na, ZGII 455, ZGJT 333 (variant)

8.335 農夫歌野 商人舞市 Nōfu ya ni utai, shōnin ichi ni mau.
Farmers sing in the field, merchants dance in the market.
ZGS 8.216, Shiba na

8.336 野有死獣 白茅包之 No ni shikin ari, hakubō kore o tsutsumu.
In the fields there is a dead fawn; with white rushes it is covered.
ZGS 8.215, ZRKS 8.120, Shiba na

8.337 運籌帷幄 決勝千里 Hakarigoto o iaku ni megurashi katsu koto o sonri ni kessu.
Plotting strategy inside a battle tent, he decides a victory a thousand miles away.

Heki 4 Main Case Comm. See 'Chang Liang'.

8.338 破鏡鳥囁 動欲食母 Hakyōchō no ki yayamasureba haha o kurawan to suru.
The "broken-mirror bird" feels a desire to eat its mother.
ZGS 8.213, Shiba na, ZGII 455

8.339 自日背天 莫寐語好 Hakujitsu seiten migi suru koto nakumba yoshi.
On a bright day under blue skies, one shouldn't be talking in one's sleep.
ZGS 8.216, ZRKS 8.341, Shiba na, ZGII 455

8.340 八面玲瓏 白圭無瑕 Hachimen reiro hakkei kizu nashi.
Every surface gleams, a flawless crystal jewel.
ZGS 8.221, Shiba 33

8.341 蛻含明月 兔子懷胎 Hamaguri meigetsu o fukumi, toshī kaitai su.
The oyster swallows moonbeams, the rabbit conceives a child in its womb.

Heki 90 Main Case. See 'Moon'.
ZGS 8.221, Shiba 235

8.342 掩鼻偷香 空遺罪贖 Hana o ōte kō o nusumu mo munashiku zaiseki ni au.
You held your nose to avoid the smell, but in vain, now face your punishment.
ZGJT 34: "you held your nose to avoid the smell" means the same as "he covers his ears to steal the bell" (4.600).
ZGS na. ZRKS 8.350, Shiba 202, ZGII 459. ZGJT 34
8.343 飯裡有砂 泥中有棘 Hanri ni isago ari, deichū ni ubara ari.  
Sand in the rice, thorns in the mud.

ZGS 8.223, Shiba na

8.344 偏守冥空 斷諸智種 Hitoe ni shinkū o mamori, kono chishū o tatsu.  
Earnestly guard true emptiness and cut off any seeds of wisdom.

ZGS 8.224, Shiba na

8.345 咬人獅子 不露爪牙 Hitoe o kamushishi sōge o arawasazu.  
The man-eating lion does not show its “teeth and claws”.

ZGS 8.225, ZRKS 8.181, Shiba 213, ZGJI 458, KZS #913

8.346 人無遠慮 必有近憂 Hitoe to shite tōki omonpakari nakumba kanarazu chikaki urei ari.  
If one pays no heed to what is distant, then sorrow will arise close by.

Analects xv, 11.

ZGS 8.226, ZRKS 8.376, Shiba na

8.347 穿人鼻孔 換人眼睛 Hitoe no bikū o ugachi, hito no ganzei o kau.  
He pierces people’s nostrils, he replaces the pupils of their eyes.

KZS #550: An oxherd pierces an ox’s nostrils in order to pass a rope through it.

ZGS na, ZRKS 8.32, Shiba 224, ZGJI 499, KZS #550

8.348 如人飲水 冷暖自知 Hitoe no mizu o nonde reidan jichi suru ga gotoshi.  
Like drinking water and knowing for yourself hot and cold.

MMK 23.

ZGS 8.227, ZRKS 8.248, Shiba na, ZGJI 493, ZGJT 363, ZD #185, Watson 3993, 50

8.349 人火不燒 入水不溺 Hi ni itte mo yakezu, mizu ni itte mo oborezu.  
Entering fire he is not burned, entering water he is not drowned.

Rinzai-roku §19.

ZGS 8.228, ZRKS 8.194, Shiba 229, ZGJI 457, ZGJT 363, ZD #165, Watson 1986, 20

8.350 塵塙文王 今聞不已 Bi-bi taru bunmō reibun yamazu.  
Earnest and energetic was ’Wen Wang’, endlessly he is praised.

ZGS 8.229, Shiba na

8.351 冰窟開花 炎天落雪 Hyōkutsu no kaika, enten no rakusetsu.  
Flowers blooming in a frozen cave, snow falling from a blazing sky.

ZGS na, ZRKS 8.320, Shiba 232, ZGJI 459
He walks on ice, he runs on the edge of a sword.

Thunderous snoring, dust flies from the beams.

Fresh wind in the floating grass, fragrant dew on the laurels.

Wu Wang once arose in anger and brought peace to the people of the world.

Meet the Buddha, kill the Buddha; meet the patriarchs, kill the patriarchs.

Wen Wang is in command, all states follow him.

Talent and training refined create the superior person.

If he makes no effort, I do not respond; if he does not strive, I will not begin.
8.361 全掃堆頭 更添塗塗 *Furō taitō ni sara ni kassatsu o sou.*
On a pile of manure, heaping more shit.
ZGS 8.258, Shiba na, ZGJI 461, ZGJT 460

8.362 資應老漢 看取眉毛 *Hō rokan himo o kanshu seyo.*
Old man Pao-ying, watch out for your ‘eyebrows’.
ZGS 8.259, Shiba na

8.363 采荷采非 無以下體 *Hō o tori hi o toru, kawai o motte suru nashi.*
Whether it’s green or root vegetables, you don’t select them by their lower parts.
*Book of Songs* 35.
ZGS 8.249, Shiba na

8.364 法尚應捨 伺待非法 *Hō sura nao masa ni sutsu beshi, nanza iwanya bikō o ya.*
Even the Dharma must be cast aside, how much more so the non-Dharma?
ZGS 8.240, Shiba na, ZGDJT 462

8.365 資所在近 更進一步 *Hōchi chikaki ni arī, sara ni ippo susumeyo.*
The treasure is very close, take one more step.
ZGS na, Shiba 235

8.366 方地為興 高天作蓋 *Hōchi o yo to nashi, kōten o gai to nasu.*
He makes the square earth his carriage, he makes the round heavens his canopy.
A chariot and its canopy were sometimes likened to square earth and round heaven (Major 1993, 35–6).
ZGS 8.242, ZKKS 8.139, Shiba na, ZGJI 462

8.367 墨悲絲染 詩講羔羊 *Boku wa ito no somu o kanashimi, shi wa kōyō o san su.*
‘Mo-tzu’ lamented the dyeing of thread, the *Songs* praise those wearing skins of lamb.
*Book of Songs* 18 praises dignified court officials: “In the skins of the young lamb sewn/With white silk of four hundred strands” (Waley 1937A, 23).
ZGS 8.243, Shiba na, ZGJI 503

8.368 法窟爪牙 奪命神符 *Hokkutsu no sōge, datsunyō no shinpu.*
The ‘teeth and claws’ of the Dharma cave, the ‘life-stealing magic charm’.
ZGS 8.244, Shiba na, ZGJI 505

8.369 步步踏著 綠水青山 *Ho-ho tōjaku su, ryokusui seizan.*
With every step, walk the green waters and blue hills.
ZGS 8.245, ZKKS 8.228, Shiba 234, ZGJI 462, KZS 930
8.370 地 圣 與 共 居 龍 蛇 混 杂  
Bonsō dōgo, ryūda konzatsu.
Saints and commoners dwell together, dragons and snakes intermingle.
Heki 35.
ZGS 8.246, ZRKS X.157, Shiba 235, ZGJI 463, ZGJT 452, ZD 2.82

8.371 前不著村 後不著店  
Mae son ni itarazu, shirie ten ni itarazu.
Won’t reach the village ahead, can’t return to the lodge behind.
Heki 63 Verse Comm., 65 Verse agyo, 72 Main Case Comm., 76 Main Case agyo, 91 Verse agyo, 98 Main Case Comm.
ZGS na, ZRKS 8.245, Shiba 224, ZGJ 463, ZGJT 291, KZS 207

8.372 前無道迷 後無適勒  
Mae ni shaka naku, shirie ni mireku nashi.
In front, no Śakyamuni; behind, no “Maitreya”.
ZGS 64, Shiba 224

8.373 将謂猴 白更有猴黑  
Masa ni omoeri kōhaku to, sara ni kokoku aru koto o.
Certainly you know about “Houbai”—but there was also “Houhei”.
Serenity 40.
ZGS 8.247, ZRKS 8.302, Shiba 224, ZGJI 463, ZGJT 215

8.374 松老雲間 曠然自適  
Matsu oi kumo shizuka ni shite, anen to shite jiteki su.
He was an aging pine, a still cloud, empty and content with himself.
ZGS na, Shiba 219

8.375 末後牢關 最後一槓  
Matsugo no rōkan, saigo no ikketsu.
The last hard barrier, the one final stake.
These two phrases often refer to the last kōan of training.
ZGS 8.248, Shiba na

8.376 先行其言 而後從之  
Mazu sono gon o okonai te nochi kore ni shitagau.
First put those words into practice and then continue to follow them.
ZGS 8.249, Shiba na

8.377 固如太虛 無缺無餘  
Madoka naru kō wa ikiyo ni onaji, kakaru kato naku amaru kōo nashi.
Perfection is like the great emptiness, nothing lacking and nothing in excess.
ZGS 8.250, Shiba 202: 談 instead of 談.
8.378 眼如銅鈴口似扁擔  Manako wa dōrei no gotoku, kuchi wa hentan ni nitari.
His eyes are like copper bells, his mouth is like a carrying pole.
The two ends of a shoulder carrying pole bend grimly down.
ZGS 8.251, Shiba na

8.379 眼似流星機如掣電  Manako wa ryūsei no gotoku, "ki" wa seiden no gotoishi.
His eyes are like shooting stars, his moves like lightning.
MMK 8, Heki 24 Intro.
ZGS na, Shiba 205, ZGJI 464

8.380 眼見東南 心在西北  Manako tōnan o mite kokoro saihoku ni ari.
His eye looks southeast, but his heart is in the northwest.
Heki 4 Main Case agyo.
ZGS na, ZRKS 8.16, Shiba 205, ZGJI 464, E25 #979

8.381 慢藏騒盗 治容誹淫  Manzō to o michibiki, yayō in o michibiku.
Lax security invites theft, make-up leads to lewdness.
ZGJI 412: Kura o man zuru wa to o oshiyuri nari, yo o iru wa in o oshiyuru nari.
ZGS 8.152, Shiba na, ZGJI 412

8.382 異法歸一 亦不守  Manbō itsu ni ki su, itsu mo mata mamorazu.
The 'ten thousand things' return to One, and the One itself we do not retain.
Faith in Mind.
ZGS na, ZRKS 8.45, Shiba 231, ZGJI 465

8.383 滿面慚惶 強而惺惺  Manmen no sankō shiite sei-sei.
Face full of shame, completely at a loss.
ZGS k293, Shiba na

8.384 畏藏寶劍 袖掛金錘  Mayu ni hōken o kakushi, sode ni kintsui o kaku.
He hides a treasure 'sword' in his 'eyebrows', he has a golden hammer in his sleeve.
Heki Case 100 Verse Comm.
ZGS na, ZRKS 8.125, Shiba 232, ZGJI 465, ZGJT 392

8.385 慢鳴塗毒 鼓喪兒孫  Midari ni zudokko o narashite jison o so su.
Wildly he beat the 'poison-painted drum' and killed off his descendants.
ZGS 8.456, Shiba na

8.386 水到渠成 風行草偃  Mizu itatte kyo nari, kaze yuite kusa fu su.
Where water flows, channels form; when the wind blows, the grasses bend.
This couplet also appears in reversed order. Heki 6 Verse Comm., 43 Verse rego, 45 Main Case 
rego.

ZGS 8.255, Shiba na, ZGJI 464, ZGJT 215

8.387 水不洗水 金不博金 Mizu mizu o arawazu, kin kin ni kaezu.
Water does not wash water, gold is not changed into gold.

ZGS 8.257, Shiba na

8.388 水不借路 路不借水 Mizu michi o karazu, michi mizu o karazu.
Water doesn’t ask for a channel, a channel doesn’t ask for water.

ZGS na, ZRKS 8.12, Shiba 222, ZGJI 456

8.389 密密密密 線綿密密 Misshi misshi shishi misshi.
Fine thread, fine thread, thread after thread, fine thread.

ZGS 8.258, Shiba na

8.390 水結成冰 冰釋成水 Mizu musunde kōri to nari, kōri tokete mizu to naru.
Water freezes and turns to ice, ice melts and turns to water.

ZGS 8.259, Shiba na

8.391 密用金針 縫頭已露 Mitsu ni kinshin o mochiyu, hōtō sude ni arawaru.
Secretly he uses the golden needle, already the stitches have appeared.

ZGS na, Shiba 226, ZGJI 466

8.392 貴載而往 垂簀而歸 Mite nosete yuki, taku o tarete kaeru.
He went fully laden and returned with sacks hanging empty.

ZGJI 446: tsunori nosete instead of mite nosette.

ZGS 8.260, ZRKS 8.64, Shiba na, ZGJI 446

8.393 耳聾如聾 口話如啞 Mimi kiite rō no gotoku, kuchi toite a no gotoshi.
He hears with the ears of the deaf, he speaks with the mouth of a mute.

Heki 42 Main Case.

ZGS na, ZRKS 8.357, Shiba 237, ZGJI 446

8.394 明修棧道 暗度陳倉 Myō ni sandō o shū shi, an ni chinsō o watasu.
By daylight, he repaired the hanging road; at night, he crossed over from Ch’en-
ts’ang.

See ‘Han Kao-tsu’.

ZGS 8.161, ZRKS 8.219, Shiba 235, ZGJI 468, ZGJT 445, XZS 8923
8.395 無病著艾 不是好心  *Mubyō ni gai o tsuku, kore kōshin ni arazu.*

To apply ‘moxa’ when not sick is not being sound in mind.

_ZGS na, ZRKS 8.330, Shiba 238, ZGJI 457, ZGJT 445, KZS #899_

8.396 無言無聞 是真般若  *Musetsu mumon kore shin no hannya.*

No speaking, no hearing—this is true wisdom.

_Heki 6 Verse Comm., 90 Verse Comm._

_ZGS na, ZRKS 8.316, Shiba 235, ZGJI 466, ZGJT 442_

8.397 明足以察 秋毫之末  *Mei wa shugō no matsu o moatte sasuru ni taru.*

Clarity is being able to see the tips of ‘autumn down’.

_ZGS 8.262, Shiba na_

8.398 啁鶴在陰 其子和之  *Meikaku in ni ari, sono ko kore ni wa su.*

The calling crane is hidden in shadow, but its young respond to its cry.

_ZGS na, Shiba 23_

8.399 不識明珠 返成瓦礫  *Meishū o shirazu kaette gareki to nasu.*

Unaware it was a jewel, he thought it just rubble.

_ZGS na, ZRKS 8.466, Shiba 233, ZGJI 468_

8.400 面前一絲 長時無聞  *Menzen no isshi chōji moken.*

Never a break in the single thread right in front of you.

_Heki 90 Intro._

_ZGS na, ZRKS 8.200, Shiba 236, ZGJI 468_

8.401 前面瑪瑙 後面真珠  *Menzen wa menō, kōmen wa shinju.*

In front, agate; behind, pearls.

_ZGS na, Shiba 224_

8.402 毛吞巨海 芥納須彌  *Mō kokai o nomi, ke ni shumi o iru.*

A hair swallows the great ocean, a mustard seed contains Mount 'Sumeru'.

_ZGS 8.263, ZRKS 8.393, Shiba 237, ZGJI 412_

8.403 拔猛虎鬚 截蒼龍角  *Mōko no hige o nuki, sōryū no tsuno o kiru.*

He plucks the whiskers of the fierce tiger, he cuts off the horns of the blue dragon.

_ZGS 8.264, ZRKS 8.342, Shiba 235, ZGJI 469_
8.404 木馬嘶風 深牛吼月  Mokuba kaze ni inanaki, deigyu tsuki ni hoyu.
The wooden horse neighs at the wind, the mud ox bellows at the 'moon'.
ZGS 8.205, ZRKS 8.29, Shiba 237, ZGJI 469

8.405 沒意智漢 何境界在  Motsuichi no kan nan no kyōgai ka aran.
That numskull, what kind of world does he live in?
ZGS 8.366, Shiba na

8.406 本自天然 不假雕琢  Moto onozukara tennen chōtaku o karazu.
From the start it is naturally so, it does not need any sculpting.
ZGS na, ZRKS 8.255, Shiba 235, ZGJI 469

8.407 應物現形 如水中月  Mono ni ōjite katachi o gen zuru koto, suichū no tsuki no
gotoshi.
It matches its form to things, as does the 'moon' to water.
Rinzai-roku §17, Heki 47 Main Case Comm., 89 Main Case Comm.
ZGS 8.267, Shiba 23, ZGJI 469, ZGJT 39

8.408 門外造車 出戶合轒  Mon o tojite kuruma o tsukuri, to o idete wadachi ni gassu.
Behind closed gates, he makes a cart; out the door, he fits it to the wheel ruts.
ZGS 8.268, Shiba na

8.409 從門入者 不是家珍  Mon yori iru mono wa kore kachin ni arazu.
What comes in through the gate is not the treasure of the house.
Heki 5 Main Case Comm., 22 Main Case Comm., MMK Mumon's Preface.
ZGS na, Shiba 238, ZGJI 470, ZGJT 294

8.410 箭既離弦 無回回勢  Ya sude ni yumi o hanarete, henkai no ikioi nashi.
The arrow has already left the bow, it cannot come back.
Heki 37 Main Case agyo.
ZGS na, ZRKS 8.359, Shiba 224, ZGJI 470, ZGJT 218

8.411 不許夜行 投明須到  Yakō o yurusuzu, mei ni tojite subekuraku itarubeshi.
You may not go out at night, you must come when day breaks.
Heki 41. See 'Yakō'.
ZGS 8.269, ZRKS 8.35, Shiba 232, ZGJI 470, ZGJT 401, KZS 1844, ZGDJT 1237h

8.412 夜半正明 天曇不露  Yahan shōmei, tenyō furo.
Midnight is truly bright, at dawn nothing appears.
ZGS 8.270, ZRKS 8.331, Shiba 236, ZGJI 470, ZGJT 1237d, ZGJT 435
8.413  山高水深 雲閉風靜  

Yama takaku shite mizu fukaku, kumo kan ni shite kaze shizuka nari.

High mountains and deep streams, quiet clouds and gentle winds.

ZGS na, Shiba 215, ZGII 470

8.414  要行便行 要坐便坐  

Yukan to yōsureba sunawachi yuki, zasen to yōsureba sunawachi zasu.

When he wants to go, he just goes; when he wants to sit, he just sits.

ZGS 8.171, ZRES 8.295, Shiba 238, ZGII 471, ZGJT 484, KZS #934

8.415  雪北嶺沿 梅南枝香  

Yuki wa hokurei ni susamaji, ume wa nanishi ni kōbashi.

The snow on the northern peaks is cold, the "plum" blossoms on the southern branches are fragrant.

ZGS 8.172, ZRES 8.293, Shiba 239, ZGII 471

8.416  坐斷要津 不通凡聖  

Yōshin o zadan shite, bonshō o tsazezu.

He cuts off the only crossing, and allows neither saints nor commoners through.

Variant: 本断 hadan instead of 坐断 zadan. Both versions appear in Hekigan-roku (for 本断, Heki 52 Verse 295, 57 Intro; for 坐断, Heki 27 Main Case Comm., 73 Main Case Comm.).

ZGS na, Shiba na, ZGII 471, ZGJT 1350

8.417  把定要津 壁立萬仞  

Yōshin o hōjō shite, hekiryū banjin.

He controls the only crossing, like a cliff ten thousand feet high.

Rinzai-roku Intro.

ZGS na, ZRES 8.832, Shiba 239, ZGII 471, KZS #937, WATSON 1993, 3

8.418  善游者溺 善騎者落  

Yoku oyogu mono wa obore, yoku noru mono wa ochiru.

One who swims well drowns, one who rides well falls.

ZGS 8.271, Shiba na

8.419  能學下惠 不師其跡  

Yoku kakei o manande, sono ato shi to sezu.

They learned much from "Hsia-hui", but they did not imitate his acts.

ZGS 8.274, ZRES 8.228, Shiba na, ZGII 471, ZGJT 472

8.420  雷聲浩大 雨點全無  

Raisei kōdai ni shite, uten mattaku nashi.

Vast rumbling thunder and not a drop of rain.

Heki 10 Verse agyo.

ZGS 8.179, ZRES 8.158, Shiba na, ZGII 471, ZGJT 484, KZS #695
8.421 Plum blossoms are not white, 'peach' blossoms are not pink.

8.422 The dragon roars and clouds arise, the tiger growls and winds blow.

8.423 Becoming a dragon, he rises to the sky; turning into a snake, he enters the grass.

8.424 Like a dragon without feet, like a snake with horns.

8.425 He is like a dragon settling into water, or a tiger at home in the mountains.

8.426 The six lines are unmoving, but therein a single element secretly turns.

8.427 He sails his boat on dry land, he rides his horse in the empty sky.

8.428 At a good doctor's gate, the sick are great in number.

8.429 With both hands open, he receives Jōshū's question.
The two are not the same—a heron standing in the snow.

A good horse anticipates the whip but already that’s way too late.

The green bamboo hold in the mist, the blue mountains encircle the azure sky.

Formality and manners, three hundred; dignity and decorum, three thousand.

Guts of wolf poison, face of raw iron.

The ‘six realms’ and ‘four births’ are the playground of samādhi.

In our king’s storehouse, there is no such sword.

I have no comment.
8.439 纔失正念 即犯他物 Wazuka ni shōnen o shissureba sunawachi tabutsu o okasu.
If you lose right thought even a moment, you violate someone else.
Shiba na, ZGS 8.291

8.440 我有嘉賓 鼓瑟吹笙 Ware ni kahiru ari, koto o hiki fue o fuku.
I have an important guest. We will play the harps and blow the flutes.
Shiba na, Book of Songs 161

8.441 和和婆婆 有句無句 Wa-wa ba-ba uku muku.
Blah, blah, blah, yes and no.
Shiba na, ZGS 8.292, Shiba no, ZGJI 115 (uku muku)

8.442 瓢子落地 成七八片 Wansu chi ni ochite shichi happen to naru.
The bowl fell to the ground and broke into pieces, seven or eight.
Shiba no, ZGS 8.293, Shiba no
Nine-Character Phrases

9.1 一箇打著一箇打不著  
Ikko wa tajaku, ikko wa tafluaka.
One hit, one missed.
ZGS 9.1

9.2 奴卻衣錦物歸有主  
Ehatte o dakkyaku shite iwaku matsu wa ushu ni ki su.
Stealing the robe and bowl, he says, “These things are going back to their owner.”
ZGS 9.2

9.3 潮者入水拯者亦入水  
Oboruru mono mizu ni iri, sukau mono matsu mizu ni iru.
The drowning person is in the water, the rescuer is also in the water.
ZGS 9.3, ZGJI 709

9.4 玉華未彰文萬邦稽首  
Gyokuji imada mon o arawazaru ni banpu keishu su.
The imprint of the imperial seal has yet to appear, and yet all states bow in homage.
ZGJI 477, 玉華未彰文.
ZGS 9.4, ZGJI 477

9.5 兄弟鬬于塹外禦其侮  
Keitei kaki ni semegedomo, soto sono anadori o fusegu.
Brothers quarrel within their own fence, but outside they ward off any insult [together].
ZGS 9.5, Book of Songs 164

9.6 項王叱咤喑啞千人廢  
Koo shitta in’a sennin hai su.
King Hsiang roared in thunderous anger and a thousand people perished.
See “Hsiang Yu”.
ZGS 9.6

9.7 孔子適周問禮於老子  
Koshi shu ni yuki rei o roshi ni sou.
Confucius went to Chou and requested instruction in ritual from Lao-tzu.
ZGS 9.7, 见见孔子世家

9.8 時日客喪子及女偕亡  
Kono hi itsu ka horobin, ware nanji to tomo ni horobin.
O Sun, when wilt thou perish? We care not if we have to die with thee.
ZGS 9.8
9.9 金剛正眼照破四天下，
Kongō no shōgen shitenka o shōha su.
The true eye of the “Vajra” King illuminates the four quarters of the world.
ZGS 9.9, ZGII 478

9.10 獅子身中蟲喰獅子肉，
Shishi shinchi no mushi shishi no niku o kurau.
The worms within the lion’s body eat the flesh of the lion.
Heki 53 Main Case Comm.
ZGS 9.10, ZGII 458, ZGDT 430a, ZGJT 177

9.11 護得常住物恰如眼目，
Joju no mono o mamorite, atakamo ganmoku no gotoshi.
He cared for the “permanent things” as he would his eyes.
ZGS 9.11, ZGII 468, ZGDT 555d, ZGJT 233

9.12 吹毛斷不入風吹不動，
Suimō kiredomo irazu, kaze fukedomo ugozazu.
The “hair-cutter sword” cannot cut into it, the blowing wind cannot move it.
ZGS 8.13, ZGII 479

9.13 吞炭橋下伏三刺絆衣，
Sumi o nonde koka ni fu shite mitabi hie o sasu.
He swallowed charcoal, hid beneath the bridge, and stabbed the crimson robe three times.
See “Yu Jang”.
ZGS 5.13

9.14 齊宣王見孟子於雪宮，
Sei no senno moshi o sekkyū ni miru.
King Hsüan of Ch'i met with Mencius in the Snow Palace.
ZGS 5.14, Mencius 1, ch. 4

9.15 曰勿向外揚家醜便打，
Soto ni mukatte kashū o aguru koto nakare to itte sunawachī utsu.
Saying, “You must not reveal the family’s shame to others,” he gave a slap.
ZGS 5.15

9.16 多年重擔一時卸卻丁，
Ta'nen no jūtai ichūji ni dakkyaku shi owannu.
Years of built-up burdens dropped in a single moment.
ZGS 5.16, ZGII 48o

9.17 東家人死西家人助哀，
Tōka no hito shi sureba, seika no hito ai o tasuku.
When someone in the east house dies, those in the west house assist in mourning.
Heki 1 Main Case aygo, 32 Main Case aygo, 38 Main case aygo, etc.
ZGS 5.17, ZGII 481, ZGDT 906b, ZGJT 518
9.18 袈裟家那句做么生 Nasoge na no ikku somosan.

You "patched-robe monk", what's your one word?

ZGS 9.18, ZGJI 48

9.19 袈裟家冷暖自知一句 Nasoge reidan onozukara ikku o shiru.

The "patched-robe monk's" one word when he knows for himself hot and cold.

ZGS 9.20, ZGJI 48

9.20 破鏡鳥子常有食母機 Hakyocho no ko tsune ni haha o kura o ki ari.

The "broken-mirror bird" constantly feels the impulse to eat its mother.

ZGS 9.20, ZGJI 48

9.21 如人夜間背手摸枕子 Hito no yahan ni haishu shite chinsu o saguru ga gotoshi.

Like a person's hand in the middle of the night searching behind for the pillow.

Heki 89 Main Case.

ZGS 9.21

9.22 蟒蛇吞象三年而出骨 Fukuda zo o nomi sannen ni shite hone o idasu.

The cobra swallowed an elephant and three years later ejected the bones.

ZGS 9.22, ZGJI 48

9.23 穆穆文王於緝熙敬止 Boku-boku taru bunno aa, shuki ni shite kei shite todomaru.

August is Wen, the King. Oh, to be reverenced in his glittering light!


ZGS 9.33, Book of Songs 195

9.24 逝者如斯夫不舍晝夜 Yuku mono wa kaku no gotoki ka, chuuya o okazu.

It passes on and on like this, never ceasing day or night.

ZGS 9.26, Analects 13, 10

9.25 喔嘐招喚嚥嘐嚥嘐唶 Ra-ra shō, ra-ra yo, ra-ra so.

La-dee-dum, la-dee-dee, la-dee-da.

ZGJI 104, ZGJT 465, SRZGK #575: 喩嘐嘐 ra-ra-rī is the rhythm of singing and clapping of hands.

ZGS 9.25, ZGJI 104, ZGJT 465

9.26 兩鏡相照中心無影像 Ryōkyo aiterashite chūshin yozō nashi.

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

ZGS 9.26, ZGJI 48
Nodding “Yes, yes,” he takes the stick and gives a jab.

ZGS 9.27, ZGDJT (注解) 129oc, ZGJT 269: 進一進 is “give a jab.”

I also know that you are talking on a secondary level.
Ten-Character Phrases

10.1 相逢不識  Aiote aishirazu,
共語不知名  Tomo ni katatte na o shirazu.

We meet but do not know each other,
We speak without knowing names.

ZGS 10.1: 不相 instead of 相不.

ZGS 10.1, Shiba 273, ZGJT 368, ZGJI 484, ZRKS 10.490

10.2 相逢不馬  Aiote uma yori kudarazu,
各自走前程  Kakujii ni zentei ni hashiru.

Meeting we do not dismount from our horses,
But each of us rushes on ahead.

ZGS 10.2, Shiba na, ZGJT 367, ZGJI 484, ZRKS 10.390

10.3 相見元無事  Aimite moto buji,
不來却思君  Kitarazareba satte kimi o omou.

When we meet, it is nothing really.
But if you do not come, I think of you all the more.

ZGS 10.3, Shiba na

10.4 曜過千峯日  Akatsuki ni okuru, senpō no hi,
春回大地華  Haru wa meguru, daichi no hana.

Dawn brings sun to a thousand peaks,
Spring returns with flowers across the broad earth.

ZGS 10.4, Shiba na

10.5 削足而適履  Ashi o kezatte ri ni kanai,
殺頭而使冠  Atama o soide kanmuri ni ben ni su.

He trims his feet to match his shoes,
He carves his head to fit his hat.

ZGS 10.5, Shiba na, ZGJI 484

10.6 朝逢東門營  Ashita ni tōmon no kan ni susumi,
暮上河陽橋  Kure ni kaya no hashi ni noboru.

In the morning he advances to the East Gate camp,
In the evening he climbs to the River Sun Bridge.

ZGS 10.6, Shiba 276, TSSST 369
10.7 朝見雲片片  Ashita ni wa kumo no hen-pentarou o mi,  
暮聽水潺潺  Kure ni wa mizu no sen-sentaru o kiku.

Mornings watching wisps of clouds,  
Evenings listening to the splashing stream.

10.8 岐不澤難險  Ani kanken o habakarazan ya,  
深懷國士恩  Fukaku kokushi no on o omou.

Is he one to flee from trouble and conflict?  
Deeply he ponders the obligations of a statesman.

10.9 聽雨寒更甚  Ame o kiite kanko tsuki.  
開門落葉多  Mon o hirakeba rakuyō ōshi.

Listening to the rain, I passed the cold night hours.  
When I opened the doors, there were many fallen leaves.

10.10 不雨花猶落  Ame furazaru ni hana nao ochi,  
無風絮自飛  Kaze naki ni jo onozukara tobu.

Though no rain falls, blossoms still fall;  
Though no breeze stirs, willow down floats by.

10.11 面危而不變  Ayauki ni nozonde henzezaru wa,  
方是丈夫兒  Masa ni kore jobu no ji.

Faced with danger, he does not flinch;  
This is truly a man of strength.

10.12 觸聞驢鞍橋  Ayamatte roankyō o mitomete,  
作問館下แพทย์ Aya no kagan to nasu.

He saw the bridge of a donkey’s saddle  
And thought it was his papa’s chin.
Awaremubeshi fudaishi,  
Shosho rōkaku o shisuru.

Pity 'Fu Daishi',  
He lost his mansions in so many places.

As I sit quietly in my hut,  
White clouds arise on the mountain peaks.

In the darkness he applies patterns and colors,  
In the light no trace of them is seen.

To return home—my dream for ten thousand miles.  
To be the traveler—my worries at four in the morning.

If the house has no 'White Glade talisman',  
Then it will have goblins like these.

Poverty at home is not yet poverty;  
Poverty on the Way is the extreme of misery.

It's crooked like the pine,  
It's mottled like the stone.
10.20 石壓竹斜生 Ishi o shite takanna naname ni ide,  
Kishi ni kakkate hana sakashina ni shōzu.

Pressed by a rock, the bamboo grows at a slant; 
Hanging from a cliff, the flower grows upside down.
Shiba 271: Ishi o shite jun naname ni ide.
ZGS 10.18, Shiba 271, ZGJI 486, ZGJT 247, ZRKS 10.13, ZGJT 247

10.21 石從空裏立 Ishi wa kōri yori tachi,  
火向水中焚 Hi wa suichū ni mukatte taka.

Stones stand in midair,  
Fire burns under water.
ZGS 10.19, Shiba 271, ZGJI 486, ZGJT 247, ZRKS 10.19

10.22 石長無根樹 Ishi wa mukan no ju o chōji,  
山含不動雲 Yama wa fudō no kumo o fukumu.

The rock grows a rootless tree,  
The mountains embrace motionless clouds.
ZGS 10.20, Shiba 271, ZGJI 486, ZGJT 247, ZRKS 10.20

10.23 坐石震生衲 Ishi ni za sureba kumo nō ni shōji,  
添泉月入瓶 Izumi o sōreba tsuki kame ni iru.

When I sit on a rock, clouds are born in my robe;  
When I ladle up springwater, the 'moon' enters my water jar.
ZGS 10.21, Shiba 271, ZRKS 10.11, KZS #999

10.24 一雁過連營 Ichigen ren'ei o sugi,  
纖霜覆古城 Hansō kojō o ōtō.

A goose flies over the rows of camps,  
Heavy frost covers the old city.
ZGS 10.22, Shiba 271, TSSSTS 63

10.25 一言盡十方 Ichigen jin jippō,  
一句該萬象 Ikku banzō o kanu.

One word exhausts the 'ten directions',  
One phrase covers the 'ten thousand things'.
Empuku-ji: banzō instead of banzō.
ZGS 10.23, Shiba na

10.26 一言盡十方 Ichigen jin jippō,  
一句超萬象 Ikku banzō o koju.

One word exhausts the 'ten directions',  
One phrase transcends the 'ten thousand things'.

Empuku-ji: banshō instead of banzō.
ZGS io.21, Shiba na

10.27 一言纔出口  Ichigen wazuka ni kuchi o izureba,
地上織細閣  Chijō shōin hiraku.

If even one word issues forth from his mouth,
then across the earth spreads a living brocade.
ZGS io.22, Shiba na

10.28 一字不著画  Ichiji kaku o tsuketsu,
八字無兩入  Hachiji ryoketsu nashi.

The character 一字 has no further strokes,
The character 八 does not have two / strokes.
ZGS io.23, Shiba na, ZGJI 467, ZRKS io.39

10.29 一二三四五  Ichinichi san shi go,
直到三二一  Jiki ni iu san ni ichi.

One, two, three, four, five.
Speaking directly: three, two, one.
ZGS io.24, Shiba na

10.30 一二三四五  Ichinichi san shi go,
六七八九十  roku shichi hachi ku jū.

One, two, three, four, five,
Six, seven, eight, nine, ten.
ZGS io.25, Shiba na

10.31 一夜落花雨  Ichiyakaka no ame,
满城流水香  Manjō ruisui kanbashii.

One night the flowers fell in the rain,
And throughout the city the waters flowed fragrant.
ZGS io.26, Shiba 144, ZGJI 449, ZGJT 24, ZRKS io.171, KZS #066

10.32 如新一縷絲  Ichireishi ga kiru ka gotoshi,
一切一切斷  Ichizen issai zan.

It's like cutting a bundle of threads—
One cut cuts all.
Heki 19 Intro.
ZGS io.37, Shiba 566, ZGJI 499
10.33  Ichireishi o somuru ga gotoshi,  
Issen issai sen.

It's like dyeing a bundle of threads—
One dying dyes all.

He runs five hundred miles in one dash,  
Without once turning his head.

Picking up a single blade of grass,  
He turns it into a 'sixteen-foot' golden Buddha.

One chunk of metal becomes ten thousand vessels,  
Ten thousand vessels become one chunk of metal.

A phrase whose words are exactly right,  
Will be your 'donkey hitching post' for ten thousand 'kalpa'.

One word determines the universe,  
One 'sword' brings peace to the world.

One nine and two nines  
Meet but do not extend their hands.
10.40 一茎兩葉曲  \(\text{Ikkyō ryōkyō wa magareri,}\)
三茎四葉斜  \(\text{Sankyō shikyō wa naname nari.}\)

One stem, two stems are bent;
Three stems, four stems are slanted.

10.41 一呼百諾來  \(\text{Ikko sureba hyakusoku shite kitari,}\)
一笑萬人賀  \(\text{Issho sureba bannin ga su.}\)

Call once and a hundred people respond,
Laugh once and ten thousand people rejoice.

10.42 道取一尺  \(\text{Isshaku o doshi sen yori wa}\)
不如行取一寸  \(\text{Issun o gyōshu suru ni shikazu.}\)

Speaking one 'foot'
Is not as good as doing one 'inch'.

10.43 一尺綱錦練  \(\text{Isshaku no kinu ni mo ren o uchi,}\)
一盂酒上樓  \(\text{Ippai no sake ni mo ro ni noboru.}\)

Each foot of silk is kneaded and pounded,
Even one cup of wine is taken up to the roof.

10.44 一聲鳴歴歴  \(\text{Issei natte reki-reki,}\)
十指起清風  \(\text{Jisshi seifū o okosu.}\)

A single voice sings out limpid and clear,
Ten fingers raise the pure wind.

10.45 一聲雷發動  \(\text{Issei rai hatsudō sureba,}\)
盤戸一時開  \(\text{Chikko ichiji ni hiraku.}\)

At one crash of thunder,
The sleeping insects open their doors all at once.

10.46 一点梅花叢  \(\text{Itten baika no zui,}\)
三千世界香  \(\text{Sanzen sekai kōbashi.}\)

With one pistil of the plum flower,
The 'three thousand worlds' are fragrant.
10.47  
Ichii ni o shōji,
Ni san o shōji,
San banbutsu o shōzu.

One gives birth to two,
Two gives birth to three,
Three gives birth to the 'ten thousand things'.

ZGS 10.47, Shiba na; Tao-te ching, ch. 42

10.48  
Ippen no tsuki umi ni shōji,
Ikuka no hito ro ni noboru.

A crescent 'moon' rises from the sea,
In how many houses will people go up to the roof?

ZGS 10.48, Shiba 243, ZGJI 489, ZGJT 24, ZRKS 10.31

10.49  
Ippō kumo hen-zen,
Sōkan mizu sen-sen.

One peak with wisps of clouds,
Two mountain streams of splashing water.

ZGS 10.49, Shiba 243, ZGJI 505

10.50  
Ichiyō no isshaka,
Isshu no ichi mirou.

One leaf is one Śakyamuni,
One hair is one Maitreya.

ZGS na, Shiba 244, ZRKS 10.217

10.51  
Itsu bō no arasoi yamazu,
Tsui ni gyōjin no te ni iru.

The snipe and the mussel cannot cease their struggle.
In the end, the fisherman takes them in hand.

When the snipe tries to eat the mussel, the mussel clamps onto the bird's beak.

ZGS 10.51, Shiba na

10.52  
Ihoku shunten no ju,
Kōbō nichibo no kumo.

North of Wei River, trees in the spring sky;
East of the Yangtze, clouds in the setting sun.

ZGS 10.52, Shiba 244
10.53 威雄震十方   Iyū jippō ni furui,
声動動哀牢   Seika kan’u o ugokasu.

His majesty reaches the 'ten directions',
His fame moves the world.
ZGS 10.46, Shiba na, ZGJI 465, ZRKS 10.36, KZS #4957

10.54 陰陽不到處   In’yō futō no tokoro,
一片好風光   Ippen no kōjūkō.

Where the sun and shade do not reach,
There is marvelous scenery indeed.
ZGS 10.47, Shiba 344, ZD #89, ZGJI 496, ZRKS 10.139, KZS #4934

10.55 烹魚爛則碎   Uo o niru koto wazurawashikereba kudake,
治民爛則散   Tami o osamuru koto wazurawashikereba sanzu.

In cooking fish, too much handling breaks them to pieces;
In governing people, too much meddling makes them flee.
ZGS 10.48, Shiba na, ZGJI 491

10.56 有梅添月色   Ume ari gesshoku o soe,
無竹缺秋聲   Take nashite shusei o kaku.

With a plum tree we get also the light of the 'moon',
But without bamboo we lack the sounds of autumn.
ZGS na, Shiba 392, ZGJI 491, ZRKS 10.133

10.57 敝有罪麗女   Yūzai no chojo o yurushi,
斬無罪卑女   Muzai no hijo o kiru.

He pardons the beautiful guilty girl,
And beheads the ugly innocent one.
ZGS 10.39, Shiba na

10.58 牛飲水成乳   Ushi no nomu mizu wa chichi to nari,
蛇飲水成毒   ja no nomu mizu wa doku to nari.

The water a cow drinks turns to milk,
The water a snake drinks turns to poison.
ZGS 10.56, Shiba 350, ZGJI 484

10.59 宇宙無雙日   Uchū sōjitsu naku,
乾坤只一人   Kenkon tada ichinin.

In the universe there are not two suns,
In 'heaven and earth' there is only one person.
ZGS 10.31, Shiba 344, ZGJI 495, ZRKS 10.321
10.60 雨中看日目 Uchi ni kōjitsu o mi,
火裏卸清泉 Kari ni sei sen o kumu.

In the middle of the rain, see the bright sun shining;
In the midst of fire, dip from the clear spring.

ZGS 10.52, Shiba 344, ZGII 497, ZRS 10.613, KZS #1030

10.61 下馬飲君酒 Uma yori orite kimi ni sake o nomashimu,
問君何所之 Tou kimi izure no yuku tokoro zo.

Getting off his horse, he gives you a drink of wine
And asks, “Where are you going?”

ZGS 10.53, Shiba 119, TSSSTN 4

10.62 海枯終見底 Umi karete tsui ni soku o miru mo,
人死不知心 Hito shi shite shin o shirazu.

When the sea dries up, we see its bottom,
But when a person dies, we do not know their mind.

ZGS 10.54, Shiba 247, ZGII 55, ZGII 497, ZRS 10.35, KZS #963

10.63 海暗三山雨 Umi wa kurashi sanzan no ame,
花明五嶽春 Hana wa akiraka nari gorei no shun.

Dark ocean—rain on the three mountains;
Bright flowers—spring on the five peaks.

ZGS 10.55, Shiba 247

10.64 梅衰占春少 Ume yasete haru o shimeru koto sukanaku,
庭寬得月多 Niwa hirō shite tsuki o uru koto oshi.

Withered plum trees barely retain the spring,
But the garden opens up to receive the moon.

ZGS 3a, Shiba 284, ZGII 497, ZRS 10.38

10.65 梅只雪霜先 Ume wa tada sesshō no saki,
花猶風雨後 Hana wa nan fū no nochi.

Plums only before the snow and frost,
Flowers even after the wind and rain.

ZGS 3a, Shiba 286, ZRS 10.345, ZGII 491

10.66 雲門棒頭短 Ummon bōto miji kaku,
藥山杓柄長 Yakusan shakuheii nagashi.

Ummon’s stick is short,
Yakusan’s ‘shippei’ is long.

ZGII 492: Ummon was famous for his one-word answers, not for his use of the stick; Yakusan used neither the stick nor the shout in teaching. He used a ‘shippei’, a short bamboo rod.

ZGS 3a, Shiba 245, ZGII 492, ZRS 10.445
10.67 越鳥巢南枝  Echō nanshi ni sukui,
胡馬嘶北風  Koma hokufu ni inanaku.

The birds of Yüeh nest in the southern branches,
The Mongol horses neigh into the northern wind.

ZGS 10.36, Shiba 245, ZGJI 492

10.68 遠鷗浮水静  En'ō mizu ni ukande shizuka ni,
輕燕受風斜  Keien kaze o ukete namame nari.

Faraway gulls float quietly on the water,
Flying swallows take the wind on the slant.

ZGS 10.37, Shiba 245

10.69 遠山見有色  Enzan miru ni iro ari,
近水聞無聲  Kinsui kiku ni koe nashi.

When I see the far off mountains, they have colors;
When I hear the nearby waters, they have no sound.

Shiba 245: 远山有色, 近水無聲  Toku mite yama ni iro ari, chikaku kiite mizu ni koe nashi.

ZGS 10.58, Shiba 249, ZGI 492, ZRKS 3576 (variant)

10.70 煙村三月裏  Enson sangatsu no uchi,
別是一家春  Betsu ni kore ika no haru.

In the third month when the village is [shrouded] in mist,
Ah! the entire household is in spring.

ZGS na, Shiba 245, ZGI 492, ZRKS 10.331

10.71 不貪王母桃  Obo ga momo o musaborazu,
自在仙家栗  Onozukara senka no natsu no ari.

I do not covet the 'peach' of the "Queen Mother [of the West],
I have my own 'jujube' of immortality.

ZGS 10.59: 貪 instead of 貪, Shiba no, ZRKS 10.491

10.72 鵲鵲叫煎茶  Omu sencha to sakebu,
與茶元不識  Cha o atauredomo moto shirazu.

The parrot calls for green tea,
But offer tea and it won’t understand.

ZGS na, Shiba 246, ZGI 492, ZRKS 10.309

10.73 黃蓮末是苦  Ōren wa imada kore nigakarazu,
甘草末是甘  Kansō wa imada kore amakarazu.

Yellow lotus isn’t really bitter,
Sweet grass isn’t really sweet.


ZGS na, Shiba 257, ZGI 507, ZRKS 10.303, Z25 7.073
10.74 屋敷人不見  
薬折雁何之

Oka sutarete hito miezu,
Ro orete gan izuku ni ka yuku.

In the abandoned house, not a person to be seen.
The reeds are broken and where have the geese gone?
ZGS 10.60, Shiba na

10.75 爲已縛者多  
為他縛者少

Onore ga tame ni tozasu mono wa ēku,
Ta no tame ni tozasu mono wa sukunashi.

Many are those who bind themselves,
Few are those bound by others.
ZGS 10.61, Shiba na, ZGJ 493

10.76 懐州牛喫禾  
益州馬隠張

Kajū no ushi ka o kizzareba,
Ekiū no uma hara haru.

When the cows of Huai-chou eat grain,
The stomachs of horses in I-chou swell.
Hoki 96 Verse 1 Comm.
ZGS 10.62, Shiba 249, ZGII 484, ZGJ T 56, ZRK 10 247, KZS #1312

10.77 華岳連天碧  
黄河混底流

Kagaku renten no midori,
Kōga kontei no nagare.

The green of "Hua-shan" reaches right to the sky,
The "Yellow River" flows turbulent right to the bottom.
ZGS 10.63, Shiba 249, ZGII 483, ZGJT 48, ZRK 10 289

10.78 鏡鼎重磨鑄  
金須再煉精

Kagami wa jūma o karite kagayaki,
Kin wa sairen o mochiite sei nari.

The mirror shines from many polishings,
Gold becomes pure from repeated refining.
ZGS na, Shiba 251, ZGII 499, ZGI 374, KZS #1005

10.79 鏡分金殿燭  
山花月樓鑛

Kagami wa kinden no shoku o wakachi,
Yama wa getsuro no kane ni kozou.

The mirror reflects the candles in the golden hall,
The mountain echoes the bell of the 'moon' tower.
ZGS 10.64, Shiba 251, ZGII 499, ZGJT 39, KZS #944

10.80 隔牆弄胡蝶  
臨水鴨蛤蟆

Kaki o hedate te kocho o ra shi,
Mizu ni nozonde gama o nagetsu.

Outside the house wall, they play with butterflies;
At the river, they throw at frogs.
ZGS 10.64, Shiba 248, ZGJT 59, ZGJ T 690
10.81 格外辨龍蛇  Kakuge ni ryūda o benji,
樓前摘虎兒  "Ki"zen ni koji o tornu.

Cool and detached, he separates snakes from dragons;
In one fell swoop, he catches the tiger’s cub.

10.82 角姫紅羅緞  Kakushi wa kōra no shin,
闇奴紫錦裳  Endo wa shinkin no shō.

For the women attendants, red gauze head scarves;
For the male servants, purple brocade robes.

10.83 笠重吳山雪  Kasa wa omoshi gosan no yuki,
幟香楚地花  Kutsu wa kanbashi sochi no hana.

My bamboo hat is weighed down with Wu mountain snow,
My shoes are scented with flowers from fields in Ch'u.

10.84 入花山求花  Kazan ni itte hana o motome,
向明月求月  Meigetsu ni mukatte tsuki o motomu.

In hills full of flowers, he looks for flowers;
In moonlight, he looks for the moon.

10.85 風嘯鳥聲碎  Kaze atataka ni shite chōsei kudake.
日高花影重  Hi takaushite kaei omoshi.

The winds are warm, bird songs shatter the stillness;
With the sun up high, flowers pile their shadows on each other.

10.86 風狂蓑落草  Kaze kurutte hotaru kusa ni ochi,
雨驟騷驚枝  Ame niwaka ni shite kasasagi eda ni oodoroku.

In the swirling wind, fireflies drop to the grass;
Caught by sudden showers, crows on the branches are startled.

10.87 風定花猶落  Kaze shizumatte hana nao ochi,
鳥鳴山更幽  Tori matte yama sara ni yū nari.

The wind stops, but the flowers still fall;
A bird sings and the mountain is quieter still.
382 ZEN SAND

10.88 無風扇葉動
決定有魚行

Kaze naki ni kayō ugoku.
Ketsujō wo no yuku koto aran.

Without a breeze the lotus petals stir.
It's obvious a fish swims there.

Shiba 289: ketsujō shite.
ZGS 10.72, Shiba 289, ZGJI 404, ZGJT 443, ZRKS 10.409

10.89 風為何色
雨従何處來

Kaze nan no iro o ka nashi.
Ame izure no tokoro yori ka kite ru.

What is the color of the wind?
Where does the rain come from?

Shiba 285: Kaze nan no iro o ka nasu, Ame izuka yori kitaru.
ZGS 10.72, Shiba 285

10.90 風吹南岸柳
雨打北池蓮

Kaze wa nangan no yanagi o fuki,
Ame wa hokuchi no hasu o utsu.

The wind blows the willows on the southern bank,
The rain strikes the lotus in the north pond.

ZGS 10.74, Shiba 288, ZGJI 485, ZRKS 10.274

10.91 側見雙翠鳥
巢在三珠樹

Katawara ni miru sōsuichō.
Sukute sanjuju ni aru o.

Off to the side, I see two kingfishers
Nesting in the tree of three pearls.

ZGS 10.75, Shiba no, TSSSST5 5

10.92 喝下絕機息
棒頭開正眼

Kakka 'ki'shi o zesshi,
Bato shogen o hiraku.

With the shout, stop motion of mind;
With the stick, open the true eye.

ZGS na, Shiba 248, ZGJI 495, ZRKS 10.482

10.93 看慣零霜苦
楊花落也驚

Katsute sessō no ku ni narete,
Yoka no ochiru ni mo mata odoroku.

Having once experienced the pain of snow and frost,
He shudders at the falling of white willow down.

ZGS na, Shiba 273, ZGJI 465, ZRKS 10.223

10.94 瓜田不納履
梨下不整冠

Kaden ni ri o osamezu,
Rika ni kammuri o tadasazu.

Don't wear your shoes in the melon patch,
Don't adjust your hat under the pear tree.
A proverb warning against behavior which may arouse suspicion. Bending over to tie your shoes in a melon patch may look like you are stealing a melon. Raising your arms under a pear tree may look like you are stealing a pear (引種庭, 老子行 cited in Shinjigen 6:2).

10.95 隠龍繚荒迅 Goryū wazuka ni furijin,
丹鳳便翱翔 Tanpo sunawachi kosho su.

If the sleeping dragon stirs ever so slightly,
The red phoenix soars aloft.

10.96 寒雲抱幽石 Kan'un yuseki o idaki,
霜月照清池 Sōgetsu seichi o terasu.

Cold clouds embrace lonely rocks,
The frosty 'moon' shines upon the clear pond.

10.97 寒蟬抱枯木 Kansen koboku o idaki,
泣盡不回頭 Nakitsukushite kohe o megurasazu.

The autumn cicada clings to the dead tree.
Crying singlemindedly, it never turns its head.

10.98 岩前瑞草多 Ganzen zuiso oka,
礎下靈苗足 Kanka reibō toru.

The foot of the cliff is thick with 'auspicious grass',
The valley floor is covered with 'spiritual shoots'.

10.99 襲中天子勅 Kancho wa tenshi no choku,
塞外將軍令 Saigai wa shōgun no rei.

Within the imperial domains, the decree of the emperor;
Beyond the frontiers, the command of the general.

Heki 44 Verse, 73 Main Case agyu (tags instead of Kan).

10.100 聞說愁難遣 Kikunaraku urei yariyatsushita to,
斯言謂不真 Kono gen shin narazu to iu.

I've heard it said sorrow is hard to banish,
But these words are not true.
10.101  さとめ是者 Kitatte zehi o toku mono wa,
   便是是非人 Sunawachi kore zehi no hito.

One who approaches with “right and wrong” talk
Is a “right and wrong” person.

MMK 18, Heki 74, Main Case agyō. To talk “right and wrong” is to spread gossip.
ZGS na, Shiba 295, ZGI 497, ZGJI 466, ZRKS 10.2, ZKS 985

10.102  携君石上琴 Kimi ga sekijō no koto o tazusaete,
   彼我恋前月 Wa ga seizen no tsuki o dansu.

You take up the lute atop the rock,
I strum in the moonlight by the window.

ZGS na, Shiba 295, ZGI 497, ZRKS 10.21

10.103  勸君金屈唇 Kimi ni susumu kinkusshi,
   満酌不須辞 Manshaku ji suru koto o mochiizu.

I offer you this gold wine jug.
Please don’t refuse a brimming cup.→

ZGS 10.83, Shiba 249, TSSSTS 69

10.104  花發多風雨 Hana hiraite futō oshi,
   人生足別離 Jinsei betsuri taru.

←Flowers bloom to many winds and rains,
A person’s life is filled with partings.

ZGS 10.84, Shiba 253

10.105  君家住何處 Kimi no ie wa izure no tokoro ni ka jū su,
   妻住在横塘 Shō wa jū shiwa goto ni ari.

“Where is the house in which you live?”
“My humble dwelling is over on yonder bank.”→

Shiba 253: in line 2, in instead of 住, Kimi ga ie tazoku ni ka ari.
ZGS 10.85, Shiba 253, TSSSTS 84

10.106  停船暫借問 Fune o todomete shibaraku shamon su,
   或恐是同郷 Aruiwa osoru kore dō kyō naran.

←“Stop your boat and let’s talk a little.
Perhaps we are from the same place.”

ZGS 10.86, Shiba 253

10.107  君看此花枝 Kimi miyo kono kashi,
   中有風露香 Naka ni furō no kusuihiki ari.

Just look at this flower branch—
Within is the fragrance of the wind and dew.

ZGS 10.87, Shiba 253, ZGI 497, ZRKS 10.70
10.108 君看雙眼色 Kimi miyu søgan no iro,  
不語似無愁 Kataranazareba uroi naki ni mitari.

Look at the expression in her eyes—  
She doesn’t speak and looks as if she has no cares.

10.109 久旱逢初雨 Kyåkan shou ni ai,  
他想遇舊知 Takyô kyûchi ni au.

After a long drought, we greet the first rain.  
In another village, I run into an old friend.

10.110 九夏寒岩雪 Kyûge kangan no yuki,  
三冬枯木花 Santô koboku no hana.

Through the ninety days of summer, snow on the cold cliffs;  
During the three months of winter, flowers on the ‘withered’ tree.

10.111 蕁竹生新筍 Kyûchiku shinjun o shôji,  
新花長舊枝 Shinka kyûshi ni chôzu.

Old bamboo produces new shoots,  
New blossoms grow out on old branches.

10.112 蕁令尹政 Kyûreiin no matsurigoto  
必以告新令尹 Kanarazu matte shinreiin ni tsugu.

The older councillor’s conduct of government,  
Without fail, is passed on to the new councillor.

10.113 嬌鼠反咬猫 Kyûso kaette neko o kami,  
鬿雀不畏人 Tôjaku hito o osorezu.

A cornered rat will turn and bite the cat,  
Fighting sparrows do not fear people.

10.114 窮鳥入懷則 Kyûchô futokora ni ireba,  
弋著亦救之 Yokusha mo mata kore sukau.

If the desperate bird flees into the bosom of his vest,  
Then even the hunter will save it.
10.115 昼月尋花去 Gyōgetsu hana o tazunete sari.
春風帯酒歸 Shunpū sake o obite kaeru.

Under a dawn moon, he went off to seek flowers;
In the spring breeze, he returned rather tipsy.
ZGN 10.95, Shiba 151

10.116 経來白馬寺 Kyō wa kitaru hakubaji.
僧到赤烏年 So wa itaru sekunen.

The sutras came to the Temple of the White Horse,
The monks arrived in the Year of the Red Crow.
It is said that Buddhist sutras first arrived in China at the Temple of the White Horse during the time of Emperor Ming of the Later Han Dynasty, and that according to the zodiac, monks arrived during the Year of the Red Crow (Shiba 253).
ZGN na, Shiba 250, ZGH 499, ZRKS 10.212

10.117 斬得匈奴首 Kyōdo no kōbe o kiriete,
還歸細柳營 Kaette sairyūhei ni ki su.

Having cut off the head of the barbarian,
He returns to the 'Hsi-liu Garrison'.
ZGN 10.96, Shiba na, ZGIT 357, ZGH 498, ZRKS 10.267, KZS 410.22

10.118 曲終人不見 Kyoku oete hito miezu,
江上數峯青 Kōjo suho aoshi.

The song ends, no one in sight;
Over the river, several peaks are blue.
ZGN 10.97, Shiba 251, ZGIT 357, ZGH 499, ZRKS 10.232, KZS 410.13

10.119 玉樓巢翡翠 Gyokurō ni hisui o sukushime,
金殿鎖鸳鴦 Kinden ni ennō o tozasu.

He has kingfishers nest in the jade tower,
He keeps mandarin ducks in the golden palace.
ZGN 10.98, Shiba 251, ZRKS 10.213

10.120 歸來坐虛室 Kaerikitte kyōshitsu ni za sureba,
夕陽在吾西 Sekiyō waga nishi ni ari.

I have come back to sit in my empty room,
The evening sun to the west of me.
ZGN 10.99, Shiba 249, ZGIT 354, ZGH 499, ZRKS 10.320

10.121 金屑眼中翳 Kinsetsu wa ganchū no ei,
衣珠法上塵 Eju wa hojō no chiri.

Gold dust in the eyes obstructs vision,
'A jewel in the clothing', to the Dharma, is dirt.
ZGN 10.100, Shiba 251, ZGIT 354, ZGH 499, ZRKS 10.439
Empty mountains, no one in sight,
Only an echo of someone's voice.
-ZGSA 10.122-

Empty-handed, grasp the spade;
Walking on foot, ride the water buffalo.
-"Fu Deishi's" verse. See also 20.5.
-ZGSA 10.123-

When a person walks over the bridge,
The bridge flows, the water doesn't.
-ZGSA 10.124-

Beating the drum and strumming the lute,
Two old masters are meeting each other.
-Heki 22 Main Case Comm., 92 Main Case agyo.
-ZGSA 10.125-

If the weather is good on 13 September,
He will hang his sandals on a nail with a piece of rope.
"Good weather on 13 September means that continued rains are expected, so hang up your walking shoes and forget about traveling" (ZGJI 498).
-ZGSA 10.126-

The bitter gourd is bitter to the root,
The sweet melon is sweet through the stem.
-Heki 87 Main Case agyo, 90 Main Case agyo. Shiba 252: kuka instead of kuko.
-ZGSA 10.127-
10.128 草作青青色 Kusa wa sei-seitaru iro o nashi, 春風任短長 Shunpū tanchō ni makasu. The grasses are green, green in color; Long or short, the spring wind lets them be. ZGS na, Shiba 273, ZGII 500, ZRKS 10.388

10.129 鯨吞海水霧 Kujīra kaisui o nomitsukushite, 露出珊瑚枝 Sangoshi o roshutsu su. The whale has drunk up all the water in the sea And exposed the branches of the coral. ZGS 10.103, Shiba na, ZGII 143, ZGII 501, ZRKS 10.313, KZS 5.97

10.130 鯨吞洗鉢水 Kujīra senpatsu no mizu o nomi, 厚觸點燈船 Sai tentō no fune ni fureru. The whale drinks the wash water from the bowl. The rhinoceros adjusts the boat of the oil lamp. ZGS 10.108, Shiba na, TSSSTS 161

10.131 国清才子貴 Kuni kiyō shite saishi tattoku, 家富小兒驕 Ie tonde shōnī ogoru. When the country is uncorrupted, the talented person is highly valued; When the house is rich, the younger son is arrogant. MMK 17 Verse. ZGS 10.109, Shiba 236, ZGII 148, ZGII 191, ZRKS 10.62, KZS 10.95

10.132 国破山河在 Kuni yaburete senga ari, 城春草木深 Shiro haru ni shite somoku fukashi. Though the nation is torn apart, the mountains and rivers remain; The city in spring is deep in grass and trees. ZGS 10.110, Shiba na

10.133 時時花濁淚 Toki ni kanjite wa hana ni mo namida o sosogi, 恨別鳥驚心 Wakare o urande wa tori ni mo kokoro o odorokasu. ←Moved by the moment, I weep even at flowers; Sad at parting, even birds suddenly disturb my heart. ZGS 10.111 if instead of 11, Shiba 248

10.134 狗吠乞乞後 Ku wa kotsujii no ato ni hoc. 牛耕農夫前 Ushi wa nefu no mae ni kō su. The dog barks behind the beggar. The ox plows in front of the farmer. Empuku-ji: shirī instead of ato. ZGS 10.112, Shiba 252, ZGII 450
10.135  雲掩仲秋月
Kumo wa chūshū no tsuki o ōi,
Rain beats on the New Year’s lantern.

Clouds veil the mid-autumn "moon",
Rain beats on the New Year’s lantern.

ZGS 10.113: 中 instead of 仲.
ZGS 10.114. Shiba 144

10.136  有雲生嶺上
Kumo no rei jo ni shōzuru naku,
No clouds arise on the peak,

The "moon" falls into the midst of the waves.

ZGS 10.114. Shiba 149, ZGII 501. ZRKS 10.91

10.137  風自南来
Kunpu minami yori kitari,
A fragrant breeze comes from the south,

The palace pavilion is now fresh and cool.

Empuku-ji: Kunpu jinainai.

10.138  河聲茅店月
Keisei bōten no tsuki,
At cock crow, the "moon" over the traveler’s inn,

Footprints on the frosted boards of the bridge.
ZGS 10.116. ZGII 502, Shiba na. TSSST 165

10.139  江声洗耳清
Keisei mimi o aratte kiyoku,
The sound of the stream washes my ears clean,

The canopy of pines touches green to my eyes.
ZGS 10.117. Shiba 253

10.140  捶碎撲碎
Gekisai seyo, gekisai seyo,
Smash it, smash it!!

If you don’t smash it, the faults will just increase.
ZGS 10.118. Shiba na

10.141  煙歸碧海夕
Kemuri hekkai ni kaeru yūbe,
In the evening, as haze returned to the emerald sea,

At the moment when geese crossed the blue sky.
ZGS 10.119. Shiba na
10.142 舉起鍊鑑鏡
Ken’en no kan o koki sureba,
If you lift up the mirror of Hsien-yüan,

蚩尤頓失威
Shiyū ton ni i o shisu.
Ch‘ih Yu at once loses his ferocity.

Hsien-yüan is the personal name of "Huang-ti".

ZGS to 120, Shiba na

10.143 剣刃上走馬
Kenninjō ni uma o hashirashime,
He drives his horses on the blade of a "sword",

火焰裏藏身
Kaenri ni mi o su.
And hides himself in the burning fire.

ZGS to 122, Shiba 254, ZGII 518, ZGII 522, ZKRS 10.48, KZS #467

10.144 剣刃上求人
Kenninjō ni hito o motome,
He seeks a man on the blade of a "sword",

電光中垂手
Denkōchā ni te o taru.
He drops his hands in a flash of lightning.

Te o taru can also be read ‘sushi’.

ZGS to 122a, Shiba 254, ZGII 512, ZKRS 10.278, KZS #470

10.145 剣握亂入手
Ken wa sōjin no te ni nigiri,
The ‘sword’ is in the grip of the ‘man from Tseng’,

魚在鮮郎船
Uo wa sharō ga fune ni ari.
The fish are in ‘Hsieh-lang’s’ boat.

ZGS to 123, Shiba na, ZGII 522, ZKRS 10.37, KZS #664

10.146 言鋒冷似冰
Genpō kōri yori mo inayaka ni,
His knife-like words are colder than ice,

利舌硬如鑿
Rizetsu tetsu yori mo katashi.
His sharp tongue is harder than steel.

ZGS to 124, Shiba na

10.147 汝湖流不盡
Genshō nagarete tsukizu.
The Yüan and Hsiang Rivers flow without cease.

屈子恨何深
Kusshi urami nanjo fukaki.
How deep is ‘Ch‘ü-tzu’s’ bitterness?

ZGS to 125, Shiba na

10.148 青霞穿碧落
Kōka hekiraku o ugachi,
A red haze cuts the blue heavens,

白日燒須彌
Hakujitsu wa shimi o meguru.
The white sun enwraps Mount ‘Sumeru’.

ZGS na, Shiba 317, ZGII 526, ZGJT 185, ZKRS 10.365, KZS #4007
10.149 高高峰頂立 Ko-kōtaru hocho ni tachi,  
深深海底行 Shin-shintarу kaitei ni yuku.

Stand on the crest of a high, high peak;  
Walk the bottom of the deep, deep sea.

ZGS 10.126, Shiba 257, ZGH 506, ZRKS 10.343

10.150 黄昏雞報曉 Kokon tori akatsuki o kōji,  
半夜日頭明 Han’ya nitto akiraka nari.

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

ZGS na, Shiba 257, ZGH 507, ZGIT 137, ZRKS 10.106

10.151 高山白浪起 Kōzan hakuō okori,  
海底紅潮闌 Kai-tei kōjin agaru.

White waves roll on the high mountains,  
Red dust rises on the bottom of the sea.

ZGS 10.127, Shiba 76, ZGJ 506

10.152 好事不出門 Kōji mon o idezu,  
惡事行千里 Akujī senri o yuku.

Good works do not go further than the gate,  
But bad deeds go a thousand miles.

ZGS 10.128, Shiba 257, ZGIT 138, ZGJ 506, ZRKS 10.371

10.153 巧匠運斤斧 Kosho kinpu o megurashi,  
啄木不捲繩 Ki o kura ni nawa o tsurutazu.

The master craftsman swings his axe,  
Cuts the wood without using a line.

ZGS 10.129, Shiba na, ZGJT 138, ZGJ 506, ZRKS 10.35

10.154 江上旅館客 Kōjo suzuki o omou kyaku,  
人間失馬翁 Ningen uma o shissuru no sō.

On the river, the traveler who dreamed about perch;  
In the world, 'the old man who lost his horse.’

See ‘Chang Han’.

ZGS 10.130, Shiba 256, ZGH 505, ZRKS 10.206

10.155 江上萬餘里 Kōjō banyori,  
何謁聖明君 Nan'ō seimei no kimi ni essen.

Upriver more than ten thousand miles,  
How will we ever meet a lord of superior virtue?

ZGS 10.131, Shiba na
10.156  謎取鉤頭意  
Koto no i o shikishu seyo,
Don’t fix your attention on the graduation marks.

Kōbō no mitomuru koto nakare.

Know the meaning of the "steelyard's" hook,
Don’t fix your attention on the graduation marks.

Heki 2 Main Case Comm., 86 Main Case Comm., 87 Main Case Comm.
ZGS Io.34, Shiba 108, ZGI 118, ZGJ 107, ZRKS Io.84, E25 #618

10.157 在江南為橘  
Kōnan ni atte wa tachibana to nashi,
South of the river, it’s a tangerine;

在江北為桔  
Kōhoku ni atte wa karatachi to nasu.
North of the river, it’s an orange.

ZGS Io.33, Shiba 108, ZGI 107, ZRKS Io.84, E25 #618

10.158 到江滨地盡  
Kō ni ittte gochi tsuki,
At the river, the land of "Wu" comes to an end;

隔岸越山多  
Kishi o hedatete essan oshi.
Across the banks are the many mountains of "Yu".

ZGS Io.34, Shiba 108, ZGI 118, ZGJ 105, ZRKS Io.31

10.159 江碧鳥逾白  
Kō midori ni shite tori iyo-ryo shiroku,
Against the green river, the birds are even whiter;

山青花欲然  
Yama ao shite hana moen to hossu.
On the blue mountains, the flowers look ready to burst into flame.

ZGS Io.33, Shiba 108, ZGI 107, TSSSTs 84

10.160 不入洪流裏  
Kōrō no uchi ni irazumba,
If you do not throw yourself into the breakers,

爭見弄潮入  
Ikade ka ushio o rōsuru hito o min.
How will you ever meet the one who frolics in the waves?

ZGS Io.34, Shiba 108, ZGI 107, ZGJ 105, ZRKS Io.31

10.161 義子莫教大  
Ko o yashimote dai narashimuru koto nakare,
When you raise a son, do not let him get big;

大了作家賊  
Dai ni shiawareba kazoku to naru.
If he gets big, he will steal the house.

ZGS Io.136, Shiba 108, ZGI 107, ZGJ 105, ZRKS Io.38

10.162 古澗寒泉濁  
Kokan kansen waki,
An icy spring gushes up in the ancient valley

青松雲後凋  
Seishō setsuboku shibomu.
And the green pine withers after the snows.

ZGS Io.34, Shiba 108, ZGI 107, ZRKS Io.46
10.163  虚空無背面  Kokō haimen naku,
        鳥道絕東西  Chōto rezai o zessu.

   The empty sky has no front or back,
   The path of the bird transcends east and west.

   ZGS 10.137, Shiba 256, ZGI 504, ZRKS 10.197

10.164  湖光迷翡翠  Kokō hisui o mayowashi,
        草色醉蜻蜓  Sōshi settei o yowashimu.

   The light of the lake confuses the kingfishers,
   The color of the grass makes the dragonflies drunk.

   ZGS 10.138, Shiba 256, ZGI 504, ZRKS 10.198

10.165  五更一盂粥  Gokō ichiu no shuku,
        晨暦一頓飯  Shinji itton no han.

   At the fifth ‘watch’, one bowl of gruel;
   At the hour of the dragon, one round of rice.

   The fifth watch of the night is 3–5 AM. The hour of the dragon is 7–9 AM.

   ZGS 10.139, Shiba 256, ZGI 504, ZRKS 10.197

10.166  志密行亦密  Kokorozashi mitsu nareba gyō mo mata mitsu nari,
        功深悟亦深  Kō fukakereba go mo mata fukashi.

   If your resolution is solid, your practice will also be solid;
   If your training is deep, your awakening will also be deep.

   ZGS 10.139, Shiba 256, ZGI 504, ZRKS 10.503

10.167  試搖枝頭雪  Kokoroni ni shitō no yuki o ugotoke,
        定有夜來花  Sadamete yarai no hana aran.

   Try shaking the snow off the branches,
   For sure, flowers have opened during the night.

   Empuku-ji: sadamete instead of sadamete.

   ZGS 10.140, Shiba 256, ZGI 507, ZRKS 10.507

10.168  江山千里舊  Kōzan senri no kyū,
        賓主一時新  Hinju ichiji ni arata nari.

   Mountains and rivers for thousands of miles are ageless,
   But host and guest at every instant are new.

   ZGS 10.140, Shiba 256, ZGI 507, ZRKS 10.555

10.169  腰鑰十萬貫  Koshi ni jūmangā o matōte,
        乘鶴下揚州  Tsuru ni norire yōjū ni kudaru.

   He straps one hundred thousand strings of cash onto his hips.
   Takes off on a crane and alights in Yang-chou.
10.170 古松談笑若  Koshō hannya o danji,
幽鳥弄真如  Yūchō shinnyo o ro su.

The old pine is talking prajñā-wisdom,
The hidden bird is playing with true suchness.

10.171 護生須是殺  Goshō wa subekaraku kore korosubeshi,
殺盡始安居  Koroshitsukushite hajimete ango.

Saving your life is what you must kill;
Kill it completely and you will rest in peace.

10.172 瓜子曲彎彎  Kosu wa magatte waro-wan,
冬瓜直觀侗  Tōga wa naoku shite rōtō.

The gourd is bent and twisted,
The winter melon flops straight down.

10.173 吳楚東南折  Gosō tonan ni saka,
乾坤日夜浮  Kenkon nichiyu ni akabu.

It separates 'Wu' and Ch'u into east and south,
'Heaven and earth' float on it day and night.

10.174 鳳欲搏者潛  Kotsu no utan to hossuru mono wa hisomi,
蠖欲伸者屈  Kaku no nobin to hossuru mono wa kussu.

He who would strike like a falcon hides himself;
He who would stretch like the inchworm draws himself back.

10.175 劫石有消日  Gosseki wa shō suru hi ari tomo,
此恨幾時休  Konō urami iku toki ka yaman.

Though even the 'kalpa stone' will one day wear away,
When will this resentment cease?

Empuku-ji: goshaku instead of gosseki.
Though even the 'kalpa stone' will one day wear away, this vast sound will never come to an end.

Empuku-ji: gosshaku instead of gosseki

ZGS 10.140, Shiba 257, ZGJI 507

Sitting quietly doing nothing, spring comes, grass grows by itself.

ZGS 10.148, Shiba 258

At this spot, he took leave of Prince Tan of Yen; the hair of this brave man bristled beneath his cap.

See 'Ching K’o'.

ZGS 10.149, Shiba na, TSSSTS 58

The men of ancient times have passed away, today the river waters still run cold.

ZGS 10.150, Shiba na

Tonight the moon has reached its full, what place is not suffused with its pure radiance?

ZGS 10.151, Shiba 252, ZGIT 172, ZGII 508, ZRKS 10.20

If your words do not make people understand, you must get the right person to explain them.

ZGS 10.152, Shiba na, ZRKS 10.7

The old pine stands on the frozen rock, for the three months of winter, not a breath of warm air.

ZGS 10.153 instead of Z, Shiba 255, ZGJT 117
10.183 古木鳴寒鳥  Koboku kanchō naki,
空山啼夜猿  Kūzan yaen naku.

On the dead branch a winter bird cries,
In the empty mountains the night monkeys howl.

ZGS 10.154, Shiba 255; "wild" for & "night", TSSSTS 3

10.184 枯木裏龍吟  Kobokuri no ryūgin,
闇髷裏眼睛  Dokurori no ganzei.

The dragon-hum in the dead tree,
The eyeball in the dry skull.

Heki 2 Verse Comm.

ZGS 10.139, Shiba 256, ZGJ 503, ZD 454, ZREN 10.240

10.185 愛之欲其生 Kore o ai shite wa sono sei o hosshi,
悪之欲其死 Kore o nikunde wa sono shi o hossu.

When you love it, you want it to live;
When you hate it, you want it to die.

ZGS 10.156, Shiba 54; Analects XI, 10.

10.186 視之而弗見 Kore o miredomo miezu,
聽之而弗聞 Kore o kikedomo kikoezu

Though you look, it cannot be seen;
Though you listen, it cannot be heard.

ZGS 10.157, Shiba 257

10.187 打破蔡州城 Saishūo o taha shite,
殺卻吳元濟 Gogensai o sekkyaku su.

He demolished the city of Ts'ai-chou,
And killed Wu Yüan-chi.

In 817, during the T'ang Dynasty, Wu Yüan-chi (J. Gogensai) led a rebellion against the emperor and took the city of Ts'ai-chou. The emperor called in his army, which broke into the city, captured Wu Yüan-chi and took him to Ch'ang-an to be executed (ZGJ 283, Morohashi 3265.544).

ZGS 10.158, Shiba 573, ZGJ 284, ZGJ 1059, ZREN 10.505

10.188 棒穿輕霜去 Sao wa koi ni o ugate sari,
帆逐暮潮歸 Ho wa boen o ote kaeru.

The pole leaves piercing the mist,
The sail returns chasing the evening haze.

ZGS 10.139, Shiba 90
Whip in hand, he goes to an audience with the emperor;
Racing his horse, he rides out the barrier gate.

Last night the wild goose gave a cry;
The pure wind spread autumn for ten thousand miles.

Last night a cold wind rose,
This morning an earth-gripping frost.

When you offer them up, sun and moon are concealed;
When you set them down, heaven and earth are retained.

On my seat there is no 'old monk',
Before my eyes there is no teacher.

Those sitting see those standing,
Those standing see those sitting.

There is nowhere to search for them—
The traces that a bird leave in the sky.
10.196  山桜火燄輝
山鳥歌聲滑
San'ō kaen kagayaki,
Sanchō kasei nameraka nari.

The mountain cherries glow like burning fire,
The mountain birds sing with a liquid sound.

ZGS 10.196; Shiba 260; ZGIH 511; ZRKS 10.175

10.197  山果携兒摘
荒田共婦飯
Sanka ji o tazusaete tsumi,
Kōden fu to tomo ni suku.

Taking my child in hand, I pick mountain fruit;
And together with my wife dig the hillside fields.

ZGS 10.166: 卵 instead of 鳥, Shiba 260, ZGIH 511

10.198  山果青猿摘
池魚白鷺鰭
Sanka seien tsumi,
Chigyo hakuro fukumu.

The mountain fruit picked by the blue monkeys,
The fish in the pond eaten by the white herons.

ZGS in 165, Shiba 260, ZGIH 512

10.199  山河並大地
全霧法王身
Senga narabi ni daichi,
Mattaku hōshin o arawasu.

Mountains and rivers and the great earth
Completely reveal the Dharma King's body.

ZGS 10.164, Shiba 260, ZGIH 164, ZGIH 511, ZRKS 10.146, KZS 10.158

10.200  山花開似錦
潤水湛如藍
Sanka hiraite nishiki ni nitari,
Kansui tataete ai no gotoshi.

Mountain flowers bloom like brocade,
The valley streams brim indigo blue.

Heki 82 Main Case.

ZGS 10.169, Shiba 260, ZGIH 512, ZRKS 10.6, KZS 10.912

10.201  三月初三雨
桑梁無人取
Sangatsu shozan ame fureba,
Sōō hito no toru nashi.

If it rains on the third of March,
There will be no one to pick the mulberry leaves.

ZGS 10.200, Shiba na

10.202  不渡三級波
爭識無門高
Sankyū no nami ni asobazumba,
Ikadeka umon no takaki koto o shiran.

If you do not press through the three-stage waves,
How will you know the height of 'Yū's' gate?

ZGS 10.171, Shiba 264, ZGIH 512, ZRKS 10.333, KZS 10.59
10.203  三間得幽寂  Sangen yūjaku o u,  
數步藏清寂  Sāho seishin o kaku.su.

Just three nooks but it is serene and quiet;
The few steps contain a deep purity.

“Three nooks” translates 三間, where間 is the distance between house posts. “Nooks” tries to capture the nuance that the scholar’s study is tiny. Its small garden has a path only a “few steps” long.

ZGS na, Shiba 250, ZGII 412, ZRKS 10424

10.204  三日不相見  Sanjitsu shōken sezumba,  
莫作舊時看  Kyūji no kan o nasu nakare.

If we haven’t met in three days,  
You can’t take the same view as last time.

ZGS na, ZGJ 162, ZGJII 511, ZRKS 10424

10.205  三尺一丈六  Sanjaku to ichijōroku to,  
且同攜手歸  Shibaraku onajiku te o tazusaete kaeru.

The three-foot and the ‘sixteen-foot’,  
Return hand-in-hand together.

ZGS na, ZGJ 462, ZGJII 511, ZRKS 10424

10.206  山勢臨江盡  Sansei kō ni nozonde tsuki,  
鐘聲出破微  Shōsei in o idete bi nari.

The mountains lose height as they approach the river,  
The boom of the bell fades as it leaves the slopes.

ZGS na, Shiba 260, ZGJII 511, ZRKS 10424

10.207  要知山上路  Sanjō no michi o shiran to yōseba,  
須是去來人  Subekaraku kore kyorai no hito narubeshi.

If you want to know the path on the mountain,  
You must be one who comes and goes on it.

Heki 34 Main Case Verse. ZGJ 462: hosseba instead of yoseba.
ZGS na, ZGJII 511, ZGJ 462, ZRKS 10424, Shiba 292, KZS 10437

10.208  三冬枯木秀  Santō koboku hūde,  
九夏雪花飛  Kyūka sekka tobu.

Through the three months of winter the old tree stands tall,  
During the ninety days of summer snowflakes fly.

ZGS na, Shiba 260, ZGJII 511, ZGJ 462, ZRKS 10424

10.209  不明三八九  Sanpakku o a kiramezumba,  
對境所思多  Kyō ni tai shiie shoshi ōshi.

If you are unclear about 3, 8, and 9,  
Then about the world you will have many thoughts.
400 ZEN SAND

3+8+9=20. Twenty was sometimes written with the character ２, pronounced “nien in Ch. usu-
ually means “thought,” “thinking” (ZGJI 511; Mathews §4716b).

10.210 張欲登高去 Shūte takakī ni nobori saran to hossu,
無人送酒來 Hito no sake o okurikitaru nashi.
If you insist on climbing high places,
No one will bring you any wine.

10.211 十年歸不得 Jānen kaeru koto o ezumba,
忘卻來時道 Kaji no machi o bōkyaku su.
Ten years unable to return,
I’ve forgotten the road by which I came.

10.212 秋風吹清水 Shūfū isui o fukeba,
落葉滿长安 Rakuyō chōan ni mitsu.
When autumn winds blow on the river Wei,
Falling leaves fill “Ch’ang-an”.

10.213 欲得周郎顧 Shiūrō ga ko o en to hosshite,
時時誤拂絃 Ji-ji ni ayamatte gen o harau.
Wanting to get Chou-lang to turn his head again,
From time to time she plucks the wrong string.

10.214 死脫夏天衫 Shishite wa dassu katen no san,
生着冬月褐 Ikite wa tsuku tōgetsu no ē.
Die in taking off your summer gown,
Live in putting on your winter coat.

10.215 竹篳生鐵錘 Shippai santsu o iri,
石火逆青天 Sekka sen’en ni hotobashiru.
With his bamboo rod he forges raw iron;
Sparks fly through the blue sky.
Throughout the 'ten directions' there is no emptiness,
On the great earth there is not a clod of dirt.

From the 'ten directions', they gather into one assembly,
And one by one, each learns non-action.

Poem by 'Layman P'ang'.

Here at the Buddha selection ground,
With emptiness of mind, they pass the trials and go home.

The bhagavat of the 'ten directions'
Have one way to nirvana.

In the 'ten directions' there are no images;
In the 'three worlds' all traces have gone.

The 'ten directions' are without walls,
The four quarters are without gates.
10.222 知否處寺
風送鐘聲來
Shirazu izure no tokoro no tera zo,
Kaze shôsei o okuri kitaru.

I do not know where the temple is,
But the wind carries the sound of its bell.

10.223 詩向會人吟
酒逢知己飲
Shi wa katjin ni mukatte ginji,
Sake wa chiki ni ote nomu.

My songs I sing to those who understand,
Wine I drink with those who know me well.

10.224 任經霜與雪
不改舊時容
Shimo to yuki o furu ni makasete,
Kyûji no katachi o aratamezu.

Indifferent to the passing of frost and snow,
It never changes its age-old shape.

10.225 錫帶吳天雪
原添滿地泉
Shaku ni wa obu goten no yuki,
Hei ni wa sou kanchi no sen.

The staff is covered with snow from Wu,
The jug holds water from the springs of Han.

10.226 冠香眠石竹
鷹鶏啄金桃
Jako sekichiku ni nemuri,
Omuri kintô o tsuhbamu.

The 'musk deer' sleeps among the rushes,
The parrot pecks at a golden 'peach'.

10.227 不因射鸚手
誰識李將軍
Shachû no te ni yorazumba,
Tare ka rishûgun o shiran.

If not by the hand that shot the eagle,
How can one know 'General Li'?

10.228 得衆則得國
失衆則失國
Shu o ereba kuni o eru,
Shu o ushinaeba kuni o ushinau.

By gaining the people, the kingdom is gained,
By losing the people, the kingdom is lost.
Running about in the red 'dust' all day long,  
You have lost your precious family treasure.

Shiba 264: Shūjitsu kōin ni hashitte,
%VP0* Jika no chin o shikkyaku su.

He hides the sun and 'moon' in his sleeves,  
And holds 'heaven and earth' in his hands.

Shiba 264:
Shajitsu kojin ni washi.
ZGS  Shiba 264, ZRKS 10.230

M-3 6 br Shukushaku seiun no kokorozashi,  
VArEON- Satatari hakuhatsu no toshi.
ZEN SAND 403

To attain release from self is easy,  
But to speak after liberation is difficult.

Heki 46 Main Case.

Appearing and disappearing in vast emptiness,  
The 'hair-cutter sword' never moves.

Host and guest separate the rabbits from the horses,  
The 'stick and shout' distinguish the dragons from the snakes.

Even if they starved to death on 'Mount Shou-yangi',  
They vowed not to eat the grain of Chou.
I ZEN SAND

See 'Po Yi and Shu Ch’i'.

ZGS 10.236, Shibna 12, ZG 569

10.236 正狗不偷油  Shoku abura o nusumazu.
雛狗燈盏走  Kei tōsan o fukunde hashiru.

A good dog doesn't steal oil,
But the cock runs away with the lamp bowl in its beak.

ZGS 10.236, Shibna 12, ZGJI 516

10.237 昭君則住胡  Shōkun wa sanawachi ko ni yuki,
西施則歸越  Seishi wa sanawachi etsu ni kaeru.

'Chao Chūn' went away to the Hu barbarians,
'Hsi-shih' returned to Yüeh.

ZGS 10.236, Shibna

10.238 跳出生死閭  Shōji no kan o chūshitsu shite,
難過荆棘林  Keikyokurin o hakka su.

Leap right over the barrier of life and death,
Gallop straight through the forest of thorns.

ZGS 11, Shibna 136, ZGJI 510, ZRKS 10.367

10.239 松樹千年翠  Shōju semmen no midari,
不入時人意  Toki no hito no kokoro ni irazu.

The thousand-year green of this pine
Does not enter the minds of people today.

ZGS 10.197, ZGJI 516, ZRKS 10.442, Shibna 266

10.240 槎夫入深山  Shōfu shinzan ni iri,
碧潭漁史釣  Hekitan gyōshi tsuru.

The woodsman goes deep into the hills,
The fisherman angles the blue pools.

ZGS 11, Shibna 267

10.241 鐘聲來舊寺  Shōsei kyōji ni kiru.
月色下新池  Gesshoku shinchi ni kudaru.

The tolling of the bell comes to the old temple,
Moonlight falls on a new pond.

ZGS 11, Shibna 267, ZGJI 517, ZRKS 10.364
10.242 聖僧堂裡坐  \( \text{Shōsō wa dōri ni za shi,} \)
金剛門外立  \( \text{Kōgō wa monge ni tatsu.} \)

The 'holy monk' is sitting in the zendo.
The 'vajra' kings stand outside the gate.

10.243 體中三尺劍  \( \text{jōtō sanjaku no ken,} \)
瓶裏一枝梅  \( \text{Heiri ishi no uma.} \)

On the rack, a three-foot 'sword';
In the vase, a single plum bough.

10.244 烏先主左顧  \( \text{Shoku no senshin} \)
孔朗於草庵  \( \text{Kōmei o sōro ni sanko su.} \)

Three times the ruler of Shu
Visited K’ung-ming in his thatch-roofed hut.
See 'Chū-ko'.

10.245 深山古廟裡  \( \text{Shinzan kōyōri,} \)
無轉智大王  \( \text{Mutenchi no daio.} \)

Deep in the mountains, in his old shrine,
A great king of unchanging wisdom.

10.246 人生不滿百  \( \text{jinsē hyaku ni mitazu,} \)
常懷千載憂  \( \text{Tsune ni senzai no urei o idaku.} \)

The span of human life does not reach a hundred years,
Yet we constantly bear the sorrows of a thousand.

10.247 神通並妙用  \( \text{jintō narabi ni myōyō,} \)
荷水也搬柴  \( \text{Mizu o ninai mata shiba o hakobu.} \)

Divine powers, works of wonder,
Hauling water, carrying wood.

10.248 心隨萬境轉  \( \text{Shin wa bankyō ni shitagatte tenzu} \)
轉處實能幽  \( \text{Tenjō jitsu ni yoku yū nari.} \)

Mind changes with its myriad surroundings.
The way it changes is truly mysterious.
If you follow its flow and perceive its nature, 
Then there is neither joy nor sorrow.

The cries of monkeys ring though the dense forest, 
Images of geese lie deep in the still waters.

The spring mountains make mad piles of green, 
The spring waters splash transparently blue.

In spring colors, there is neither high nor low; 
Flowering branches are by nature some long, some short.

The spring birds sing in the spring wind, 
The spring fish play in the spring waters.

A fierce eagle does not nest in the forest, 
A live dragon does not remain in the water.
10.255  Shun did not have enough ground even to stick in a "pick".
'Yü's' village was a cluster of not even ten houses.

10.256  Shunrai yūji no kyaku,
花落閑門僧
Hana ochite mon o tozuru no so.

When spring comes people visit at the temple;
As the petals fall the monk closes the gate.

10.257  Shunmin akatsuki o oboezu,
處處聞啼鳥
Sho-sho techo o kiku.

Springtime sleeping late, unaware of the dawn;
Here and there, hear the song of the bird.

10.258  Yarai fū no koe,
花落知多少
Hana otsumi koto shinru tashō zo.

Last night there was the sound of wind and rain.
Who knows how many flowers fell?

10.259  Shōshi no michi ni yorazumba,
争到葛洪家
Ikade ka kakkō ga ie ni itaran.

If you do not go by the woodcutter's path,
How will you ever reach the House of 'Ko Hung'?

10.260  Shārin mushi no ku,
曹溪絕學禪
Sōkei zetsugaku no zen.

'Shao-lin'—the verse of one who would not teach.
"Ts'ao-chi"—the Zen that cannot be learned.

10.261  Shinso mo sono tomi o shisshī,
貞育失其勇
Fun'iku mo sono yū o shissu.

[The states of] Chin and Ch'u have lost their wealth,
[The warriors] Pen and Yü have lost their courage.

Chin and Ch'u were states during the Warring States Period. Meng Pen and Hsia Yü were warriors famed in early China for their courage (ZGJI 517). See also 15.5.
10.262 霊大地は薬  Jindaichi kore kusuri,
那倶是自己  Nako ka kore jiko.

The great earth is itself medicine,
What is the self?

Heki 87.

ZGS na, Shiba 268, ZRKS 10.518

10.263 華樓夜月  Shinrō yagetsu ni utai,
瑰閣春風  Giketsu shunpū ni you.

On the palaces of Ch'in, they sing to the night moon;
At the gates of Wei, they are drunk in the spring breeze.

ZGS 10.213, Shiba 268, ZGJI 518, ZRKS 10.355

10.264 瑞気頓然樓  Zuiki ai'inentaru rō,
紫烟凝風巘  Shietsu haketsu ni kuru.

An air of good fortune surrounds the tower,
A purple haze gathers round the Phoenix Perch.

ZGT 240 has "Dragon Tower" instead of 瑞楼, and says that "Dragon Tower" and 凤阁
"Phoenix Perch" are both names of imperial palaces.

ZGS na, Shiba 269, ZGJI 519, ZGJT 240, ZRKS 10.406

10.265 翠羽立高枝  Suiu koshi ni tachi,
危巢帶落暈  Kiso rakki o obu.

The kingfisher perches on a lofty branch,
Its teetering nest wears the glow of the setting sun.

ZGS 10.214, Shiba na

10.266 坐水月道場  Suigetsu no dojō ni za shite,
修空華萬行  Kage no mangyō o shū su.

Sitting in the Moon Water dojō,
Tracing 'flowers in the sky'.

ZGS 10.215, Shiba 258

10.267 水上青青翠  Suō sei-seitaru midori,
元来是浮萍  Ganrei kore fuhyō.

The brilliant blue on the water's surface
Once was floating duckweed.

ZGS 10.216, Shiba 268, ZGJI 593, ZRKS 10.216
10.268 吹毛截不入 Suimō kiredomo irazu,  
輸鉄撃不問 Rinsui umedomo hirakazu.  
Not even the 'hair-cutter sword' can cut into it,  
Not even the hammer wheel can break it open.  
ZGS 10.217, Shiba 266, ZGJT 729  

10.269 已見寒梅發 Sute ni kanbai no hiraku o mi,  
復聞啼鳥聲 Matateichō no koe o kiku.  
I have already seen the blooming of the winter plum  
And heard the songs of the singing birds.  
ZGS 10.218, Shiba 444, TNSSITS 61  

10.270 青郊時錦雉 Seikō kinchū naki,  
綠水漾金麟 Ryokusui kinrin tadayou.  
In the green fields the colored pheasant sings,  
In the blue waters the golden fish swims.  
ZGS 10.219, Shiba na  

10.271 青山自青山 Seizan wa onozukara seizan,  
白雲自白雲 Hakuun wa onozukara hakuun.  
The blue mountains are just blue mountains,  
The white clouds are just white clouds.  
Empukuiji: Seizan onozukara seisanzan, Hakuun onozukara hakuun.  
ZGS 10.220, Shiba 320, ZGJT 531, ZRKS 10.376, KZS 6003  

10.272 青山元不動 Seizan moto fudō,  
白雲自去來 Hakuun onozukara kyorai su.  
The blue mountains by nature are immovable,  
The white clouds of themselves come and go.  
ZGS 10.221, Shiba na, ZGJT 521, ZRKS 10.374, KZS 4184  

10.273 生蛇入竹筒 Seija chikutō ni iri,  
盲龜入空谷 Mōki kūkoku ni iri.  
The live snake enters the bamboo tube,  
The blind tortoise enters the empty valley.  
ZGS 10.222, Shiba na, ZGJT 521  

10.274 聖人無恒心 Seijin kōshin nashi,  
以民心為心 Minshin o motte shin to nasu.  
The sage has no fixed mind,  
He makes the people's mind his mind.  
ZGS 10.223, Shiba na, Tao-te ching, ch. 40.
Ten varieties of West River brocade—
Add flowers and their colors are even more vivid.

During the T’ang Dynasty, it was said that when posters of wanted An Lu-shan rebels were slashed in Hsi-ch’uan, the heads of those people in distant Shen-fu fell one by one (ZGJI 520).
10.282 石上栽花後  Sekijō hana o sete nochi,
生涯共是春  Shōgai tomo ni kore haru.

After you have planted the flower on the rock,
Your life, too, will always be spring.

10.283 石人假彼汝  Sekijin no ‘ki’ nanji ni niaraha,
也解唱巴歌  Mata haka o utauru koto o gesu.

If the stone man’s spirit were like yours,
He would know how to sing rough country songs.

10.284 世尊不說說  Seson fusetu no setsu,
遮葉不聞聞  Kashō fumon no mon.

The World-Honored One spoke without speaking,
‘Kāsyapa’ heard without hearing.

10.285 世尊有密語  Seson mitsugo ari,
遮葉不覆藏  Kashō fukusō sezu.

The World-Honored One had a secret word,
But ‘Kāsyapa’ did not keep it hidden.

10.286 枝腳瓶內  Sekkyaku shōnai ni
煎猫頭煮雉羽  Myōto o iri chin’u o niru.

In a broken-legged cauldron
He stews cats’ heads and boils ‘poison bird wings’.

10.287 說說衆生說  Setsu setsu shujō setsu,
三世一時說  Sanze ichiji no setsu.

Speaking, speaking, all sentient beings are speaking;
The ‘three worlds’ all speak at once.
10.288 雪庭 - 漲血  Settei itteki no chi,  
染出少林春  Some idasu shōrin no haru.

With a drop of blood the snow garden
Is stained and brings forth the spring of "Shao-lin".

ZGS 10.34, Shiba 273, ZGJI 31

10.289 透過是非關  Zehi no kan o tōka shite,
不住羅網裏  Raroriki ni todomarazu.

Having passed through the barrier of right and wrong,
He does not linger by his cage.

ZGS na, Shiba 278, ZGJI 30, ZGJT 340, ZEKS io.38, KEK #1079

10.290 有錢千里通  Zeni areba senri mo tsūji,
無錢隔壁聴  Zeni nakereba kabe o heidate to su.

When you have money, you can communicate with the world;
When you have no money, your next door neighbor is deaf.

ZGS 10.235, Shiba na, ZGJT 30, ZGJI 523, ZEKS io.183

10.291 善惡如浮雲  Zen’aku faun no gotoku,
起滅俱無處  Kimetsu tomo ni tokoro nashi.

Good and bad are like floating clouds,
Nowhere do they arise or dissolve.

ZGS 10.236, Shiba na

10.292 千江同一月  Senkō daitsugetsu,
萬戸盡逢春  Banko kotogotoku haru ni au.

On a thousand rivers, one and the same 'moon'—
Ten thousand houses all greet the spring.

ZGS 10.237, Shiba 273, ZGJI 523, ZGJT 55, ZEKS 10.169

10.293 千牛拽不同  Senyu hkedomo kaerazu,
袂鵲趁不及  Kaayō oedomo nyōbaazu.

A thousand bulls pull, but cannot turn it;
A swift falcon flies, but cannot cross it.

ZGS na, Shiba 272, ZGJI 523, ZEKS 10.58

10.294 前山烟霧外  Zenzan enmu no soto,
不知世上遊  Sejō no yō o shirazu.

Beyond the mist of yonder mountains,
I do not know the pleasures of the world.

ZGS 10.238, Shiba na
The thousand mountains array their emerald color,  
The ten thousand trees are filled with silver flowers.

In the thousand hills, birds fly no more;  
On the myriad paths, all human trace has gone.

Fishes alone in the cold river snow.

The bubbling of the spring after midnight,  
The coloring of the hills in the setting sun.

In front Sakyamuni does not go ahead,  
Behind Maitreya does not follow.

Outwardly he says, “All are one,”  
Privately he says, “They’re not the same.”
10.301 前頭驚殺人 Zentō ni wa hito o kyōsetsu shi,
後頭笑殺人 Kōtō ni wa hito o shōsetsu su.

In front, he shocks them to death;
Behind, he kills them with laughter.
ZGS io.244, Shiba na, ZGJI 525, ZRKS io.158

10.302 罕逢穿耳客 Senni no kyaku ni au koto mare nari,
多遇刻舟人 Oka wa fune o kizamu hito ni au.

We seldom meet a "pierced-eared traveler".
We often meet men who "slash their boats".
Heki 55 Main Case 95.
ZGS io.245, Shiba na, ZGJI 525, ZGJI 525, ZRKS 10.244

10.303 欲窮千里目 Senri no me o kiwamen to hosshite,
更上一層樓 Sara ni isso ro ni noboru.

If you want to attain thousand-mile eyes,
Climb up one more storey on the tower.
ZGS na, Shiba 249, ZGJT 464, ZGJI 523, ZRKS 10.244

10.304 其知可及 Sono chi ni wa oyobubeshi,
其愚不可及也 Sono gu ni wa oyobubekarazu.

It is possible to attain his wisdom,
But it is not possible to attain his stupidity.
ZGS na, Shiba 245; Analects V, 20.

10.305 相識滿天下 Sōshiki tenka ni mitsu,
知心能幾人 Chishin yoku ikuni zo.

My acquaintances fill the world,
But how many of them really know my mind?
ZGS 10.246, Shiba na, ZGJI 524, ZGJI 267, ZRKS 10.79, KZS 10.649

10.306 桑樹猪諷背 Sōju ni wa cho sentaka o suri,
長江鵝洗頭 Choko ni wa akiru kashira o arau.

Against the mulberry tree, the wild boar scratches its back;
In the long river, the ducks dip their heads.
ZGS 10.247, Shiba na, ZGJI 524, ZRKS 10.248

10.307 僧投寺裡宿 Sō wa jiri ni tojite shuku shi,
賊打不防家 Zoku wa futō no ie o ta su.

The monk heads for a temple to lodge overnight,
The thief strikes the house that is not guarded.
ZGS 10.248, Shiba na
10.308  砖兎見雪卷  Soren yuki o mite maki,  
    深声映花闇  Shinko hana ni eijite tozasu.

Roll up the door curtain to view the snow,  
Shut the inner door against the brilliance of the flowers.

ZGS 10.249; 蘊 instead of 藝.
    ZGS 10.249, Shib 229, ZGII 524, ZRKS 10.466, TSSTS 165

10.309  大隱隱朝市  Daiin wa chôshi ni kakure,  
        小隱隱山林  Shôin wa sanrin ni nakuru.

A great recluse hides himself in court and market,  
A small recluse hides himself in hills and woods.

ZGS 10.359, Shib 274, ZGII 515, ZRKS 10.525

10.310  大海任魚躍  Daikai wa ura no odoru ni makase,  
        長空任鳥飛  Chôkû wa tori no tobu ni makasu.

The great ocean lets the fish jump,  
The vast sky lets the birds fly.

ZGS 10.251, Shib 274, ZGII 525

10.311  大海波濤涌  Daikai hatô waki,  
        千江水逆流  Senkô mizu sakashima ni nagaru.

The great seas surge with tidal waves,  
In a thousand rivers, the waters flow backwards.

ZGS na, Shib 274, ZGII 525, ZRKS 10.459

10.312  諦觀法王法  Taikan hôsha,  
        法王法如是  Hôsha nyoze.

Clearly behold the Dharma of Dharma King;  
The Dharma of Dharma King is thus.

Hei 92 Main Case and Verse.
    ZGS na, Shib 277, ZGII 537, ZGII 286, ZRKS 10.459

10.313  大行山下賊  Taiko sanka no zoku,  
        南嶽嶺頭雲  Nangaku reitô no kumo.

'Bandits' beneath Mount T'ai-hang,  
Clouds over the Southern Peak.

ZGS 10.252, Shib 26, ZGII 516, ZGII 266, ZRKS 10.

10.314  大千沙界內  Daisen shakai no uchi,  
        一箇自由身  Ikko jiyûshin.

Within all the 'great thousand-realm universe'  
There is one person completely free.

ZGS 10.255, Shib 26, ZGII 526, ZRKS 10.157
10.315 大明無私照  
至公無私親  
Taimei shishō naku,  
Shikō shishin nashi.

There is no private shining of the great light,  
A civic stateman has no personal favorites.

Shiba 274: Taimei ni shishō naku, Shikō ni shishin nashi.  
ZGS 10.204, Shiba 274

10.316 高捲吟中箔  
濃煎睡後茶  
Takaku ginchū no sudare o maite,  
Komayaka ni sugo no cha o senzu.

Singing a song, he rolls up the bamboo blind;  
After a nap he brews some dark tea.

ZGS 10.255, Shiba 257, ZD 481, ZGH 157, ZRKS 10.479

10.317 扶過斷橋水  
伴歸無月村  
Tasukatte wa dankyō no mizu o sugi,  
Tomonatte wa mugetsu no mura ni kaeru.

It helps me cross the water where the bridge is broken,  
My companion as I return to the village without moon.

MMK 44. Shiba 285: tasukete instead of tasukatte.  

10.318 只知途路遠  
不覺又黄昏  
Tada tore no tōki koto o shitte,  
Oboezu mata kōkōn.

-Thinking only that the road was long,  
I was not aware that dusk had come again.

Shiba 262 omits koto.  
ZGS 10.259, Shiba 262, ZGH 328, ZRKS 10.486

10.319 只改舊時相  
不改舊時人  
Tada kyūji no sō o aratamete,  
Kyūji no hito o aratamezu.

He's changed only his former appearance,  
He hasn't changed his former self.


10.320 不唯騎虎頭  
亦解收虎尾  
Tada koto no noru nomi narazu,  
Mata kobi o osamuru koto o ge su.

Not only did he ride the tiger’s head,  
He also knew how to handle the tiger’s tail.

Heki 85 Verse Comm.  
ZGS 10.258, Shiba 262, ZRKS 10.255, KZS 9025
10.321 只在此山中
We know only that he is in these mountains,

_Tada kono sanchū ni ari_,
_Kumo Fukō shiite tokoro o shirazu_.

But not where—the clouds are so deep.

10.322 只見鐵頭利
He sees only _the sharpness of the _gimlet_

_Tada suitō no ri o mite_,
_Sakutō no hō o shirazu_.

He does not _know the squareness of the chisel_.

10.323 只可自怡悦
Only _I myself can enjoy it_,

_Tada mizukara ietsu subeshi_,
_Ji shite kimi ni okuru ni taezu_.

It is _not something I can send you_.

10.324 只得雪消去
Only when _the snow has melted away_

_Tada yuki no shōshi saru koto o ete_,
_Jinen ni haru tōrai_.

Does spring _naturally come_.

10.325 只許老胡知
I admit _I know of the 'old barbarian',_

_Tada rōko no chi o yurushite_,
_Rōko no e o yurusazu_.

But I don't admit I've _met him_.

10.326 譬如翻錦機
For _example, it is like turning over _brocade weaving:

_Taiobu kinki o hirugaesu ga gotoshi_,
_Haimen tomo ni kore hana_.

Both front and back are _flowers_.

_ZEN SAND | 417_
10.327 遠溪今歳柳
傍竹去年梅

Tani o meguru konsai no yanagi,
Take ni sou kyōnen no ume.

By the stream are this year's willows,
With the bamboo are last year's plums.

ZGS 10.165, Shiba 267, ZGII 945 ZBSS 10.396

10.328 谷暗千旗出
山鳴萬乘來

Tani kuroshite senki ide,
Yama natte banjō kitaru.

Darkening the valley, thousands of flags appear;
Making the mountains thunder, ten thousand chariots arrive.

ZGS 10.166, Shiba 258, TSSSTS 19

10.329 多年鶴中鳥
今日負雲蜚

Ta'hen rechū no tori,
Konnichi kumo o ote tobu.

The bird, caged these many years,
Today soars, trailing clouds upon its wings.

ZGS 10.167, Shiba 60, ZGII 125, ZKKS 10.74, KZS #396

10.330 被他獅子皮
還作野干鳴

Ta no shishi hi o kite,
Kaette yakan mei o nasu.

He wears the skin of a lion
But has the bark of a fox.

ZGS 10.168, Shiba 60, ZGII 125, ZKKS 10.332, KZS #392

10.331 煇他猟聖人
擔雪共填井

Ta no chiseijin o yatōte,
Yuki o ninōte tomo ni sei o uzumu.

He hires another fool
And together they haul snow to fill in the well.

Shiba 292: 煇 instead of 煅.
ZGS 10.169, Shiba 292

10.332 玉藏澤自媚
玉鏡山含輝

Tama kakusarete taka onozukara kobi,
Tama tsuisumarete yama kagayaki o fukumu.

A stream that hides a jewel is naturally clearer,
A mountain that contains jade gives off a glow.

ZGS 10.170, Shiba 10

10.333 偶來松樹下
高枕石頭眠

Tamatama shōju no moto ni kitarite,
Makura o takōshite sekito ni nemuru.

I came by chance to the base of the pine
And slept without a care, a stone for my pillow.

ZGS 10.334, Shiba 10, TSSSTS 20
10.334 山中無曬日  Sanchū reki jitsu nashi,
寒盡不知年 Kan o tsukuredomo toshi o shirazu.

→ In the mountains there is no counting of days,
At winter’s end I do not know the year.

ZGS 10.341, Shiba 264

10.335 玉潤庭前竹 Tama wa urou sōzen no take,
花繁院裏梅 Hana wa shigeshi inri no ume.

Jade-like dew dampens the bamboo by my window,
Flowers bloom thick on the courtyard plum.

ZGS 10.343, Shiba 252

10.336 玉向泥中潔 Tama wa deichū ni mukatte isagiyoku,
松經雪後真 Matsu wa setsugo o hete tei nari.

The jewel is purer in the midst of the mud,
The pine is more upright after enduring the snow.

ZGS 10.344, Shiba 253, ZRKS 10.364, KZS 10.443

10.337 僧恵不會禪 Daruma zen o e sezu,
夫子不知字 Fushi ji o shirazu.

'Bodhidharma' does not understand Zen,
Confucius does not know letters.

ZGS 10.274, Shiba 254, ZGGI 529, ZRKS 10.365

10.338 誰知舎帯下 Tare ka shiran sekimō no moto,
元是昔懐人 Moto kore sekishū no hito naran to wa.

Who knew that under the straw hat
Was someone so steeped in suffering?

Shiba 266: 有此 instead of 元は: Kono sekishū no hito aru koto o. ZGGI 530: Moto kore sono kami no shijin naran to wa.

ZG 10.271, Shiba 254, ZGGI 529, ZRKS 10.365, KZS 10.376, IO 32 §57

10.339 誰知砧桟裏 Tare ka shiru chinsho no uchi,
有此斷腸人 Kono dancho no hito aru koto o.

Who knows that within this 'fulling block'
Is this heartbroken woman?

ZG 10.275, Shiba 266, ZGGI 530, ZRKS 10.366, KZS 10.376

10.340 誰知遠烟浪 Tare ka shiru tōki enro ni,
別有好思量 Betsu ni kōshiryō aru koto o.

Who can know that far off in the misty waves
Another, yet more excellent realm of thought exists?
Trans. from ZD #76. Heki 24 Main Case.
ZGS 10.276, Shib 276, ZD 476, ZGJ 530, ZGJT 356, ZRKS 10.126, KZS 496

10.341 直透万重関  Jiki ni banjia no kan o tori;
不住音響裡  Seishorio ni mo todomarazu.

Having passed right through a myriad barriers,
He does not stop even in the blue sky.
Shiba 276: пы instead of 質.
ZGS 10.277, Shib 276, ZGJ 134, ZGJI 532, ZRKS 10.68, KZS 325

10.342 父頰母顏荒城  Chichi gan ni, haha gin ni, sho ogoru,
克誦以孝  Yoku yatagaruri ni ko o morte su.

Though his father was mulish, his mother insincere,
And his half-brother Hsiang arrogant, he was mild and filial.
See 'Shun'.
ZGS 10.278, Shib 276

10.343 長安一片月  Choaan ippen no tsuki,
萬戶捲衣聲  Banko koromo o utsu koe.

A sliver of 'moon' over 'Ch'ang-an';
From thousands of houses, the tap-tap of pounding cloth.
See ‘Fulling block’.
ZGS 10.279, Shib 275, TSSSTS 3

10.344 長者長法身  Chosa wa chohosshin,
短者短法身  Tanja wa tanhosshin.

A long thing is a long Buddha-body,
A short thing is a short Buddha-body.
Heki 50 Verse 530.
ZGS 10.286, Shib 275, ZGJT 310, ZGJI 531, ZRKS 10.474

10.345 趙王因好劍  Chia ken o konomo ni yotte,
聞國人帶刀  Kakkoku no hito to o obu.

Because the King of Chao took delight in the 'sword',
Throughout his state men wore swords.
ZGS 10.288, Shib 276, ZGJI 531, ZRKS 10.317

10.346 習破澄潭月  Chotan no tsuki o tappa shi,
穿開碧落天  Hekiraku no ten o senkai su.

He stamps to pieces the 'moon' in the still pool,
He tears open the blue sky.
Shiba 279: 甸 instead of 畦, teha instead of tappa.
ZGS 10.289, Shib 279, ZGJT 343, ZGJI 531, ZRKS 10.314, KZS 496

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ZGS 10.289, Shib 279, ZGJT 343, ZGJI 531, ZRKS 10.314, KZS 496
Dust buries the shoes beneath the bed,
Wind stirs the kerchief on the rack.

ZGS 10.347. Shiba na

When Third Son "Chang" gets a taste of the metal rod,
Fourth Son "Li" suffers the pain.
ZGS na. Shiba 254. ZGII 532. ZRKS 10.377

Clouds of battle lie across the sea,
Drawn "swords" threaten the Dragon Gate.
ZGS 10.349. Shiba 254. ZGII 532. ZRKS 10.376. KZS 5971

Head smeared with mud and dirt,
Thus does he clearly reveal himself.

In the beginning, very high;
At the end, very low.

Zeki 4 Main Case agya.
ZGS na. Shiba 279. ZGII 532. ZRKS 10.387

With things, neither grasp nor let go;
With places, transcend far and near.
Zeki 42 Main Case Comm.: 頭頭無取捨處處絕緣觀.
ZGS 10.352. Shiba 279. ZRKS 10.452

When the 'moon' sets, the deep pool has no reflections;
Clouds rise and the mountains are decked in robes.
ZGS 10.353. Shiba 254. ZGII 532. ZRKS 10.458
10.354 月高城影盡  
Tsuki takōsite jōei tsuki,  
Shimo omōsite ryūjō so nari.  

With the ‘moon’ on high, the city loses its shadows;  
Heavy with frost, the willow branches are sparse.

ZGS 10.357, Shiba 353, ZGJT 533, ZRKS 10.154, TSSSTS 176

10.355 月到天心處  
Tsuki na tenshin ni itaru tokoro,  
Kaze no suimen ni kitaru toki.  

Where the ‘moon’ rises to the center of the sky,  
When the wind comes to the face of the water.

ZGS 10.358, Shiba 348

10.356 月到中秋滿  
Tsuki no chūshū ni itatte michi,  
Kaze no hachigatsu yori suzushi.  

The ‘moon’ grows full as it reaches mid-autumn;  
The breeze from the eighth month onward is cool.

ZGS 10.358, ZGJT 103, ZGJI 133, ZRKS 10.342, Shiba 256

10.357 月隨磐山轉  
Tsuki wa hekizan ni shitagatte tenji,  
Mizu wa seiten ni guishite nagaru.  

The ‘moon’ sails along the blue mountains,  
The streams flow in harmony with the blue sky.

ZGS na, Shiba 254, ZGJI 533, ZRKS 10.530

10.358 月知明月秋  
Tsuki wa meigetsu no aki o shiri,  
Hana wa ichip no haru o shiru.  

The ‘moon’ knows autumn with its bright moon,  
The flowers know the same kind of spring.

ZGS na, Shiba 254, ZGJI 533, ZRKS 10.194

10.359 抱妻罵釋迦  
Tsuna o idate shaka o nonoshiri,  
Sake ni yōte miroku o ta su  

Hugging his wife, he curses Śakyamuni;  
Drunk with wine, he strikes 'Maitreya'.
ZEN SAND

The crane flies the thousand-foot snows,
The dragon rises from a pool of ice.

He takes the golden hammer in hand,
And strikes down the "moon" from the heavens.

The mud cow's shadow is broken up,
The stone woman's clothes are perfectly neat.

On the garden deck, the "moon" in the deep of night;
From the high tower, a bell in a moment of stillness.

He thrusts his hands outside the vast sky,
But no one at the time was aware of it.

He takes the white jeweled whip in hand,
And completely smashes the "black dragon pearl".

The mud Buddha does not cross the water,
But the divine light illuminates heaven and earth.
10.368 鐵鉈鑽不入 Tetsuda kiredomo irazu,
鐵槌打不碎 Tetsusui utedomo kudakezu.

An iron snake cannot cut into it,
An iron hammer cannot smash it.

ZGS 10.296, Shiba 277, ZGJ 535, ZRKS 10.178, E23 1082

10.369 擧轉鐵釜山 Tetchisen o tetten shi,
現出金剛山 Kongōsen o gooshutsu shi.

He whirs the 'ring of iron mountains' around,
And makes the Diamond Mountain appear.

ZGS 10.297, Shiba na, ZGJ 535, ZGJI 535, ZRKS 10.258

10.370 望天不見天 Ten o nozonde ten o mizu,
衆地不見地 Chi o mite chi o mizu.

He gazes at the sky, but does not see the sky;
He stares at the ground, but does not see the ground.

ZGS na, Shiba 288, ZGJ 536, ZRKS 10.574

10.371 天下有道則見 Tenka michi areba sunawachi araware,
無道則隠 Michi nakereba sunawachi kakuru.

When the Way exists in this world, then appear;
When the Way does not exist, then keep concealed.

ZGS 10.298, Shiba na, Analects VIII, 13

10.372 貪著天上月 Tenjō no tsuki o musabori mite,
失卻掌中珠 Shōchū no tama o shikkyaku su.

He covets the 'moon' he sees in the sky above
And loses the pearl in the palm of his hand.

ZGS 10.299, Shiba 280, ZGJ 536, ZRKS 10.104, KZS 81540

10.373 天台華頂秀 Tendai kachō hiide,
南嶽石橋高 Nangaku shakkyō takashi.

The Hua peak of T'ien-t'ai juts straight up,
The stone bridge atop Nan-yüeh is high.

Shiba 277: ﾂ instead of 鏑.
ZGS 10.290, Shiba 277, ZGJI 536, ZRKS 10.27

10.374 出頭天外看 Tengai ni shutto shire miyo.
誰是我人 Tare ka kore wa ga tsura no hito.

Stick your head outside the sky,
Who is there to face you?

ZGS na, Shiba 265, ZGJI 535, ZGTI 206, ZRKS 10.155, KZS 8188
10.375 天高群象正  Ten takoshite gunsho tadaishiku,  
海深百川潮  Umi hiroshite hyakusen chō su.  

Heaven is high and all things are in proper order,  
The sea is vast and the hundred rivers flow toward it.

ZGS 10.301, Shiba 277, ZGJI 536, ZGJT 536, ZRKS 10.572

10.376 天晴一雁遠  Ten harete ichigan tōku,  
海深孤帆逈  Umi hiroshite kohak aososhi.  

Clear skies, a lone goose in the distance;  
On the broad ocean, a single slow sail.

ZGS 10.301, Shiba 277

10.377 天共白雲曉  Ten wa hakuun to tomo ni ake,  
水和明月流  Mizu wa meigetsu ni washite nagaru.  

Sky and white clouds together brighten into dawn,  
Water flows in harmony with the bright 'moon'.

ZGS 10.301, Shiba 277, ZGJI 536, ZGJT 536, ZRKS 10.572, KZS #1015

10.378 東家杓柄長  Tōka no shakuhei wa nagaku,  
西家杓柄短  Seika no shakuhei wa mijikashi.  

In the East House the dipper handle is long,  
In the West House the dipper handle is short.  

Heki 53 Verse ageyo.  

ZGS 10.301, Shiba 277, ZGJI 537, ZGJT 539, ZRKS 10.572, KZS #1015

10.379 桃花零落盡  Tōka reiraku shitsukushite,  
何处見靈雲  Izure no tokora ni ka reiun o min.  

The 'peach' blossoms have all fallen away,  
Where now shall I meet 'Reiun'?  

ZGS 10.304, Shiba 277, ZGJI 537, ZRKS 10.572

10.380 遠觀山有色  Tōku mite yama ni iro ari,  
近聽水無聲  Chūkaku kiite Mizu ni koe nashi.  

Seen from afar, the mountains have color;  
Heard from close by, the water has no sound.

ZGS 10.305, Shiba 245, ZGJI 538, ZRKS 10.375

10.381 入道不通理  Do ni itte ri ni tsusezumba,  
復身還宿施  Mi o kaeshite shinse o kaesu.  

One who enters the Way but does not penetrate to its principle  
Should renounce his status and return all the believers' donations.

Rinzai-roku §21.  

ZGS 10.305, Shiba 280, ZGJI 538, ZRKS 10.572
10.382 動容摺古路 DoYo koro ni agu,
不齢悄然機 Shôzen no "ki" ni dasezu.

In his everyday actions he expresses the ancient way,
He does not fall back into self-satisfaction.
ZGS 10.306, Shiba 279, ZGII 537, ZGI7 546, ZRKS 10.273, KZS #569

10.383 燈籠上作舞 Torajô ni mai o nashi,
露柱裏藏身 Rokuchi ni mi o kakasu.

He dances on top of the lantern,
He hides himself in the lamppost.
ZGS 10.307, Shiba 279, ZGII 537, ZRKS 10.470

10.384 洞深雲出晚 To fukôshîte kumo no izuru koto osoku,
溝曲水入経 Tani magatte mizu no kitaru koto osuki.

From the deep clefs the mists take a long time leaving,
In the winding valleys the waters come along slowly.
ZGS na, Shiba 279, ZGII 537, ZRKS 10.376

10.385 等閑垂一釣 Tokan ni itchô o tarete,
驚起碧澤龍 Hekitan no ryû o kyôki su.

Nonchalantly I dropped a line
And startled awake the dragon in the deep pool.
ZRKS 10.242: Naosari ni itchô o tarete.
ZGS na, Shiba 279, ZGII 537, ZRKS 10.242, KZS #1077

10.386 桃李火中開 Tôri kachû ni hiraki,
黃昏後日出 Kôkongô ni hi izu.

'Peach’ and plum trees bloom in the midst of fire;
After evening falls, the sun rises.
ZGS na, Shiba 278, ZGII 537, ZGII 537, ZRKS 10.560

10.387 時與道人偶 Toki ni dojin to go shi,
或隨獵者行 Aruiwa shôsha ni shitogatte yuku.

At times one goes with a person of the Way,
At times one follows a woodcutter.
ZGS 10.308, Shiba na, TSSSTS 5

10.388 獨坐人不知 Dokuza hito shirazu,
孤月照寒波 Kogetsu kansen o terasu.

I sit alone in my secret place,
The lone ‘moon’ shines on the cold spring.
ZGS 10.509, Shiba 279
I sit secluded, alone within the bamboo, 
Strumming the lute, drawing the notes out long.

A bird cries, no one in sight; 
The flowers fall, but the woods are still fragrant.

A bird nests in the tree by the pond, 
A monk knocks on the moonlit gate.

It looks like a tiger, but it has these two horns; 
It looks like a cow, but it lacks a swishy tail.

Young bamboo produces new shoots, 
The ‘withered’ pine holds out its ancient branches.
If you are wealthy, you dislike a thousand mouths as too few;
If you are poor, you resent even one person as too many.
Shiba 285: Hir ni shite wa ishin mo ōshi to itou.

Weeping, "Su Wu" grasped "Li Ling’s" sleeve;
Sad at his departure, Li’s tears soaked his vest.
ZGS 10.318, Shiba 285

When you stretch out both legs and sleep,
There is neither false nor true.

He goes with the flow, ever rising and sinking,
Without tangling in the traces of coming and going.

If the bird sings, it disturb my dreams
And keeps me from going to Liao-hsi.

If you do zazen covered in a shroud,
You’ll know nothing at all about hot and cold.
"Bodhidharma" is often depicted sitting with a long shroud covering his head.
ZGS 10.322, Shiba na, ZGJI 530, ZRKS #1069
Shedding tears, he beheads Duke Ting;
Clenching his teeth, he gives Yung Ch'ih a fief.

Two historical allusions. (1) In the rivalry between "Liu Pang" and "Hsiang Yu", the general Duke Ting betrayed Hsiang Yu and went to the side of Liu Pang. Liu Pang had him beheaded as a warning to traitors (Giles 1939, 735). (2) General Yung Ch'ih helped place Liu Pang on the throne and then, with several others became discontent, feeling unjustly treated by the new emperor. Liu Pang then enfeoffed Yung Ch'ih, giving him the high title of Marquis just because he was least friendly with the emperor (ibid., 979).

Every day is a good day.
When the wind blows, the tree nods.

The Son of Heaven in the noisy city,
The 'old monk' in the hundred weeds.

Beneath the feet of every person
Is space for one sitting mat.

To clarify the mind of nirvana is easy,
But to enter the wisdom of discrimination is hard.

Shake the leaves and stir the colors of autumn,
Roll up the screen and appreciate the 'moon' and flowers.
10.408 作馬去東家  
   Ba to natte tōka ni sari,  
成驥入西家  
   Ro to natte seika ni iru.

It left the east house as a horse,  
But entered the west house as a donkey.  

ZGS na, Shiba 295, ZGJI 491, ZRKS 10.397

10.409 白玉按劍立  
    Hakugyoku ken o anjite tachi;  
朱絃流水聲  
    Shugen ryūsui no koe.

At the glint of a jewel, he stands with hand to "sword";  
At the red string, the sound of running water.

At a flash of light from a sparkling jewel, an ignorant person is suspicious and stands with hand on his sword; when the red lute string is plucked, a clever person recalls a song of running water and at once hears its sound (ZGJI 541, Shiba 282).

ZGS na, Shiba 282, ZGJI 141, ZRKS 10.348

10.410 破鏡不重照  
    Hakyo kasanete terasazu,  
落花難上枝  
    Rakka eda ni noborigatashi.

Broken mirrors never again reflect,  
Fallen flowers cannot return to the branch.

ZGS 10.327, Shiba 281, ZGJT 177, ZGDJT 10.194, ZGJI 340, ZRKS 10.45, KES 499

10.411 陌頭楊柳枝  
    Hakuto yorya no eda,  
已被春風吹  
    Sude ni shunpū ni fukaru.

On the roadside, the willow branches  
Already are blown by the spring winds.

ZGS 10.348, Shiba na, TSSSTS 59

10.412 白髮三千丈  
    Hakuhatsu sanzenjō,  
緣愁似個長  
    Urei ni yorite kaku no gotoku nagashi.

White hair thirty thousand feet long—  
From worry and sorrow it has become this long.

ZGS 10.329, Shiba 282, TSSSTS 60

10.413 白鹭沙汀立  
    Hakuro shatei ni tachi,  
蒼花相對開  
    Roka aitai shite hiraku.

White herons stand on the sandy beach,  
White reed flowers open against each other.

ZGS 10.330, Shiba 282, ZGJI 141, ZGJT 380, ZRKS 10.496

10.414 邂逅村酒美  
    Hashi o sugite sonshu bi nari,  
隔岸野花香  
    Kishi o hedatete yaka kambashi.

The village across the bridge has good wine;  
On the other bank, the wild flowers are fragrant.

ZGS 10.331, Shiba 247, ZGJI 34
Hajime wa hōsō ni shitagette sari,
Mata rakka o ̄te kaeru.

First, I went following the sweet grasses;
Now I return chasing falling leaves home.

Hazukashime wa tayoku yori hazukashiki wa naku,
Tanoshimi wa motome naki yori tanoshiki wa nashi.

There is no shame more shameful than having many desires,
There is no joy more joyous than non-seeking.

Hana no raisho o towan to hossureba,
Tōkun mo mata shirazu.

Do you want to ask where flowers come from?
Not even the Master of the East knows.

By transplanting flowers, I also get the butterflies to come;
When I buy rocks, I get also masses of clouds.

Flowers blossom on rootless trees,
Fish leap on the lofty peaks.

A torn robe chases after clouds;
Straw sandals tumble along the road.
10.421 万機林羅處  Ban'ki' kyūki no tokoro,  
一曲餘無私  Ikkyoku in watashi nashi.

Where the ten thousand impulses have come to rest,  
There is a melody without private tune.

This verse contains an untranslatable pun. The character kyoku is used (1) as a counter for  
songs, e.g., “one tune,” “two tunes”; and (2) to mean bent or crooked, e.g., 形 shikyoku “unfair-  
ness, corruption” (literally “private twistedness”). The second line says there is an ikkyoku, “one  
tune,” which is not shikyoku, “privately twisted.” No word in English means both “tune” and  
“twisted.”

ZGS na, Shiba 282, ZGJI 543, ZRKS 10.48

10.422 萬里無雲時  Banri kumo naki toki,  
青天須嘆捧  Seiten subekaraku bō o kissubeshi.

When there are no clouds for ten thousand miles,  
Even the blue sky must get a taste of the stick.

ZGS na, Shiba 282, ZGJI 543, ZGJT 387, ZRKS 10.48

10.423 母在一子寒  Haha areba ishi samuku,  
母去三子寒  Haha saraba sanshi samukaran.

If mother is here, then one child is cold;  
If mother is gone, won’t three children be cold?

See 'Min Tzu-ch'ien'.

ZGS 10.357, Shiba 288, ZGJI 142

10.424 破竜上天台  Habetsu tendai ni nobori,  
盲龜入空谷  Mōki kōkoku ni iru.

A crippled turtle climbs Mount T’ien-t’ai,  
A blind tortoise enters the empty valley.

ZGS 10.358, Shiba 281, ZGJT 377

10.425 入林不動草  Hayashi ni itte kusa o ogokasazu,  
入水不立波  Mizu ni itte nami o tatezu.

He enters the forest, but does not disturb the grass;  
He enters the water, but does not cause waves.

ZGS na, Shiba 398, ZGJI 543, ZGDJT 10.394, ZRKS 10.233

10.426 出林虎方怒  Hayashi o idete tora masa ni ikari,  
横岡塩正嶌  Oka ni yokotawatte mó masa ni ikaru.

Coming from the trees—a fierce tiger.  
Lying across the hill—an angry python.

ZGS 10.339, Shiba na, ZGJI 542, ZRKS 10.3
10.427 万口同一舌  
Bankan doichizetsu,

四海同一家  
Shikai doikkka.

Ten thousand mouths have one and the same tongue,  
The ‘four seas’ are one and the same house.

10.428 番無根源  
Banbutsu no kongen to nari,

作天地太祖  
Tenchi no taiso to naru.

Become the root source of the ‘ten thousand things’,  
Be the progenitor of heaven and earth.

10.429 日出乾坤燦  
Hi idete kenkon kagayaki,

雲收山岳青  
Kumo osamatte sangaku aoshi.

When the sun appears, ‘heaven and earth’ shine;  
When the clouds disperse, the mountain peaks are blue.

10.430 見火而倉得  
Hi o motomete wa kemuri ni washite e,

擔泉帶月歸  
Izumi o ninatte wa tsuki o obite kaeru.

Seeking fire, I found it mingled with smoke;  
Bearing spring water, I return home clad in the ‘moon’.

10.431 砒霜能活人  
Hiyo yoku hito o kassu,

甘醴亦殺人  
Kanro mo mata hito o korosu.

Arsenic is good for giving people life,  
And sweet nectar for killing people.

10.432 謂火不燒口  
Hi to in mo kuchi o yakazu,

謂水不溺身  
Mizu to in mo mi o oborasazu.

Though you say “fire,” you don’t burn your mouth;  
Though you say “water,” you don’t drown your body.

10.433 火不待日熱  
Hi wa hi o mattazu shite atsuku,

風不待月涼  
Kaze wa tsuki o mattazu shite suzuki.

Fire is hot without needing the sun,  
Wind is cool without needing the ‘moon’.
If you have long arms, your shirt sleeves are short;  
If you have small feet, your straw sandals are big.

People suffer from the sizzling heat,  
But I love the length of summer days.

A light breeze blows in the lonely pine;  
If you listen closely, the sound is even better.

His eyebrows crush Mount 'Sumeru' to pieces,  
His nostrils suck up the great seas.

A million of their money, all gone in a moment;  
They swallow their feelings, uttering not a word.

Crush to pieces Vaiśāli City,  
Knock down 'Vimalakīrti'.
The leopard hides in the mists of the southern mountains,
The roc beats the winds of the north seas.

The winter silkworm does not know cold,
The summer mouse does not know heat.

The wind in the flowers ruffles the purples and blues,
Beyond the clouds there is a misty forest.

A noble among nobles,
A master among masters.

I have struck the cloth drum hanging under the eaves.
Who is it that really knows this sound?

Confucius gained it by being warm, straightforward,
Courteous, moderate, and respectful.

Smash the entranceway of the Buddha and ancestors,
Split the eyeball of gods and humans.
In the Buddha Hall, offer incense;
At the Mountain Gate, put hands in gasshō.

ZRKS 10.319: Butsudenri ni kō o yaki.
ZGS na, Shiba 286, ZGJI 547, ZGJT 409

My wife rocks her loom clack-clack,
My baby plays with its mouth ga-ga.

ZRKS 10.351, Shiba 285, ZGJI 546, ZGJT 409

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

ZGS 10.352, Shiba na

In Wu-ling spring is already past its peak,
The pavilion’s green shadows are many.

ZRGS 10.353, Shiba 285, ZGJT 405, ZGJI 546, ZRKS 10.50

In texts are matters from a thousand past ages;
The mind can learn a little of gain and loss.

ZGS na, Shiba 287, ZGJI 547, ZRKS 10.542

On the day that King Wen became emperor,
He paid respect to King Chi three times.

ZGS 10.354, Shiba na, Book of Rites, sect. 8

「King Wen」once got angry
And brought peace to all the world’s people.


ZGS 10.355, Shiba 287, Mencius 1, 23.
His protruding bones are wrapped in ragged robes,
Sickly hair covers his aging face.

The color of P'ing-yüan's autumn trees,
The sound of Sha-lu's evening bell.

The pearl in the blue jade bowl,
The moon above the lapis lazuli palace.

This thing, that thing, are all originally dharmas;
This thought, that thought, are nothing other than mind.

Pulling down his hat, he left piercing the clouds;
Unfurling his cape, he returns wrapped in the rain.

With the stick, he shows no restraint;
In practice, he will not spare even his master.
The peonies all bloomed red one day,  
And throughout the town the noble sons got drunk.

He whittles a square staff round,  
He pulls the fuzz out of a purple felt rug.

Room after room is empty and stark,  
The east wall runs into the west wall.

He smashes down the Phoenix Forest Barrier,  
And in his boots stands upon the water.

The oxherd returns driving his calves,  
The hunter's horse comes back laden with birds.

With every step out—your kōan.  
With every step back—your kōan.

The wood has been used up and the fire is dead,  
The shut-up room swelters like hot mud.
10.468 枕有思鄉淚 Makura ni kyō o omou no namida ari,  
門無問病人 Mon ni yamai o tou no hito nashi.

On the pillow are my tears from thinking of home;  
At the gate no one asks about my illness.

ZGS 10.367, Shiba 10

10.469 将謂胡鬚赤 Masa ni omoeri ko shushaku to,  
更有赤鬚胡 Sara ni shakushu ko aran to wa.

I thought the barbarian had a red beard,  
And sure enough, isn’t this a red-bearded barbarian?

MMK 2.  
ZGS 10.368, Shiba 10, ZGDIT 1175, ZGII 549, ZRKS 10.25, KZS 948

10.470 將謂吾負汝 Masa ni omoeri ware nanji ni somuku to,  
元來汝負我 Ganrei nanji ware ni somuku.

All the time I thought I was opposing you,  
But really it was you who were opposing me.

MMK 17.  
ZGS 10.36, Shiba 10, ZGII 549, ZRKS 10.34

10.471 松無古今色 Matsu ni kokon no iro naku,  
竹有上下節 Take ni jōge no fushi ari.

The pine has no old or new color,  
The bamboo has upper and lower joints.

ZGS 10.366, Shiba 10, ZGII 549, ZGDIT 1175, ZRKS 10.30, KZS 995

10.472 有限不曾見 Manako atte katsute mizu,  
有耳不曾聞 Mimi atte katsute kikazu.

He has eyes, but has never seen;  
He has ears, but has never heard.

Heki 26 Main Case agyo (verse 1 only), 82 Verse agyo.  
ZGS 10.36, Shiba 10, ZGII 549, ZGDIT 1175, ZRKS 10.455

10.473 横身當宇宙 Mi o yokotae uchu ni ataru,  
誰是出頭人 Tare ka kore shutto no hito.

Jump right in against the universe,  
What kind of person will come out of this?

ZGS 10.36, Shiba 10, ZGII 550, ZGIT 58 (Verse 1 only), ZRKS 10.557
I've tried to draw immortality three times without success. 
In the end I've not gotten through to you.

---

The road still long, he is surprised that it is sunset,
Aware only of the firewood bending down his shoulder pole.

---

On the road, if you meet an expert in the Way,
Do not greet him with either words or silence.

---

Every stream contains the 'moon',
No mountains are unwreathed in clouds.

---

I scoop up water and the 'moon' is in my hands,
I play with flowers and their fragrance clings to my clothes.

---

When you draw water, you wonder if the mountains are moving;
When you hoist the sail, you think the cliffs are gliding by.

---

I have seen it all, the scenery of 'Hsiao-hsiang',
And in my boat I 'enter the painting'.
10.481 流水元入海  Mizu nagarete moto umi ni iri,
月落不離天  Tsuki ochite ten o hanarezu.

Water flows but always enters the sea.
The 'moon' goes down but never leaves the heavens.

ZGS 10.326, Shiba 269, ZGJT 130, ZGII 551, ZRKS 10.4, KZS 6943

10.482 水带荷花白  Mizu wa kaka o obite shiroku,
烟和楊柳青  Kemuri wa yoryu ni wa skite aoshi.

The water around the lotus flowers is clear,
The mist in the willow branches is blue.

Shiba 269: caede instead of obite.
ZGS 10.327, Shiba 269, ZRKS 10.330

10.483 水廣則魚大  Mizu hirokereba uo dai nari,
君明則臣恵  Kimi mei nareba shin kei ari.

When the waters are broad, the fish are large;
When the lord's virtue shines, his ministers are clever.

ZGS 10.328, Shiba 269, ZGII 331

10.484 妙在一濕前  Myō wa ichi no mae ni ari,
豊容千聖眼  Ani senshō no manako o iren ya.

The subtle point is in the moment before the first foam appears.
How can the eyes of even a thousand sages take it in?

ZGS 10.329, Shiba 269, ZGII 332, ZRKS 10.331

10.485 霞海之南針  Mukai no nanshin,
夜途之北斗  Yato no hokuto.

A compass on a foggy sea,
The "North Star" in the middle of the night.

"Compass" is nanshin, literally "south needle," a poetic contrast to "north star." The early Chinese compass was developed from magnetic spoons and needles which pointed south. See NEEDHAM et al. 1962, 245-93.

ZGS 10.330, Shiba 269

10.486 無手人行拳  Mushu no hito ken o gyōji,
無口人叫喚  Muku no hito kyokan su.

The person without a hand swings a fist,
The person without a mouth gives a shout.

ZGS 10.331, Shiba 269, ZGII 333, ZGJT 442, ZGDJT 1201C, ZRKS 10.332

10.487 空留一片石  Munashiku ippen no ishi o todomete,
萬古在燕山  Banke enzan ni ari.

Alone it remains, one bit of rock,
From the far distant past, here on Mount Yen.
On Mount Yen there was an inscribed stone memorial to a general of the Later Han who long ago had won a victory there over the Hsiung-nu tribes.

I raise my eyes to gaze at the mountains and rivers; In the whole world, I have no acquaintance.

As soon as the bright mirror is put on its stand, At once it distinguishes the beautiful from the ugly.

Radiant the hundred grasses, Radiant the mind of the patriarchs.

He turns his face upwards, but does not see the sky; He hangs his head down, but does not see the ground.

The fierce general has constructed a strong base. Who approaches such a fort?

The wooden cock crows at midnight, The "straw dog" barks at dawn.
10.494 木馬飛上天  
Mokuba tonde ten ni nobori,

The wooden horse soars up to the sky,

泥牛走入海  
Deigyū washite umi ni iru.

The mud ox gallops into the sea.

10.495 若識琴中趣  
Moshi kinchū no omomuki o shiraba,

When you appreciate the flavor of the lute,

何劔絃上聲  
Nanzō genjō no koe ni rō sen.

What need there be for sound from the strings?

10.496 若是風凰兒  
Moshi kore hōji naraba,

If this were the offspring of a phoenix,

不向那邊討  
Nahen ni mukatte tazunezu.

It would not be hanging around in those places.

10.497 若逢親切問  
Moshi shinsetsu no mon ni awaba,

If he gets a question right to the point,

端的不饒君  
Taneki kimi ni yurusazu.

Surely he won't show you any mercy.

10.498 若不同床際  
Moshi dōshō ni fusazumba,

If you do not lie down in the same bed,

爭知彼底穿  
Ikade ka hitei no ugaru koto o shiran.

How will you know that the bottom is torn?

10.499 若人求佛慧  
Moshi hito butsue o motomen to seba,

If people would seek Buddha-wisdom,

通達菩提心  
Bodaishin ni tsutachi seyo.

Let them attain "bodhi-mind".

10.500 元是一精明  
Moto kore ichi seimei,

Originally it is a single pure radiance,

分為六和合  
Wakarete riku waqō to naru.

It divides into a sixfold seamless harmony.
When you go out of the gate, what do you see?
Fields of hay full of the colors of spring.

Go out the gate and you meet Sakyamuni,
Enter the gate and you meet 'Maitreya'.

Close the door and you draw out the moon,
Dig a well and you cut a way into heaven.

Field-fire cannot burn them all completely away.
When the spring wind blows, they grow again.

When you walk at night never step on anything white.
If it is not water, most likely it is a rock.

On the meadow pond floats a punt;
In the warm mists purple water shields are born.
As evening comes, I look out over the lake.
Many men there are catching fish in nets.

Variant: 晚来望湖上 多是是魚人 早来望湖上 多是是魚人 
As evening comes, I look out from the pavilion. / Many men there are catching fish in nets.

In love with mountains, I climbed ten thousand feet high;
Delighting in water, I sailed a thousand boats.

On the darkening mountains clouds mix with snow,
Under a shivering sky the 'moon' shines upon the frost.

The mountain stops at the face of the cliff,
Flowing waters vanish into the sea.

The mountains deck themselves anew in sun and rain,
The valleys retain the flowers of the repeated month.

In the empty mountains wind falls against the rocks,
In the silent pavilion the 'moon' strikes against the gate.

If you do not go by the geese that come during the night,
How will you know when it is autumn at Sea Gate?
10.514  夜來風雪急  Yarai fûsetsu arashi,
木折古巖前  Ki wa oru kogan no mae.

During the night the wind and snow were bad,
Trees broke in front of the old cliff.

10.515  行到水窮處  Yuûte wa itaru mizu no kiwamuru tokoro,
坐看雲起時  Za shiite wa miru kumo no okoru toki.

Walking, I reach the place where streams run out;
Sitting, I see the moment when the clouds arise.

10.516  維摩懸開口  Yuima kuchi o hiraku ni monoushi,
枝上一摘吟  Shiji issen ginzu.

"Vimalakirti" refuses to open his mouth,
But on a bough a cicada is singing.

Heki 84.

10.517  幽州猶自可  Yûji wa nai onozukara ka nari,
最苦是江南  Mottomo kurushiki wa kore konan.

"Yu-chou" is still bearable,
But there is nothing worse than "Chiang-nan".

Heki 21 Main Case agyo.

10.518  雀鳥語喃喃  Yûchô go nannan,
辭雲入亂峯  Kumo o ji shite rampô ni iru.

A hidden bird twitters, "Nam, nam";
Leaving the clouds, it drops into the ragged hills.

10.519  雲消山骨露  Yuki shô shite sankoisu araware,
雲出洞中明  Kumo idete tochû akiraku nari.

When the snow melts, the bones of the mountains are revealed;
When the clouds disperse, the inside of the cave brightens.
10.520 雪積橋断

雪積橋断

Yuki wa kekyō no taetaru o tsugi,
Kemuri wa sansha no kakururu o arawasu.

Snow covers the gap in the broken bridge.
Smoke reveals where the mountain hut is hidden.

10.521 夜静渡甚

Yori shizuka ni shite keisei chikaku,
Niwa sami shite gesshoku fukashi.

In the still of the night the valley stream sounds close by,
In the winter garden the moonlight is deeper still.

10.522 能為万象主

Yoku banzō no shu to nari,
Shiji o ote shibomazu.

Truly become master of the 'ten thousand things',
And you will not waste away chasing the four seasons.

10.523 横転四世界

Yokosima ni shi sekai o shiki,
Tate ni ichi kenken o shi.

Horizontally, it lays out the four worlds;
Vertically, it covers 'heaven and earth'.

10.524 夜坐連雲石

Yoru wa ren'yun no ishi ni zashi,
Haru wa taiu no matsu o uyu.

Evenings we sit on stones that merge into clouds,
In the spring we plant pines wreathed in rain.

10.525 前馬絮枯椿

Raima kotō ni tsunagi,
Kokugyū shisui ni ga su.

A leprous horse is tied to an old post,
A black ox lies down in dead water.

10.526 廉進不肯住

Rarō suredomo aete todomaranu,
Kokan suredomo kōbe o megurasazu.

Cage him and he will not stay put,
Call and he will not turn his head.
10.527 棚干雖共倚  Rinkan toma ni yoru to iedomo,
山色看不同  Sanshoku miru koto onajikarazu.

Though we lean upon the same balustrade together,
We do not see the colors of the mountains the same.

10.528 亂聲千葉下  Ransei sen'yō no moto,
寒影一巢孤  Kan'ei issō ko nari.

Beneath the rustling of a thousand leaves,
In the cold shadow, one nest alone.

10.529 理極忘情謂  Ri kiwamatte jō o wasuru,
如何得喻齋  Ikan zo yusei suru koto o en.

Reason is at its limits, feeling and intellect forgotten—
What can be likened to this?—

Heki 34 Verse Comm., 90 Verse Comm. The four verses 529-532 form one poem, “Fa-yen’s Verse on Perfect True Nature” 法眼誦成實相。

10.530 到頭霜夜月  Toto sōya no tsuki,
任運落前溪  Nin'un zenkei ni otsu.

—from its zenith, the frosty night "moon"
Sets softly into yonder valley.—

10.531 果熟兼猿重  Kajuku shite saru o kasanete omoku,
山深路似迷  Yama fuku shite michi mayou ni nitari.

—the ripened fruits are heavy with monkeys,
The hills stretch on so far—surely we’ll lose our way.—

10.532 舟頭殘照在  Köbe o agureba zanshō ari,
元是住居西  Moto kore jūkyo no nishi.

—When I look up, light still lingers;
It comes from west of where I live.
Principle goes beyond the near-and-far,
Facts have no this-and-that.

The ‘black pearl’s’ gleam is a brilliant radiance;
The ‘moon’s’ light is a shimmering glow.

The willows reluctantly color into gold,
Snow white pear blossoms are fragrant.

A running stream, the cold mountain path,
Deep in the clouds, the old temple bell.

His eye correctly distinguishes snake from dragon;
He is full ready to pounce on any tiger’s cub.

The dragon shrieks after the fall of night,
The tiger roars before the break of day.

A good craftsman has no lumber to throw away,
An enlightened sovereign has no men to squander.
Empuku-ji: Ryōshō ni wa kizai naku, Meikun ni wa kishi nashi.
ZGS 10.540

10.540 八頭共坐断 八頭共坐断
RYŌTÔ TOMO NI ZADAN SHITE.
Hachimen seifū o okasu.
When you have cut off both heads,
From all eight directions the pure wind rises.
ZGS 10.540

10.541 八頭俱截断 八頭俱截断
RYŌTÔ TOMO NI SETSUDAN SHITE.
Ikken ten ni yotte susamaji.
It cuts off your two heads,
One cold "sword" poised against the sky.
ZGS 10.541

10.542 寂寥天地問 寂寥天地問
RYÔ-RYÔTARU TENCHI NO KAN,
Dokuritsu shite nan no kiwamari ka aran.
In the awesome quiet between heaven and earth,
Standing free—where is there an end?
ZGS 10.542

10.543 林下十年夢 林下十年夢
RINKA JÔNEN NO YUME,
Kohen isshō arata nari.
Ten years in the forest dreaming,
Then by the lake laughing a new laugh.
Shiba 295: 喜 instead of 撫.
ZGS 10.426

10.544 林中不賣薪 林中不賣薪
RINCHÛ NI TAKIGI O URAZU,
KÔJÔ NI UO O HISOGAZU.
You don't sell firewood in a forest,
You don't sell fish on a lake.
ZGS 10.544

10.545 脫卻娘生袴 脫卻娘生袴
RÔSHÔ NO HAKAMA O DAKKYAKU SHITE,
Kairete haransan o tsuku.
Taking off the trousers made by his mother,
He puts on the ragged gown of the student.
ZGS 10.545
The year end snows fill the skies with white,
The spring winds press cold against the doors.

The mountain plums are first to break their buds,
The Riverside willows have not yet hung out their golden catkins.

To destroy—is within me.
To put together—is also within me.

He built his hut by an ancient city,
Sometimes he climbs atop the old city wall.

I built a little hut where people live,
But there is no noise of wagons and horses.

I ask you, how can this be?
For a heart that's detached, anywhere becomes a place remote.

Gathering chrysanthemums at the eastern hedge,
Quietly I gaze upon the southern hills.
I

\[\text{ZEN SAND}\]

10.553 山気日夕佳  \hspace{1cm} \textit{Sanki nisseki ka nari,}
飛鳥相共還  \hspace{1cm} \textit{Hichō uitomo ni kaeru.}

\textit{In the clean mountain air at sunset,}
\textit{Two birds wing home together.}\textit{\raisebox{3pt}{\footnotesize\texttt{\^{\textcopyright}1986, Shiba na.}}}

10.554 此間有真意  \hspace{1cm} \textit{Kono kan shin'i ari,}
欲辨已忘言  \hspace{1cm} \textit{Benzen to hoshite sude ni gen o wasuru.}

\textit{Here there is true meaning,}
\textit{But when I go to express it, I find I have forgotten the words.}\textit{\raisebox{3pt}{\footnotesize\texttt{\^{\textcopyright}1986, Shiba na.}}}

10.555 麓花映明月  \hspace{1cm} \textit{Roka meigetsu ni eiji,}
明月映麓花  \hspace{1cm} \textit{Meigetsu roka ni eizu.}

\textit{White reed flowers shine on the bright moon,}
\textit{The bright moon shines on the white reed flowers.}\textit{\footnotesize\texttt{Heki 62 Verse Comm.}}\textit{\raisebox{3pt}{\footnotesize\texttt{\^{\textcopyright}1986, Shiba na. ZGJI 561}}}

10.556 六月買松風  \hspace{1cm} \textit{Rokugatsu shofo o kawaba,}
人間恐無價  \hspace{1cm} \textit{Ningen osoraku atai nakaran.}

\textit{If one would buy the "pine wind" in June,}
\textit{Would there be anyone who could match its price?}\textit{\footnotesize\texttt{\^{\textcopyright}1986, Shiba na. ZGJI 562, ZGJT 494, ZRKS 10.17}}

10.557 六月滿天雲  \hspace{1cm} \textit{Rokugatsu mamen no yuki,}
渾身冷如鐵  \hspace{1cm} \textit{Konshin tetsu yori mo tsumetashi.}

\textit{In the sixth month, the sky is full of snow,}
\textit{My entire body is colder even than iron.}\textit{\footnotesize\texttt{\^{\textcopyright}1986, Shiba na. ZGJI 562, ZGJI 562}}

10.558 露地藏白牛  \hspace{1cm} \textit{Roji byakugo o zō shi,}
長空看日月  \hspace{1cm} \textit{Shoku jitsugetsu o nomu.}

\textit{The lane hides a white ox,}
\textit{The vast sky swallows the sun and moon.}\textit{\footnotesize\texttt{\^{\textcopyright}1986, Shiba 566}}

10.559 我心似秋月  \hspace{1cm} \textit{Wa ga kokoro shugetsu ni nitarui,}
碧潭消皎潔  \hspace{1cm} \textit{Hekitan kiyo shite koketsu.}

\textit{My heart is like the autumn moon,}
\textit{Shining so clearly in the pool of limpid blue.}\textit{\footnotesize\texttt{\^{\textcopyright}1986, Shiba 566, ZGJT 122, ZGII 564, ZRKS 5}}
Nothing compares with this.
Tell me, how am I to explain?

10.561

易分霜裏粉
Wakachiyasuki wa sōri no fun,
難辨雪中梅
Benjigatagi wa seichū no ume.

It is easy to distinguish flour in the frost,
It is hard to distinguish the plum flowers in the snow.

10.562

欲別牵郎衣
Wakaren to hoshiite ro ga koromo o hiku,
郎今到何處
Rō ima izure no tokoro ni ka itaru.

At parting, I clung to my husband’s robe.
Husband, where are you by now?

10.563

使我為良臣
Ware o shite ryōshin o tarashimeyo,
勿使為忠臣
Chōshin narashimuru nakare.

Let me be a conscientious servant,
Do not make me be a loyal servant.

10.564

投我以木瓜
Ware ni okuru ni bokka o motte sudomo,
報之以瓊琚
Kore ni mukuyuru ni keikyo o motte sen.

Though he threw me a quince,
I returned a jade.

10.565

我行荒草裏
Ware wa kōsōri ni yuki,
汝又入深村
Nanji wa mata shinshō ni iru.

I walk in the midst of wild grasses,
You enter the deep villages again.

10.566

吾本來茲土
Ware moto kono do ni hitaru koto wa,
傳法汝迷情
Hō o tsutaete meijō o sukuwan to nari.

When I first came to this land,
It was to save people from delusion and passion by spreading the Dharma.

566-567 are the “Verse of the First Patriarch, the Priest Bodhidharma” (YAMPOLSKY 1967, 176).
A lotus opens five leaves,
And of itself bears fruit.

Empuku-ji: Ikke goyō o hiraki, Kekka jinen jō.

The bowl fell to the ground
And the plate broke into seven or eight pieces.

Heki Verse agyo.
Eleven-Character Phrases

11.1 Awaremubeshi kontonshi,  
Shichinichi ni shite sore shi sen ka.

Pity Mr. 'Hun-tun'.  
He died after seven days!

ZGS 11.1

11.2 Iiurumo sanjūbō,  
Iiezarumo sanjūbō.

If you can speak, you get thirty blows;  
If you cannot speak, you get thirty blows.

ZGS 11.2, ZGII 566

11.3 Kunshi no gen wa yū ni shite,  
Kanarazu heimei ni shirushi ari.

The superior person’s words are mysterious,  
But always prove clear.

See also 21.10.

ZGS 11.3

11.4 Koippu no atsumono,  
Ryōka no sofun ni okyaku seraru.

A potful of my best stew,  
Dirtied by two lumps of rat shit!

This is Hakuin’s jakugo to “Form itself is emptiness, emptiness itself is form” in Dokugo shingyō (Waddell 1996, 31).

ZGS 11.4, ZGII 564

11.5 Goko itte shin yorokobi,  
Ki idete en osoru.

When ‘Lord Five Ram-Skins’ entered, Ch’ in rejoiced;  
When General Yi left, Yen trembled in fear.

For General Yi, see ‘Yüeh Yi’.

ZGS 11.5

11.6 Shūgō no matsu o miru mono mo,  
Mizukara sono shō o mizu.

Though one may be able to see the tips of ‘autumn down’,  
One cannot see one’s own eyelashes.

ZGS 11.6, ZGII 564
11.7 子在齊聞韶  
Shi wa sei ni imashite sho o kiku koto,  
When the Master was in Ch'i, he heard the Shao

And for three months, he did not know the taste of meat.

The Shao is music originally composed for an imperial dance performance, which Confucius considered both beautiful and good. *Analects* vii, 13.

11.8 齊十方法界  
Jin jippō hokkai;  
All dharma worlds in the 'ten directions'

Are the luminous brilliance of the self.

11.9 森時槇櫸鑿  
Shinji no takurakusan,  
That useless tool from the Ch'in era,

Dump it in the land of the Saracens.

*Takurakusan* 森時槇櫸鑿, a now useless tool used long ago in the time of the First Emperor of Ch'in when he built the 'O-pang Palace' (ZGJI 247).

11.10 擡千鈞之重者  
Senkin no omoki o aguru mono mo,  
One who can lift a thousand-pound weight

Still cannot lift his own body.

11.11 銈以聲自殞  
Toku wa sei o motte mizukara kobotare,  
To produce sound, the bell cracks itself;

青鍾以明自殞  
Koshoku mei o motte mizukara torakasu.  
To produce light, the candle consumes itself.

The ZGS n.11 reading for 鍾 is torakasu. The usual reading is tokeru.

11.12 織僧門下一本不偷常住物  
Nōdōmonka ichigō mo jōjū no mono o musumazu.  
A 'patch-robed monk' does not steal even a hair from the 'permanent things'.

11.13 欲知佛性義  
Busshō no gi o shiru to hosseba  
To understand the principle of Buddha-nature

當觀時開因縁  
Masa ni jisetsu innen o kan zubeshi.  
Contemplate [the nature of] time and causality.
Heki 14 Main Case Comm., 39 Intro., 48 Main Case Comm. See also 12.114.

ZGS 11.14

11.14 萬劫難遇有密義
不說不說
Mangō aigataki mitsugi ari.
Fusetsu, fusetsu.
This secret—so rarely met even in ten thousand ages—
I will not tell, I will not tell.

ZGS 11.14, ZGJI 266

11.15 蘭生幽宮
不爲真服而不芳
Ran no yūkyō ni shōzu,
Oburu nashi to nashite hō arazumba aran.
Orchids grow in the hidden quarters of the palace.
Though never displayed, they never cease emitting their fragrance.

ZGS 11.15, ZGJI 266
Twelve-Character Verses

12.1 相向姫摘接愛
相唾隙摘潰水
Ainonoshiru koto wa nanji ni yurusu, kuchibashi o tsuge.
Aidasuru koto wa nanji ni yurusu, mizu o sosoge.

When we’re reviling one another, you may give me tit for tat;
When we’re spitting at one another, you may spew me with slobber.

Trans. from ZD #117. Heiki 2 Main Case Comm., 9 Main Case Comm., 58 Main Case Comm.
ZGS 12.1, ZRKS 12.11, Shiba 309, ZGII 567, ZGDJT 24, ZGJT 268, ZD #117

12.2 家貧難備素食
事忙不及草書
Ie hin ne shite soshoku o benjigataku,
Koto isogashiku shite sō sho suru ni oyobazu.

Their house is so poor, they don’t know what a simple meal is;
They’re so busy with work, they can’t even scribble off a few notes.

MMK 21.
ZGS 12.2, ZRKS 12.66, Shiba 299, ZGII 567, ZGJT 48, KZS #112

12.3 争如著衣噱飯
此外更無佛祖
Ikadeka jakue kippin ni shikan,
Kono hoka sara ni busso nashi.

What compares with just getting dressed or eating your food?
Aside from this, there are no buddhas and ancestors.

ZGS 12.3, ZRKS 12.70, Shiba 309, ZGJI 567

12.4 一塵飛而蔽天
一芥鹽而覆地
Ichijin tonde ten o kakushi,
Ikke ochite chi o ō.

A single mote of “dust” flies up and hides all the heavens,
A single “mustard seed” falls and covers the whole earth.

ZGJT 25: Ichijin tonde ten o ō.
ZGS 12.4, ZRKS 12.11, Shiba 298, ZGJI 588, ZGJT 45

12.5 一人跨三腳驢
一人騎三角虎
Ichinin wa sankyaku no ro ni matagari,
Ichinin wa sankaku no tora ni noru.

One sits astride a three-legged donkey,
The other rides a three-horned tiger.

ZGS 12.5, Shiba 588

12.6 一人順風張帆
一人逆風把握
Ichinin wa junsui ni ho o hari,
Ichinin wa gyakufū ni kaji o toru.

One sets his sail with the current,
The other holds his rudder against the wind.

ZGS 12.6, ZRKS 12.11, Shiba 588, ZGII 588
12.7 一人瓣如懸河 Ichinin wa ben kenga no gotoku,
一人口似木霊 Ichinin wa kuchi hokutotsu ni nitari.
One person's eloquence is like a rushing stream,
Another person's speech is a rigid stutter.
ZGS 12.7, Shiba na

12.8 一毛頭上獅子 Ichimōjō no shishi,
示現百億毛頭 Hyakuoku motsō ni jigen su.
The lion on one hair
Displays itself on one billion hairs.
ZGS 12.8, ZRK5 12.48, Shiba 295, ZGJI 158

12.9 一喝大地震動 ikkatsu daichi shindō shi,
一棒須彌粉碎 Ichibō shumi funsai su.
At one shout, the great earth trembles;
At one blow of the stick, Mount 'Sumeru' shatters to pieces.
See 'Stick and shout'.
ZGS 12.9, Shiba 297, ZGJI 567, ZK 967

12.10 一切聲是佛聲 Issai no shō wa kore busshō.
·一切色是佛色 Issai no shiki wa kore busshiki.
Every sound is the Buddha's voice,
Every form is the Buddha-form.
Heki 79 Main Case. Shiba 298: issai no koe instead of issai no shō, issai no iro instead of issai no shiki. The character 形 when read shiki implies shape or form (as opposed to emptiness), when read iro implies color.
ZGS 12.9, ZRK5 12.124, Shiba 298, ZGJI 568, ZGJT 15

12.11 一指指狗子 Isshi wa kusu o yubisashi,
一指指事去 Isshi wa shūji o yubisashite idesaru.
With one finger pointing to the dog
And one finger pointing to the head monk, he leaves.
ZGS 12.11, Shiba na

12.12 一炷香中得意 isshū enchi ni i o ete,
九霊塵裏偷開 Kyaku jinri kan o nusumu.
Once one attains the mind in one burning stick of incense,
Then one can steal a rest even in the 'dust' clouds of the nine avenues.
ZGS 12.12, ZRK5 12.355, Shiba 298, ZGJI 568
12.13 Having stolen the robe and bowl, he says, 
"How did these come to be in my hands?"

12.14 His ideal is to stand on Vairocana's crown, 
His practice is to prostrate at the feet of a child.

12.15 It is not to be attained with mind, 
It is not to be sought with no-mind.

12.16 Within there is no azure gem of living wisdom, 
Without there is no air of literary refinement.

12.17 Smash the jewel in the robe of the drunken visitor, 
Shatter the golden chain on the sick monkey.

12.18 No staying in the temple of awakening, 
No keeping the regulations of the three periods.

12.19 The young lord plays about and does not come home, 
Spring grass grows in lush profusion.
12.20 譯潔滄海之珠  
Kai wa sokai no tama yori mo isagiyoku,
性朗碧天之月  
Shō wa hekiten no tsuki yori mo hogaraka nari.

The precepts are purer than the pearl in the azure seas.
Buddha-nature is brighter than the “moon” in the blue heavens.

ZGS na, ZRKS 12.75, Shiba 310, ZGJI 570

12.21 満楽聴掌起舞  
Kashō sō o hiite mai okoshite,
澡月聞鶯閃眉  
Enmei kane o kiite mayu o shibamu.

"Kāsyapa" listens to the harp and dances,
"Yuan-ming" hears the bell and wrinkles his eyebrows.

ZGS 12.15, Shiba na

12.22 聽鐘知有古寺  
Kane o kiite wa koji aru koto o shiri,
見烟覺有野村  
Kemuri o mite wa yason aru koto o oboyu.

On hearing the bell, he knows there is an old temple;
On seeing the smoke, he knows there is a country village.

Shiba 310: Kane o kiite koji aru o shiri, Kemuri o mite yason aru o obou.
ZGS 12.16, Shiba 316, ZGJI 570

12.23 上無片瓦蓋頭  
Kami henga no kōbe o du naku,
下無寸土立足  
Shimo sandō no ashi o rissuru nashi.

Above, he hasn’t a scrap of tile over his head;
Below, he hasn’t an inch of earth on which to stand.

ZGS 12.17, Shiba na, ZGJI 570, ZGJT 212

12.24 鹿無遺蹤之意  
Kari ni ishō no i naku,
水無沈影之心  
Mizu ni chin’ei no kokoro nashi.

The wild geese do not intend to leave traces,
The water has no mind to absorb their image.

ZGS na, ZRKS 12.15, Shiba 310, ZGJI 570, ZD 130

12.25 彼采艾兮  
Kare mogusa o toran.
一日不見  
Ichijitsu mo awazereba,
如三載兮  
Sansai no gotoshi.

Oh, he is plucking mugwort.
For a single day I have not seen him,
But it seems like three years.

Trans. from Waley 1937a, 48.
ZGS 12.18, Shiba na; Book of Songs 572
12.26 寒時熱時
Kan no toki wa jari o kansatsu shi,
Netsu no toki wa jari o nessatsu su.

When it's cold, it kills you with cold;
When it's hot, it kills you with heat.

Heki 43.

ZGS 12.19, ZRKS 12.4, Shiba 300, ZGI 570, ZGJT 62, KZS 6092

12.27 欲爲君君君道
Kimi ga tame ni kimi o michi o tsukusan koto o hosshi,
Shin no tame ni shin no michi o tsukusan koto o hosu.

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.

ZGS 12.20, Shiba na, Mencius IV, 8, 2.

12.28 詠詞胸襟法藏
Kyōkin no hōzō o kakkai shi.

Reveal the Dharma treasury within your breast
And deliver forth your own house treasures.

ZGS na, ZRKS 12.63, Shiba 300, ZGJI 571

12.29 去年毎今裁柳
Kyonen no ume konsai no yanagi.
顏色馨香依舊
Ganshoku keikō ni yorī.

Last year's plum and this year's willow—
Their color and fragrance are as of old.

Trans. from ZD #124.

ZGS 11.11, ZRKS 12.98, Shiba 301, ZGJI 570, ZD 924

12.30 去年貧未是貧
Kyonen no hin wa imada kore hin narazu,
今年貧始是貧
Konnen no hin wa hajime kore hin.

Last year's poverty wasn't quite poverty,
But this year's poverty is really poverty.

ZGS 12.22, ZRKS 12.13, Shiba 301, ZGJI 571, ZD 921

12.31 許由臨岸洗耳
Kyoyū kishi ni nozonde mimi o arai,
巢父不飲牛水
Sōfu mizu o ushi ni nomasazu.

'Hsü Yu' washed his ears at the river bank,
'Ch'ao-fu' refused to let his ox drink the water.

Hsü Yu was so virtuous that when Emperor 'Yao' offered him the throne, he washed his ears in the stream to clean them of defilement. Ch'ao-fu, just as virtuous, refused to let his ox drink the dirty water (ZGJI 571).

ZGS na, ZRKS 12.40, Shiba 300, ZGJI 571, ZD 988
12.32 君召不應駕行  
Kimisesseba ga o matazushite yuki,
父召唯而不諾  
Chichimesseba i shite daku sezu.

When your lord summons, you go without waiting for a carriage.
When your father calls, you do not [just] reply,”Yes.”
Books of Rites, ch. 1, quoted in Analects x, 13. See also 13.8.
ZGS 12, Shiha 303

12.33 口欲盡而聲喪  
Kuchidanzen to hosshite jisoshi,
心欲盡而慮亡  
Kokoro enzen to hosshite ryobosu.

When the mouth tries to speak about it, words fail;
When the mind wants to relate to it, thoughts die.
Heki 13. Main Case Comm.
ZGS 12.13, ZRKS 12.16, Shiha 309, ZGII 371, ZGT 124, ZD 214

12.34 雲無心而出岫  
Kumomushin ni shite kuki o ide,
水盈科而或流  
Mizu ana ni michite aruwa nogaru.

Without a thought, clouds float off the mountain peaks.
Water fills the hollows and flows away.
ZGS 12.24, ZRKS 12.79, Shiha 299

12.35 雲無心以出岫  
Kumomushin ni shite kuki o ide,
鳥倦飛而知返  
Tori tobu ni unde kaeru koto o shiru.

Without a thought, clouds float off the mountain peaks.
Tired from flying, the birds know when to return.
ZGS 12.25, Shiha 299

12.36 勁松彰於歲寒  
Keisho wa saikan ni araware,
貞臣見於國危  
Teishin wa kokki ni arawaru.

The sturdiness of the pine is seen in the winter cold,
The upright minister is recognized in a nation’s crisis.
ZGS 12.26, ZRKS 12.69, Shiha 303, ZGJI 571

12.37 劍忍上論殺活  
Kennyuichikatsu o ronji,
棒頭上別機宜  
Bōtōjō ki y i o wakaisu.

He expounds life and death with his 'sword',
He makes his decisions with his stick.
Heki 61 Intro.
ZGS 12.27, ZRKS 12.46, Shiha 303, ZGII 571

12.38 護鴨之戒如雪  
Goga no kai wa yuki no gotoku,
守端之行若冰  
Shirō no gyō wa kōri no gotoshi.

The virtuous deed of saving the duck is like [pure] snow,
The midwinter discipline is [as hard to endure] as ice.
A monk came to beg food at the gate of a jeweler who was polishing a jewel. When the jeweler went inside for something to give, a duck saw the jewel and, mistaking it for food, swallowed it. When the jeweler returned and discovered his jewel missing, he accused the monk. He tied up the monk and beat him with a stick until blood ran from his ears, mouth, and nose. Just then, the duck approached and lapped up the blood. Enraged, the jeweler struck the duck and killed it. Seeing the duck die, the monk shed tears and then explained how the duck had swallowed the jewel. The jeweler cut open the duck’s stomach and found his jewel. He raised his voice in great sorrow, but by this time the monk had already disappeared (ZRKS 12.59n).

ZGS na, ZRKS 12.59, Shiba 319, ZGJI 572

12.39 要明向上鍊錬 須是作家爐鞴

Kōjō no kantsui o akiramen to yōseba,
Subekaraku kore sakke no rohai narubeshi.

If you want to know what superior 'tongs and hammer' are, Then you must experience a great master's 'fire pit and bellows'.
See eye to eye with the folks in the three-house village,
Stretch a leg out to the 10,000-fathom cliff.

He startles Sanshô's blind donkey,
And topples Josha's log bridge.

The three hundred verses of the Book of Songs—one phrase embraces them all:
"In thoughts, nothing crooked."

The lion does not bite a 'ch'i-lin';
A fierce tiger does not eat the flesh of a corpse.

The lion does not devour what the vulture leaves,
The swift hawk does not strike the dead rabbit.

A warrior dies for one who knows him,
A woman dresses for one who loves her.
See "Yu Jang*.  
ZGS 12.39, Shiba no

12.51  突出釋迦鼻孔  Shaka no hiku o toshutsu shi,  
露開達磨眼睛  Daruma no ganzei o kakai su.  

Make Śākyamuni flare his nostrils,  
And make "Bodhidharma" bug out his eyes.
ZGS 12.40, ZRKS 12.39, Shiba no, ZGG 573

12.52  從來把本修行  Jūrai hahon no shugyō,  
不害乘隠因果  Aete inga o kien sezu.  

From the beginning the discipline of grasping the fundamental  
Has never presumed to neglect cause and effect.
ZGS 12.41, ZRKS 12.50, Shiba no, ZGG 576

12.53  還統立法車轡  Shō no rippo wa shareki shi,  
呉越刻削肢解  Goki no kokuhaku wa shikai su.  

"Shang Yang" put into law "dragging by chariots,“  
"Wu Ch‘i‘s" tyranny was "dismembering the body."
ZGS 12.43, Shiba no

12.54  性自了了常知  Sei onozakara ryō-ryō to shite tsune ni shiru,  
何須諸佛開示  Nanzo shōbutsu no kaishi o machiin.  

Your nature of itself has always been clearly known to you.  
Why do you need the instruction of the buddhas?
ZGS 12.45, ZRKS 12.39, Shiba no, ZGG 577

12.55  小麥化成蝴蝶  Shōbakuzu wa keshite kochō to nari,  
蚯蚓化成百合  Kyūin keshite yuri to naru.  

Wheat changes and turns into butterflies,  
Worms change and become lilies.
ZGS 12.44, Shiba no, ZGG 576

12.56  淨裸裸絶承著  Jō ta-ta jōto o zeshi,  
赤酒漉没寬凹  Shaku sha-sha kakyō o bossu.  

Totally clean—all connections cut;  
Completely bare—old habits cast away.
ZGS 12.45: kakya nashi instead of kakyō o bossu.
12.57 虚虚無處處無 Sho-sho shin, sho-sho shin.
塵塵盡本來人 jin-jin korogotoku honraijin.

Everywhere real, everywhere real;
This 'dust', that dust, are all original self.

12.58 天津捧花無路 Shoten hana o sasaguru ni michi naku,
外道潛覷不見 Gedô no hisoka ni miru ni miezu.

The devas find no path on which to strew flowers;
The heretics, secretly spying, find nothing to see.

12.59 心空無相而 Shinkū musô ni shite,
其妙用通貫十方 Sono myôyû jippô ni tsukan su.

Mind empty and without signs,
Its wondrous workings penetrate the 'ten directions'.

12.60 震之東兌之西 Shin no higashi, da no nishi,
離之南坎之北 Ri no minami, kan no kita.

Chen is east, Tui is west,
Li is south, K'An is north.

12.61 進則墮坑落塹 Susumu toki wa kyô ni ochi zen ni otsu,
退則猛虎聳脚 Shirizoku toki wa moko ashi o fukumu.

Going forward, he tripped and fell into a hole;
Going backwards, a fierce tiger bit his leg.

12.62 雖有截流之機 Setsuru no "ki" ari to iedomo,
且無隨波之意 Shibaraku zuiga no i nashi.

Though he has the mind that cuts off the stream,
He has no will to ride the waves.
12.63  坐斷千聖路頭  Senshō no roid o zadan shi,
打破群魔境界  Gumma no kyōgai o taha su.

He shuts down the path of the thousand wise men
And smashes the realm of the demon swarm.

ZGS 12.50, ZRKS 12.106, Shiba 306, ZGJ 177, KZS 8049

12.64  戦戦兢兢  Sen-sen kyū-kyū to shite,
如臨深淵  Shin'en ni nozumu ga gotoku,
如履薄冰  Hakuhyō o fumu ga gotoshi.

Be fearful and alert,
As if peering into an abyss,
As if treading on thin ice.

*Book of Songs*, §196; *Analects* viii, 3. See also 12.142 and 21.27.

ZGS 12.31, Shiba 398

12.65  驚走険府鐵牛  Senbu no tetsugū o kyōdo shi,
噬殺嘉州大象  Kashū no daizō o kakusetu su.

He scares away the "Iron Ox of Shen-fū",
He frightens to death the 'giant statue of Chia-chou'.

*Heki* 38 Verse agyo.

ZGS 12.51, ZRKS 12.46, Shiba 303, ZGJ 125, KZS 5190

12.66  大象不遊兔徑  Daizō wa tekei ni osobazu,
大悟不拘小節  Daigo wa shōsetsu ni kakawarazu.

An elephant does not play around on rabbit runways,
Great awakening does not concern itself with trivia.

ZGS 12.53, ZRKS 12.36, Shiba 309, ZGJ 178, ZGJT 294; *Song of Enlightenment*

12.67  改大地為黃金  Daichi o henjite ōgon to nashi,
攪長河為酥酪  Chōga o kaite soraku to nasu.

He changes the great earth into gold,
He churns the long river into refined butter.

Shiba 316: *daichi* instead of *daichi*. See 'five flavors'.

ZGS 12.54, ZRKS 12.132, Shiba 316, ZGJ 178, ZGJT 417

12.68  唯壑則之  Tada Gyō nomi kore ni nossoru,
蕩蕩平民無能名焉  Tō-tō ko to shite tami yoku nazukuru koto nashi.

Only 'Yao' could match it.
It was so vast the people could find no name for it.

ZGS 12.55, Shiba 316; *Analects* viii, 19
12.69 只為暮草求人 Tada kusa ni itte hito o motomuru ga tame ni,  
不覺通身泥水 Tsubaki no desai o oboezu.  

In the weeds I was so intent upon finding that person,  
I did not realize my whole body was covered in mud.  
ZGS 12.59, Shiba na

12.70 只此一園攀 Tada kono ikkenren,  
天下衲僧跳不出 Tenka no nōshō chofushitsu.  

Just this one circle,  
No monk in the world can jump out.  
ZGS 11.57, Shiba na

12.71 只有受錐之心 Tada juheki no shin atte,  
全無剖城之意 Mattaku katsujo no i nashi.  

He has only the desire to seize the jewel;  
He has no intention at all of ceding the cities.  
See ‘Hsiang-ju’.  
ZGS 12.58, ZRKS 12.17, Shiba na, ZGJI 579

12.72 只見溪回路轉 Tada tani meguri michi tensuru o mite,  
不知身在桃源 Shirazu mi no togen ni aru koto o.  

Seeing only winding streams and twisting paths,  
He is unaware he is in the 'peach' blossom spring.  
ZGS 12.59, ZRKS 12.11, Shiba 305, ZGJI 579, ZD 827

12.73 只有湛水之波 Tada tansui no nami atte,  
且無滔天之浪 Katsu tōsen no nami nashi.  

There are only swells of deep clear water;  
No breakers leap to the sky.  
ZGS 12.80, ZRKS 12.223, Shiba 22, ZGJI 579, ZGJT 179

12.74 縱令騁騋捉鼠 Tato karyū mo nezumi o torauru tori wa,  
則不及破貓兒 Sunawachi hamyōji ni oyobezu.  

If the fleet horse 'Hua-liu' were to try to catch a mouse,  
It would still be no match for even a lame-legged cat.  
ZGS 12.61, Shiba na

12.75 譬如北辰居其所而 Tatoeba hokushin no sono tokoro ni ite,  
衆星拱之 Shusei kore ni mukau ga gotoshi.  

He is like the North Star, which remains in its place  
While all other stars encircle it.  
ZGS 12.62, Shiba na, Analects 11.1
12.76  達磨不居少室  Daruma shōshitsu ni kyo sezu,
六祖不住曹溪  Rokuso sōkei ni jū sezu.

"Bodhidharma" did not live in "Shao-shih",
The "Sixth Patriarch" did not dwell at "Ts'ao-ch'i".
ZGS 12.69, ZRKS 12.88, Shiba 306, ZGJI 579

12.77  達磨不來東上  Daruma todo ni kitarazu,
二祖不往西天  Niso seiten ni yuka-zu.

"Bodhidharma" did not come to China,
The "Second Patriarch" did not go to India.
ZGS 12.64, ZRKS 12.36, Shiba 310, ZGJI 579, ZGDJT 833c, ZGJT 296, KZS #nn

12.78  誰有取親喪沐浴着珠而行者  Tare ka oya no sō o tori mokuyoku tama o
tsukete yuku mono aranya.
Who would, while in mourning for his parents, bathe, put on jewelry, and go out?
ZGS 12.65, Shiba na

12.79  丹之所藏者赤  Tan no zō suru tokoro no mono wa akaku,
漆之所藏者黑  Urushi no zō suru tokoro no mono wa kuroshi.

That in which cinnabar is stored is red,
That in which lacquer is stored is black.
ZGS 12.65, ZRKS 11.64, Shiba na

12.80  近則不離方寸  Chikaki toki wa hōsun o hanarezu,
遠則十萬八千  Toki toki wa jaman hassen.

When near, it is not an inch away;
When far, it is 108,000 [miles] away.
ZGS 12.67, ZRKS 12.102, Shiba 302, ZGJI 580

12.81  父有迷子之誡  Chichi ni meishi no ketsu ari,
子有打翁之拳  Ko ni taya no ken ari.

The father's method is to make the child lose its way;
The child has a fist to strike its father.
ZGS 12.66, ZRKS 12.92, Shiba 316, ZGJI 580, KZS #1135

12.82  定盤之星難明  Joban no hashi wa akiranegatashi,
野狐之趣易墮  Yako no omomuki ni wa ochiyasushi.

It is hard to make out the graduation marks of the balance pan,
But it is easy to fall into the schemings of the "wild fox".
Preface.
ZGS 12.69, ZRKS 12.8, Shiba 311, ZGJI 581, KZS #1094
12.83 趙壁本無瑕頑
相如護強秦王

Chōheki moto karai nashi,
Shōjo midari ni shinnō o taburakasu.

The 'Chao jewel' was really without flaw,
Hsiang-ru audaciously fooled the King of Ch'in.

ZGS 12.70, ZRKS 12.86, Shiba 390, ZGJI 380, KZS 343

12.84 豆種不生麻黍
草根不著松樅

Zushu mabaku o shōsezī,
Sōkō shōchū o sansezū.

Bean seeds do not grow into flax or wheat,
Roots of grass do not produce pines or camellias.

ZGS 12.71, ZRKS 12.114, Shiba na, ZGJI 361

12.85 天際日上月下
樓前山深水寒

Tensai hi nobori tsuki kudaru,
Kanzen yama fukaku mizu samushi.

At the edge of heaven, the sun rises and the moon sets;
Beyond the balustrade, the mountains are deep and the waters cold.

Heki 2 Verse.

ZGS 12.72, ZRKS 12.105, Shiba na, ZGJI 361, ZGJI 362

12.86 遇唐虞則禮樂
逢桀紂則干戈

Tōgu ni au tokinba sunawachi reigaku,
Ketchū ni au tokinba sunawachi kanka.

When you meet 'Yao or Shun', there is ritual and music.
When you meet 'Chieh or Chou', there are shields and spears.

ZGS 12.73, ZRKS 12.20, Shiba na, ZGJI 362, KZS 360

12.87 鐘磬跳入露柱
佛殿走出山門

Tōro odotte rochū ni iri,
Butsuden hashite sammon o izu.

The lanterns leap into the pillars,
The Buddha Hall runs out the mountain gate.

ZGS 12.24, ZRKS 12.10, Shiba 312, ZGJI 581 (variant), KZS 3137

12.88 談盡江湖風波
論量柴米貴賤

Tokitsukusu goko no fuha,
Ronryō su saimai no kisen.

All their talk about the scenery of the river and the lake
Was about comparing the cost of food and rice.

ZGS 12.71, Shiba na, ZGJI 372

12.89 頂勝人者昌
以力勝人者亡

Toku o motte hito ni masaru mono wa sakae,
Chikara o motte hito ni masaru mono wa horobu.

One who excels others in virtue will prosper,
One who excels others in strength will die away.

ZGS 12.76, ZRKS 12.104, Shiba 392, ZGJI 362
12.90 鳄蛇鼻頭撓痒
Dokuja bitō ni kayugari o kaki,
Kiyō sōka ni riku o ubau.

Scratch the itch on the nose of the poisonous snake,
Pry meat from the talons of the hungry hawk.

See also 12.132, 12.133.
ZGS 12.75, ZRKS 12.91, Shiba 312, ZGJ 132.

12.91 南瞻部洲風鈴
Saikuyani ni han o kissu.

In the south continent lay out your bowls,
And in the west continent eat your meal.

See 'Sumeru'.
ZGS 12.78, ZRKS 12.79, Shiba 312, ZGJ 132.

12.92 拭卻膄脂帽子
Nishi mōsu o nenkyaku shi,
Kōshī fusan o dakkyaku su.

He has taken off his greasy hat
And discarded his sweat-smelling underwear.

Heki 12 Verse Comm. This verse sometimes appears with 郭 instead of 閹, but this is a mistake.
ZGS 12.79, ZRKS 12.23, Shiba 312, ZGJ 132, ZGJT 371, KZS #1103.

12.93 日月雖有盛明
Nichigetsu jōmyō ari to iedomo,
Fukubon no shita o terasazu.

Though sun and "moon" are radiant and bright
They cannot reach under an inverted tray.

Variant: jitsugetsu instead of nichigetsu.
ZGS 12.80, ZRKS 12.67, Shiba 312, ZGJ 132, KZS #1103.

12.94 日月照臨不到
Nichigetsu mo shōrin shi itarazu,
Tenchi mo gaifuku shi tsukusazu.

Sun and "moon" cannot illuminate it completely,
Heaven and earth cannot cover it entirely.

Variant: jitsugetsu instead of nichigetsu.
ZGS 12.81, ZRKS 12.24, Shiba 313, ZGJ 132, KZS #1104, ZD #120.

12.95 入息不居陰界
Nissoku onkai ni kyo sezu,
Shussoku ban'en ni watarazu.

Breathing in, he does not linger in the world of the "skandha";
Breathing out, he is not entangled in the ten thousand conditions.
Shiba 313: Nissoku onkai ni orazu. Serenity 3 Main Case.
ZGS 12.82, ZRKS 12.49, Shiba 313, ZGJ 183, ZGJT 261, ZD #120.
12.96  調整人天路頭  

Ninden no roto o setsudan shite,

He cuts off the pathways to heaven and humans,

打開五無間獄

Gomugengoku o takai su.

And smashes open the ‘five hells’.

ZRKS 12.83, ZRKS 12.115, Shiba 368, ZGJI 585

12.97 人人領略释迦  

Nin-nin shaka o ryoryaku shi,

Each person awakens Śākyamuni,

箇頭平欺達磨

Ko-ko daruma o heiki su.

Each thing deceives ‘Bodhidharma’.

ZRKS 12.77: heigo su instead of heiki su.

ZRKS no. ZRKS 12.77, Shiba 313, ZGJI 583, KZS #1129

12.98 拈華報得迦葉  

Nenge no akatsuki kashō to shōshi,

The dawn when the flower was raised, he was called ‘Kasyapa’;

縞衣夜喪盧能

Demi e no yoru ronō to yobu.

The night when the robe was transmitted, he was called ‘Lu-neng’.

ZRGS 12.84, ZRKS 12.76, Shiba 313, ZGJI 583, KZS #1125

12.99 拈起報僧鼻孔  

Nosō no bikū o nenki shire,

He twists the nose of the ‘patch-robed monk’

縞衣夜喪盧能

Busō no shinkan o senkai su.

And rips out the guts of the buddhas and ancestors.

ZRGS na, ZRKS 12.71, Shiba 314, ZGJI 583

12.100 展則頑論法界  

Noburu toki wa hokkai ni mirin shite,

Expanded, it fills the entire Dharma universe;

收則鬆髮不立

Osamuru toki wa shikatsu mo rissezu.

Contracted, there’s no room for even a single hair to stand.

Rinzai-roku §23. Variant: 收則鬆髮不立, Osamuru toki wa gōhatsu mo sensezu.

ZRGS 12.83, ZRKS 12.34, Shiba 314, ZGJI 583, ZGIT 378, KZS #1128

12.101 腦門上插紅旗  

Nōmonjō ni kōki o age,

Above his head, he raises the red flag;

耳背後輪雙劍

Ni hngo ni sōken o mawasu.

And behind his ears, he whirls two ‘swords’.

ZRK 37. Intro. ZGJI 583: kōki o kakeage.

ZRKS no. ZRKS 12.85, Shiba 314, ZGII 583, ZGIT 378, KZS #1128

12.102 把住黃龍幼婦  

Hajū suru toki wa kōken yofu,

Take in and you have “Yellow silk, infant lady”;

放出外孫臺曰

Hogyo suru toki wa gozen saikyō.

Release and you have “Outside grandchild, pickling mortar.”
This verse is a cryptogram which, when deciphered, means, "Take in and you have absolute mystery; Release and you have fine discourse." See explanation at 8.134.

**12.103**
破布袋裡真珠
識者方知是寶

*Hafu nori no shinju,*
*Shiru mono wa masa ni shiru kore takara naru koto o.*

**The pearl in the torn rag—**
*Only one who knows sees a treasure.*

**12.104**
列萬象於目前
裁群機於量外

*Bansho o mokusen ni tsurane,*
*Gun ki' o ryōgai ni saisu.*

**Everything is arrayed before one's very eyes,**
*All thought is cut off in the realm beyond measure.*

**12.105**
作天地之太祖

*Banbutsu no kongen to nari,*
*Tenchi no taiso to naru.*

**It is the source of the 'ten thousand things',**
*It is the great ancestor of heaven and earth.*

**12.106**
乞火不若取燧
寄水不若盛井

*Hi o kou wa sui o toru ni shikazu,*
*Mizu ni yoru wa sei o ugatsu ni shikazu.*

**If you want fire, better use a flint drill,**
*If you need water, best dig a well.*

**12.107**
求美則不得美
不求美則美矣

*Bi o motomureba sunawachi bi o ezu,*
*Bi o motomezareba sunawachi bi nari.*

**If you seek beauty, you will not get it,**
*If you do not seek beauty, you will get it.*

**12.108**
有斐君子

*Hitaru kunshi ari,*
*Sessuru ga gotoku masuru ga gotoshi.*

**For a person of superior refinement**
*It is like cutting and grinding,**
*Like filing and polishing.*

*Book of Songs, §55; Analects 1, 15. See 'Sessa takuma'!*
This is a donated meal for everyone alike. 
But who knows, there may be stones in the rice.

First, we pray for 10,000 years for the emperor; 
Second, we pray for 1,000 autumns for his many officials.

Explain only thirty percent to another person; 
Do not give away everything at once.

His eyebrows smash to pieces Mount Sumeru, 
His nostrils suck dry the great ocean.

Having cut off completely Vairocana's head, 
I do not see any buddhas or ancestors.

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

On the branches without buds, flowers bloom; 
On the tree without shadow, the phoenix dances.
Your own nostrils received at birth from your parents
Are in someone else’s hands.

Heiki 47 Main Case Comm., 53 Main Case zogyo.
ZGS 112, ZRKS 124, Shiba 316, ZGJI 386, ZGJT 495

Pick up the shit-basket and broom and then leave at once.
Who can tell who was first and who later?

ZGS 1256, Shiba 11

Young and tender is this sweet pear tree.
Do not lop it or knock it,
For the Lord of Shao took shelter under it.

Book of Songs §16. Trans. from Waley 1937a, 135.
ZGS 1295, Shiba 11

Release, and light floods the Five Heavens;
Grasp, and the breeze crosses 10,000 miles.

ZGS 12100 has 鳳 "phoenix" instead of 風 "breeze."
ZGS 12100, ZRKS 12196, Shibā 317, ZGJI 386

He changes the ‘North Star’ into the ‘southern dragon’,
He turns the ‘golden crow’ into the ‘jade rabbit’.

ZGS 12101 has 瞻 ‘call’ instead of 改 ‘change.’
ZGS 12101, ZRKS 1278, Shibā 303, ZGJI 387

Without the Dharma one cannot talk about emptiness,
Without understanding one cannot expound the Dharma.
Each and every thing, originally, is perfectly realized;
Each and every moment of thought is thus endowed.

Yes, you can say that this is a dragon's head with a snake's tail;
But who realizes that it is a snake's tail with a dragon's head?

Eyes do not see the colors of dark and gold,
Ears do not hear the sounds of strings and flutes.

I sing of the blue mountains that fill my eyes
And point to the lake waters before my gates.

Water that is completely pure has no fish;
A person who is totally open has no companions.

Send a boat up the High Wondrous Peak,
Run a horse on the Yangtze River.

For "High Wondrous Peak," see "Sumera".
12.128  Miroku ōkaku ni irazu,
Zensai danshi o mochiizu.

"Maitreya has not entered the many-storeyed tower,
So 'Sudhana' is not awaiting the snap of his fingers.

ZGS 12.107, ZRKS 12.118, Shiba 317, ZGJ 587, ZGJT 439, KZS #1009

12.129  Mushiro retetsu o mi ni matou beku mo,
Shinjin no hito no koromo o ukezu.

I would rather have hot metal wrapped around my body
Than put on the robe of one of those believers.

ZGS 116, ZRKS 12.25, Shiba 313, ZGJ 589, ZGJT 367

12.130  Menjō wa kyōchiku tōka,
Zuri wa santen no kekyoku.

On the surface he is like an oleander blossom;
But inside, his guts are like a sky-scraping tree of thorns.

ZGS 12.106, ZRKS 12.65, Shiba 316, ZGJ 589, ZGJT 447, KZS #1136

12.131  Mōko ganka no kinrei,
Sōryū kutsuri no meishu.

The golden bell under the jaw of the fierce tiger,
The bright jewel in the cave of the blue dragon.

ZGS 12.105, ZRKS 12.87, Shiba 318, ZGJ 589

12.132  Mōko kuchū ni shika o ubai,
Kiyo sōka ni to o wakatsu.

Seize the deer from the mouth of the fierce tiger,
Pry the rabbit from the talons of the hungry hawk.

Shiba 318: mōko kuchū instead of mōko kuchū; roku instead of shika. See also 12.90.
ZGS 12.110, ZRKS 12.91, Shiba 318, ZGJ 589, KZS #1133

12.133  Mōko kuri ni mi o yokotae,
Dokuja zujo ni kuyugari o kaku.

Lie down between the jaws of the tiger,
Scratch the itch on the poison snake’s head.

Shiba 319: mōko kōri instead of mōko kuri. See also 12.90.
ZGS 12.114, ZRKS 12.400, Shiba 350, ZGJ 589, KZS #1138

12.134  Mokusakkō tetteihan,
Hito o shite dontō fuge narashimu.

Wood-chip stew, iron-nail rice—
People can’t swallow them or spit them out.
12.135 若是本分僧
不喫這般茶飯
Moshi kore honbun no nōo naraba,
Shahan no sahan o kissezu.

If this were a 'patch-robed monk' of the 'fundamental',
He would not eat such food as this.

Preface.

12.136 若非獅子之兒
野干漫為鬭口
Moshi shishi no ni ni arazumba,
Yakan midari ni kuchi o hiraku koto o nasan.

If he were not a lion's child,
The wild ones would be yapping away freely.

12.137 聖殊不識寒山
普賢不識拾得
Monju kanzan o shirazu,
Fugen jittoku o shirazu.

'Manjušrī' does not know 'Han-shan',
'Samantabhadra' does not know 'Shih-te'.

12.138 不假文殊神通
休要明眼弾指
Monju no jintō o karazu,
Menyō no danshi o yōsuru koto o yameyo.

Do not borrow 'Manjušrī's' supernatural powers,
And stop using Wang-ming's snap of the fingers.

12.139 登山則殺虎豹
入水則斬蛟龍
Yama ni nobotte suntawachi kohyō o kiri,
Mizu ni itte wa sumawachi kōryō o kiri.

To climb mountains means killing tigers and leopards,
To enter the river means slaying snakes and dragons.

12.140 游宴中有鸩毒
談笑中有戈矛
Yüen no naka ni chindoku ari,
Danshō no naka ni kabō ari.

In the feast there is 'poisoned wine',
In the laughing conversation there are spears.
The paths are drenched in dew.
True, I said, "Early in the night."
But I fear to walk in so much dew.

*Book of Songs §17. Trans. from Waley 1937A, 65.*

12.142 啓子手啓子足
今而後吾知免

Uncover my hands, uncover my feet.
Now and hereafter, I know I am saved.

*Analects VIII, 3.*

12.143 喜則懲賞無功
怒則懲殺無罪

When feeling good, one brashly rewards even the unworthy;
When angry, one blindly sentences the innocent to death.

12.144 六壬畢四海一
蜀山兀阿房出

When the six kings were destroyed, the world was one.

*Analects* viii, 3.

When feeling good, one brashly rewards even the unworthy;
When angry, one blindly sentences the innocent to death.

12.145 利劍斬處無痕
殺活咸歸劍下

The sharp 'sword' cuts without leaving a scar.
Life and death depend entirely on this sword.

12.146 靈山河沙聖衆
黃梅七百高僧

On 'Vulture Peak', holy ones numerous as the sands of the Ganges;
On 'Yellow Plum Mountain', seven hundred high priests.
12.147  Two swords, like one long sword against the sky,
Are fused into a single mass of wrought iron.

12.148  If 'Li Lou' cannot discern the true shape,
How then can 'Shih K'uang' distinguish the subtle tune?

12.149  Rinza could give a shout that would tear his mouth,
Tokusan could give a whack with his stick that would break his hand.
See "Stick and shout!"

12.150  Coming out of the 'forge', it glows bright;
And going under the 'tongs and hammer', it turns into a vessel.

12.151  With a sad and still hurting heart, I thought about those days,
Because of that person from long ago, all night long I did not sleep.

12.152  Though we were born of the same lineage,
We do not die of the same lineage.
Thirteen-Character Phrases

13.1  ItitiZNA
Ikidori o hasshite shoku o wasure,
Tanoshimi o motte urei o wasure,
Oi no masa ni itaran to suru o shirazu.

A person so intent that he forgets to eat,
So happy that he forgets his worries,
Unaware that he is getting old.
ZGS 13.1; Analects vii, 16

13.2  Ubutsu no tokoro jā suru koto o ezare,
Mubutsu no tokoro kyū ni subekaraku sōka subeshi.

Don't remain where the Buddha is,
And run quickly past where the Buddha isn't.
Heki 95 Intro. (variant); 有佛處住不得無佛處急須走過.
ZGS 13.2, ZGJI 196

13.3  Koun ryusui tsuiyo hika,
Kimi ga tame ni koyo suru koto hisashi.

Drifting clouds and flowing water, falling leaves and flying petals,
Have been doing it just for you for a long long time.
ZGS 13.3, ZGJI 192

13.4  Koo on o kanomi,
Shin no bokkō nyogaku o motte kore o sasou.

The barbarian king had a taste for music,
Duke Mu of the Ch'in lured him with women and song.
ZGS 13.4

13.5  Shōshiki ni đōzezu shite,
Tenka o taisan no yasuki ni oku.

Set the world into the stillness of Mount T'ai,
Unmoved by sight or sound.
ZGS 13.5

13.6  Suiin sanzen'yo ku,
Ta no chīnpe kawai kore ni kanau.

A watermill grindstone with more than 3,000 scratches
Is a match for your rare jewels and valuable possessions.
ZGS 13.6
13.7 The sage is not stuck on things,
But moves skillfully with the world.

ZGS 13.7

13.8 When your father calls, you do not [just] reply, “Yes.”
When your lord summons, you go without waiting for a carriage.

See also 12.32.

ZGS 13.8, ZGI 88

13.9 All things are unsurpassed in their place of origin.

ZGS 13.9

13.10 Do not add even one thing to a person’s nature;
If there is something, then you must blow it off.

ZGS 13.10

13.11 Chaos is the basis of order.
Chaos at its limit is order.
Order at its limit is chaos.

ZGS 13.11

13.12 I do not need even one thing.
Much less two or three.

ZGS 13.12
Fourteen-Character Verses

14.1 相逢相見呵呵笑
Aiōte aimite ka-ka to shite warai,
屈指指顧月半天
Yubi o kusshi kōbe o motagureba tsuki hanten.

We meet and recognize each other laughing, “Ha ha!”
A rare moment to raise our faces to the moon above!

唇指 yubi o kusshi literally means “bend the fingers,” as is done in counting. It implies a very small number, and by extension, something rare or unusual (HYDCD 4.50).

14.2 相送當門有🛠竹
Aiokutte mon ni atareba shūchiku ari,
為君榮葉起清風
Kimi ga tame ni yō-yō seifū o okasu.

As I escort you to the gate, there are tall bamboo.
Just for you, their leaves are raising a pure wind.

14.3 冰出於藍青於靛
Ao wa ai yori idete ai yori mo aoshi,
冰生於水寒於水
Kōri wa mizu yori shōjite mizu yori mo samushi.

The blue which comes from indigo is bluer than indigo.
The ice made from water is colder than the water.

14.4 颜子子女黃蛾眉
Akan no shijo gabi o egaki,
鸞鏡臺上話似雲
Rankyōdaijō hanashi chi ni nitari.

Young maiden, hair done up, paints her arched eyebrows,
And to the phoenix mirror on its stand, prattles away like a fool.

14.5 自説玉顔難比並
Onozukara toku gyokugan hihei shigatashi to,
卻來架上著羅衣
Kantei kajō ni kitate rae o tsuku.

→ She says to herself, “My beautiful face is hard to match.”
Then coming to the clothes rack, she puts on a robe of sheer silk.

14.6 晨coder玉佩綢金殿
Ashita ni gyokuhai o yurugashite kinden ni hashiri,
夕奉天書拜頭聞
Yābe ni tenshō o hōjite sai o hai su.

In the mornings, his jade tassels swinging, he hurries to the Golden Palace.
In the evenings, having received imperial edicts, he bows out by the blue gate.
In the morning I left White King City in many-colored clouds
And returned a thousand miles to Chiang-ling in a day.
White King City is in Szechuan, and Chiang Ling several hundred miles away in Hubei Province.

Rains pass, the clouds recede, and mountains appear.
In the branches, glistening like coral, hangs a golden crescent.

Rains pass, clouds recede, half breaks the dawn.
So many mountains—as in a painting—with blue peaked crags.

Pity him endlessly playing with the tide,
In the end he will fall into it and die.

The golden fish jumps out of the net and leaps at the sky;
Trailing a wake of mist and spray, suddenly it’s gone.

How mysterious that fragrant spirits have long entered my dreams.
My flesh and bones from three past lives are now these plum blossoms.
Don’t wonder that I’m sitting here serving you more wine. After you leave, seldom will I get to see you.

14.15 安襟不必去山水
滅卻心頭火自涼

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

14.16 莫言深遠無人到
滿目青山是故人

Don’t say that we’re so far removed that no one visits us; The blue mountains that fill our eyes are our old friends.

14.17 有意氣時添意氣
不風流處也風流

You add more spirit when you have spirit, But that’s style when you have no style.

14.18 依稀似曲纔堪聽
又被風吹別調中

It sounded so like a melody, I had to give a listen, But then it was blown by the wind into another tune entirely.

14.19 歸家攜子兩頭聳
柴自青兮火自紅

Returning home, he rests both ends of his carrying pole. Brushwood of itself is green, fire of itself is scarlet.

14.20 幾片落花隨水去
一聲長笛出雲來

Petals from fallen flowers drift away on the water, A note from the long flute floats forth from the clouds.
I have discussed this somewhat with the east wind:
What house owns these full spring colors?

The moon on the peak of Mount Hyakuji is the same as always.
Five hundred lifetimes ago, who were you?

On the tip of a hair manifest the land of the Jewel King,
In a mote of 'dust' turn the great wheel of the Dharma.

Beyond one range of mountains—yet another range.
We talk on and on of our impressions of mountains and clouds, sea and 'moon'.

Two close friends, after years of separation, meet unexpectedly. Their feelings for each are so strong, they cannot express them in words. Instead they talk endlessly about the scenery.

The spring wind in a single tree has two sides.
The southern branches face its warmth, the northern branches its cold.

A degree of elegance, this polished jade;
One branch retains the ancient elegance.
One chants sutras in the Buddha Hall,
The other takes needle in hand by the open window.

If you can put one hair on top of another,
Fierce 'Nata' will lose his power.

Put the universe inside a grain of millet,
And inside a half-pint pot, boil up some mountains and rivers.

He proffers one melon and slays three concubines,
He gives 'two peaches' and kills three retainers.

With his single flame he forges golden pellets,
All perfectly round, without using 'tongs and hammer'.

One song, two songs, no one understands.
Rain passes, and in the night pools autumn waters are deep.

In one gulp I have swallowed all the waters of the West River.
The peonies of 'Lo-yang' spew out their stamens anew.
One verse perfectly applies, it expresses the fundamental:

One-two-three-four, one-two-three.

Each Chinese character is pronounced in one of four tones. One tone, called hyō 平 in Japanese, is flat or level in pitch. The other three, all classed together as soku 平, are inflected, either rising or falling in pitch. The rules of Chinese poetry specify the hyō/soku of every character in any given line of verse. The second line should read, “flat-flat-inflected-inflected, inflected-flat-flat,” but has been changed here to an English equivalent of chanted rhythm or rhyme.

One thousand things

This brilliant verse expresses all the "ten thousand things",

On the "double ninth" holiday the chrysanthemum flowers are new.

With one fist strike down the "Yellow Crane Pavillion",
With one kick overturn the "Isle of Parrots".

With one fell swoop, roaring with angry thunder,
He startles "Sumeru" and obliterates the "North Star".

My mind completely absorbed in the plum blossoms.
My self enraptured and unaware of being frozen.
14.40 一聲一聲又一聲
不管人間銀髮生
Issei issei mata issei.
Kan sezu ningen ginpatsu no shōzuru koto o.

My! My! Oh my!
But it's not my job to watch people's hair go white.

ZGS 14.32, ZGJI 800, ZRKS 14.358, Shiba na

14.41 一聲羌笛離亭晚
君向滿湖我向秦
Issei no kyōteki ritei no kure,
Kimi wa shōzen ni mukai ware wa shin ni mukau.

The sound of the nomad's flute on the eve of our parting.
You are headed for 'Hsiao-hsiang' and I am headed for Ch'in.

ZGS 14.33, ZGJI 800, Shiba na

14.42 一聲玉笛起高樓
狼藉梅花滿地休
Issei no gyokuteki kōrō yori okoru,
Rōzekitaru baika manchi ni kyū su.

A single note from the jade flute rises from the high tower.
Scattered plum blossoms carpet the ground.

ZGS 14.34, ZGJI 800, ZRKS 14.198, GKFGS 1.351, Shiba na

14.43 一聲霹靂頂門開
喚起從前自家底
Issei no hekireki chōmon hiraku,
Kanki su jūzen jika no tei.

One peal of thunder opens the crown of the head,
Calling awake one's own former self.

ZGS 14.31, ZGJI 604, ZRKS 14.190, Shiba na

14.44 一戰功成早掣身
釣竿輕動五湖霧
Issen kō nari hayaku no mi o sei su,
Chōkan keidō su goko no kumo.

He fought a war with distinction and then quickly retired.
His fishing pole makes the clouds [reflected] in 'Five Lakes' tremble.

ZGS 14.36, Shiba na

14.45 一箭尋常落一鷹
更加一箭已相饋
Issen yonotsune ichō o otosu,
Sara ni issen o kawaete sude ni aiyurusu.

With one arrow you are to shoot down an eagle.
If you add another arrow, that's a free shot.

Heki 1 Main Case Comm.
ZGS 14.37, ZGJI 26, ZGJI 604, Shiba na

14.46 一陣西風吹雨過
夕陽總在海棠花
Ichijin no seifu ame o fuki sugu,
Yūyō wa subete kaidō no hana ni ari.

A gust of west wind blows the rain away,
The evening sun is all in the roses.

ZGS na, ZGJI 605, ZRKS 14.297, Shiba 315, GKFGS 1.383
14.47 一池荷葉衣粗着数樹松花食有餘  
*Itchi no kayō e tsukuru nashi, Sōju no shōka shoku suru ni amari ari.*

*With a pond of lotus leaves I am never out of clothes, 
Piee nuts from a few trees provide more than enough to eat.*

Verse by Daibai Hōjō (752–839) on *shōri no chōyō*. See “Sacred fetus”.

14.48 剛被世人知住處又移茅舍入深居  
*Shiite seijin ni jūsho o shirarete, Mata bōsha o utsushite shinkyō ni iru.*

→*Unfortunately, my dwelling has become known by the world. 
I will move my hut again deeper into seclusion.*

14.49 一騎千金渾是膽家無四壁不知貧  
*Itteki senkin subete kore tan, Le ni shihiki naki mo hin o shirazu.*

*What guts to throw away a thousand gold cash all at once! 
Not even four walls to his house, yet he knows no poverty.*

14.50 一槌槌翻四大海一拳拳倒須爾山  
*Itteki ni tekihon su shidaikai, Ikken ni kentō su shumisen.*

*With one kick, I overturn the four great oceans, 
With one blow, I knock down Mount "Sumeru".*

14.51 一等共行山下路眼隨各自見風煙  
*Ittō tomo ni yaku sanku no michi, Gansō kakyū ni fuin o miru.*

*Together we walk the mountain path, 
Each one's eyes see different wind and mist.*

14.52 一把骨頭撲去後不知明月落誰家  
*Ippa no kottō kakagesatte nochi, Shirazu meigetsu ta go ie ni ka otsu.*

*After this collection of bones has been borne away, 
I do not know into whose house the bright moonlight will fall.*

14.53 一把柳絲收不得和風搭在玉欄干  
*Ippa no ryōshi shūsitsukko, Kaze ni washide tōzai su gyokurankan.*

*Can't catch even a handful of those willow strands 
Streaming in the wind over the jade balustrade.*

KZS #1171 (variant): *kashite* instead of *washite.*
14.54 一片白雲横谷口
幾多歸鳥夜迷巢
Ippein no hakuun kokku ni yokotawari,
Ikuta no kicho ka yoru su ni mayou.
White birds block the inlet to the valley.
Many birds seeking their nests at night go astray.
ZGS 14.44, ZGJ 14, ZGII 602, ZRKS 14.286, Shiba 336

14.55 一二三四五六七
碧眼胡僧不知数
Ichin san go roku,
Hekigan kosō mo sū o shirazu.
One, two, three, four, five, six.
The blue-eyed "barbarian monk" does not know numbers.
ZGS na, Shiba 345

14.56 如今撣撣西湖裏
下載清風吹與誰
Ima hōkeki su seiko no uchi,
Asai no seifū tare ni ka fuyo sen.
Just now I threw away everything into West Lake.
With whom can I share this clean feeling of release?
Heki 45 Verse. ZGIT 363, Shiba 36o: Nyokon hōkeki su seiko no uchi, Seifū o asai sitte tare ni ka fuyo sen.
ZGS 34.45, ZGJ 365, ZGII 606, ZRKS 14.484, Shiba 369

14.57 慈動為說西來意
菩提種樂月黃昏
Ingin tame ni toku seirai i,
Borō no shōko tsuki kōken.
So kind of them to explain the point of the coming from the West.
The bell and drum towers at evening, the golden "moon" at twilight.
See "Patriarch came from the West" under "Bodhidharma".
ZGS 14.46. ZGJ 602, ZRKS 14.352, Shiba 347

14.58 伎魔吹笳明月夜
何人倚劍白雲天
iku sho ka ka o fuku meigetsu no yoru,
Namibō ka ken ni yoru hakuun no ten.
Where does the flute music come on from this moonlit night?
Who is that man leaning on his "sword" under this white-clouded sky?
ZGS 14.47. Shiba na, TJJSST 57

14.59 鶴逢春曉聲歌滑
人遇時平笑臉開
Uguisu wa shundan ni ote kasei nameraka ni,
Hito wa jihei ni ote shoken hiraku.
Nightingales greet the warmth of spring with melodious song,
Men greet times of peace by breaking into smiles.
ZGS 14.48: instead of it, ZGII 603, ZRKS 14.248, Shiba 330

14.60 雨後有人耕綠野
月明無犬吠花村
Ugo hito no ryokuya ni tagayasu ari,
Gessuhei inu no kason ni hayuru nashi.
After the rains men cultivate the green fields,
In the moonlight no dogs bark in the flowering villages.
ZGS 14.49, ZGII 605, ZRKS 14.246, Shiba na
Before the rain there were a few leaves among the flowers,
But after the rain there was not a flower among the leaves.

A butterfly flutters in and passes over the hedge.
I wonder if its spring colors are now in my neighbor’s house.

He sends the horses back to south of the Flower Peak,
He releases the oxen in the pastures of Peach Forest.

The plum must concede that the snow is whiter by a third;
But the snow, on the other hand, loses a point on fragrance to the plum.
Court women, like flowers, thronged the palace in spring,  
But now only a partridge flies.

ZGS 14.57, Shiba 335

The "mandarin ducks" that I've embroidered I will let you see,  
But the golden needle that made them, do not give to another.

Heki 40 Main Case 1107.
ZGS 14.58, ZGI 604, ZD 234, ZR 14.42, Shiba 335

No swallows come as spring begins to wane.  
Thoughts of parting fill my breast, flowers fall in the wind.

ZGS 14.59, Shiba na

Led by impulse on the spur of each moment, he is always everywhere,  
Yet always he is on this 'bodhi' seat.

ZGS 14.60, Shiba na

It wandered in and wandered out,  
No trace seen of the "horn-hooking antelope".

ZGS 14.61, Shiba na

If the king has a taste for vice and wrong-doing,  
Then the people will suffer extreme misery and his reign will come to ruin.

ZGS 14.62, Shiba na

The jeweled parrot made of gold,  
Sound for sound gives the call of the partridge.

14.75  
Bubbles form and break, but there's always water;  
In strong winds or smooth waves, the "moon" reflects in the deep.
ZGS 14.64, Shiba no

14.76  
Strap on the 'Mo-yeh sword' and the law rules supreme;  
In the empire of the great peace, the foolish and greedy are slain.
Alternate translation line: "When the Mo-yeh sword is leveled sideways." ZGII 681: Yoko ni bakuya o anjite....
KZS 41.3, ZGS 14.65, ZGII 681, ZRKS 14.259, Shiba no

14.77  
Swinging the 'Mo-yeh sword', he stands outside the gates,  
His spear at the ready. Who would lay siege in the deepest night?
ZGS 14.66, Shiba no

14.78  
The king's command now governs all under heaven:  
Beyond the frontiers, his generals have settled the "dust" of battle.
KZS 81.79, ZGS 14.67, ZGII 604, ZRKS 14.253, Shiba 329, Rinzai-roku Shu

14.79  
The roof leaks, the baby is crying, the firewood's all been used.  
He lets out a moan and hangs his head down—still no rest.
ZGS 14.68, Shiba no

14.80  
What a shame! Year after year, nights of bright 'moon',  
And the fisherman just sees things in the same old way.
ZGS 14.69, ZGII 604, ZRKS 14.446, Shiba 330

14.81  
Where is my companion who gazed with me at the 'moon'?  
This scenery only resembles that of last year.
ZGS 14.69, Shiba 344, TSSSTS 94.
For after all he was the visitor at the Phoenix Terrace,  
Whose lofty vision did not stop at the sight of gold.

Ref. to Heki 1.
ZGS 14.70, ZGII 604, GRFGS 1.52, ZRKS 14.421, Shiba 399

Unawares, I touched that worm and triggered its fury.  
Now writhing and twisting, it wants to leap into the sky.

ZGS 14.74, Shiba na. Inox. Fold 1955, 43

As I step slowly along to the sounds of running water,  
My wandering gaze catches the traces of flying birds.

Heki 6 Verse.  
ZGS 14.72, ZGII 604, Shiba 360

Love and hate are all the same to the moon in the autumn sky.  
Shadows sink into the River Ganges and leave no trace.

ZGS 14.73, Shiba na

Mount Lu—where Master Yuán withdrew leaving not a trace,  
The Jeta Forest—where the Bodhisattvas lived in seclusion.

ZGS 14.74, Shiba na

He who is fettered has a fettered mind,  
He who has a dynamic mind does dynamic things.

ZGS 14.75, Shiba na

I overturn the seas and mountains seeking an intimate friend,  
But it is like a one-by-one search for a star at noon.

ZGS 14.78, ZGII 606, ZRKS 14.202, Shiba na
14.95

ZEN SAND

14.98

14.89

海翻山岳求知己

Kaigaku o kenpon shite chiki o motome,

Kôhen o hatsuran shite taihei o itasu.

I overturn sea and mountain seeking an 'intimate friend',
Setting 'heaven and earth' in order, I deliver the great peace.

ZGS 14.77, Shiba na

14.90

海底泥牛衛月走

Kaitei no deigyû tsuki o fukunde hashiri,

Gantô no sekko ji o idae nemuru.

The mud ox on the sea floor runs with the 'moon' in its mouth,
The stone tiger on the cliff sleeps with its cub in its embrace.

Shiba 332: 腹 instead of 胸 and 肩 instead of 肘.

ZGS na, ZGJ 666, ZRKS 44.464, Shiba 352

14.91

海風度雨潤城西

Kaifu dou ijô no nishi,

Saisô shinka fune de sei to nasu.

Swirling winds, sweeping rains, west of the city of Wei,
Slender shoots, new blossoms, tramped into the mud.

ZGS 14.78, Shiba na

14.92

卻恨情掩秋風

Kaette uramu jo o fukunde shûsen o du koto o,

Munashiku meigetsu o kakete kuntsô o matsu.

How bitter, to swallow her feelings and be discarded like a fan in autumn,
Sitting alone in the moonlight, she waits for the Emperor.

ZGS 14.79, Shiba na

14.93

卻嫌脂粉飾顏色

Kaette kirau shifun no ganshoku o kegasu koto o,

Awaku gabi o haratte shison ni chô su.

Not wanting to discolor her face with rouge and powder,
She lightly brushes her 'moth eyebrows' and goes to an audience with the emperor.

ZGS 14.80, Shiba 335

14.94

卻將錦樣養花地

Kaette kinyû ôka no ji o motte,

Henjite genki ga shiboku no zu to nasu.

Even the golden brocade-like land of nightingales and flowers,
Can be changed into a water and ink painting by Yüan-hui.

Hsieh Yüan-hui 譚元輝 was a Chin master painter (Lîn-t'ào 1955, 423).

ZGS 14.81, ZRKS 44.57, Shiba na

14.95

擊開華嶺連大色

Kagaku renten no iro o hekkai shi,

Kagaku renten no sei o hoshitsu su.

Split open 'Flower Peak', whose colors touch the skies;
Release the Yellow River, transparent down to the bottom.

ZGS 14.82, ZGJT 416, ZGJH 609, ZRKS 44.46, Shiba 386
14.96 無限心中不平事  Kagiri naki shinchi fuhei no ji.
- 青清話又成空  Isshō no seigwa ni mata kū to naru.

The endless problems that upset my mind,
With one night's talk have dispersed to nothing.
ZGS 14.93, Shiba na, TSSSTS 125

14.97 欲知無限傷春意  Kagiri naki haru o itamashimuru i o shiran to hosseba.
- 盡在停針不語時  Kogoroku hari o todomete katarazaru toki ni ari.

If you want to see her endless discontent at spring,
It's all there when her needle stops in silence.
Variant: 杜塚無限傷春意 Awaremubeshi kagiri naki haru o itamashimuru i.
ZGS 14.84, ZGJT 41, ZGII 197, 606, ZRKS 14.303, Shibata na

14.98 闇中帝子今何在  Kakuchū no teishi ima izure ni ka aru.
- 檻外長江空自流  Rangai no chōkō munashiku onozukara nagaru.

The princes of this palace, where are they now?
Beyond the balustrades, the Long River just flows on past.
ZGS 14.85, Shiba na, TSSSTS 6

14.99 學道之人不知神  Gakudo no hito shin o shirazu.
- 只爲從前認識神  Tada jōzen shikishin o mitomuru ga tame nari.

Practitioners of the Way do not know the truth,
They only recognise discriminating mind.←
Empuku-ji: Gakudo no hito shin o shirazaru wa.
ZGS 14.86, Shiba na, Shibayama 1974, 93

14.100 無始劫來生死本  Mushigōrai shōji no moto.
- 猶人喚作本來人  Chijin yonde honrai shin to nasu.
←From beginningless time, this has been the cause of birth-and-death,
Yet fools take it for the original self.
ZGS na, ZGJT 443 and ZGII 675 (variants), ZRKS 14.433, Shibata 393, Shibayama 1974, 93

14.101 鐵湯爐炭清涼界  Katakō rotan wa seiryōkai.
- 劍樹刀山遊戯場  Kenju tōzan wa yugejō.

The boiling cauldrons and burning coals [of Hell] are a cool, refreshing world,
The "tree of swords and mountain of blades" are a playground.
Empuku-ji: Katakō rotan seiryōkai, Kenju tōzan yugejō.
ZGS 14.88, ZGII 606, Shibata 393

14.102 鐵湯爐炭吹散滅  Katakō rotan fuite messhime.
- 劍樹刀山喝便播  Kenjutōzan kashite sunawachi kudaku.

Blow out the boiling cauldron and the burning coals [of Hell],
With a shout, shatter the "tree of swords and mountain of blades".
14.108 ZEN SAND

Heki 6 Verse Comm.
ZGS 14.49, ZGJT 69, ZGJI 605, ZRKS 14.1, Shiba 132

14.103 岳陽城上聞吹笛
能使我心滿洞庭
Gakuyōjō suireki o kiku,
Yoku shunshin o shite dorei ni mitashimu.
From above Yüeh-yang City, I hear the blowing of a flute. Truly it fills 'Lake Tung-t’ing' with the feeling of spring.
ZGS 14.90, Shiba 109, TSSTTS 79

14.104 佳人一笑換芻賊
斷盡人間寸寸腸
Kajin no isshō senkentarō yaiba,
Tachitsukusu ningen sun-sun no chō.
The smile of a beautiful woman is a charmed blade
For cutting out men’s guts bit by little bit.
ZGS 14.91, ZGJI 605, Shiba na

14.105 知數摩醯羅辨色
入楊緑矣入花紅
Kazu o shiru makei iro o benjigatashi,
Yanagi ni itte wa midori, hana ni itte wa kurenai.
'Mahēśvara' knows numbers but cannot distinguish colors.
But when you enter willows, that’s green, and when you enter flowers, that’s red.
ZGS 14.92, ZRKS 14.58, Shiba na

14.106 風蕭蕭兮易水寒
壯士一去不復返
Kaze shō-shō to shite ekisui samushi,
Sōshi hidatabi satte mata kuerazu.
The wind is sighing over the cold waters of the River 1,
Once this brave man leaves, he will not be returning.
See 'Ching K’o'.
ZGS 14.93, Shiba na, 李紳竹溪竹葉

14.107 風送泉聲來枕上
月移花影到窗前
Kaze sensei o okutte chinjō ni kitari,
Tsuki kaei o utushite sōzen ni itaru.
The wind carries the sound of spring waters to my pillow,
The 'moon' brings the shadows of flowers to my window.
ZGS 14.94, Shiba 387

14.108 風送斷雲歸橋去
月和流水過橋來
Kaze dan'un o okutte mine ni kaerisari,
Tsuki ryūsui ni washite hashi o sugikitaru.
The wind brings wisps of clouds back to the peaks,
The 'moon' flows with the water past the bridge.
ZGS 14.95, ZGJI 566, ZRKS 14.154, Shiba 388
14.109 不因風捲浮雲散
争見長空萬里天

Kaze no fu'un o maite kiyou suru ni yorazumba,
Ikade ka min chōkō hanri no ten.

Without the clearing wind to roll away the drifting clouds,
How could we see this vast sky and mile after mile of heaven?

14.110 風機飛送冷聲
前峯月上竹窗明

Kaze hisen o kahmidashite reisei o okuru,
Zenpo tsuki nobotte chikusō akiraka nari.

Wind, stirring the suspended mist, sends a cooling sound.
The moon over the nearby hills lights my bamboo window.

14.111 老來殊覺山中好
死在巖松骨也清

Rōrai koto ni oboyu sanchū no yoki o,
Shi shite gankon ni areba hone mata kiyoshi.

As I get old, I especially recall how wonderful were the mountains.
When I die, my bones will lie clean beneath their cliffs.

14.112 風吹不動天邊月
雪壓難摧頂底松

Kaze fukedomo dozezu tenpen no tsuki,
Yuki osedomo kudakegatashi kantei no matsu.

Though the wind may blow, the moon in the sky does not move;
Though the snow may cover them, the pines in the ravine do not break.

14.113 風吹碧落浮雲盡
月上青山玉一圍

Kaze kekiraku o fuite fuun tsuki,
Tsuki seizan ni noboru tama ichidan.

Wind sweeps the blue sky, whipping the floating clouds away,
And over the green hills, up floats the moon like a globe of jade.

14.114 荷盡已無擎雨蓋
菊殘猶有傲霜枝

Ka tsukite sude ni ame ni sasaguru gai naku,
Kiku nokoshite nao shima ni hokoru eda ari.

The lotus are gone, no longer lifting parasols to the rain,
But chrysanthemums remain, their branches still resisting the frost.

14.115 曾騎鐵馬入重城
勒下傳聞六國清

Katsute itetsu ni noyo chōjō ni iru,
Choku kudatte tsutaekiki rikkoku no kiyoki koto o.

Driving armored horses, he has occupied numerous cities.
The imperial edict has come down proclaiming peace in the six states.

KZS 14.116  ZGJS 697, ZKKS 14.32, Shiba 371

In the Pa Gorge, if you pass the place where the monkeys cry, Even a heart made of iron will be cut to the quick.

KZS 14.116  ZGJS 697, ZKKS 14.32, Shiba 371

Striding along—the 'moon' in Wen Weng's rooms.

Quietly visiting—the pine by Tu Fu's house.

Wen Weng, not to be confused with 'Wen Wang' 文王, was an official during the Han period, known for his love of learning. During the reign of Emperor Wu, he set up a system of schools in remote barbarian areas. Mentioned in 'Tu Fu's' poetry (Morohashi 1345.70; HYDCD 6.1530).

ZGS 14.102, Shiba 371

"I'm still a little better than he,"

He says, and not till the Year of the Donkey will he bow his head.

In the twelve-year cycle of the Chinese zodiac, there are years for Tiger, Hare, Dragon, etc., but no year of the Donkey.

ZGS 14.104, Shiba 371

The houseboy asked about the ultimate point,

So smiling, I pointed out the silk-paned window to the autumn 'moon'.

ZGS 14.104, ZGJS 697, Shiba 371

Bare-headed, legs splayed apart, he sits under the tall pines,

And bug-eyed stares at the worldly people.

Empuku-ji: Katō ni kikyo su chōshō no moto. Hakugan ni kanta su seijō no hito o miru.

ZGS 14.105, Shiba 371, TSSSS 78

I hear the bell and at once I am staying in the temple beyond clouds,

I see the 'moon' and at once I am climbing the platform by the lake.
14.122 蛾眉蠶首一群女
各戴花枝錦緞屧
Gabi shinshu ichigun no jo,
Ono-ono kashi o itadaku kinsu no kata.

A flock of pretty girls, with ‘moth eyebrows’ in broad clear faces,
Each carries a flower spray and is clad in embossed brocade.

Shiba 607: Gabi shinshu ichigun no onna, Ono-ono kashi o hasamu sanfu no kata.
ZGS 14.107, Shiba 38

14.123 上好釁則臣害林
上好釁則臣害潤
Kami zai o konomeba sunawachi shin rin o gai shi,
Kami uo o konomeba sunawachi shin tani o gai su.

If the emperor wants his precious possession, at once his ministers destroy a forest;
If the emperor wants fish, immediately they destroy a pond.

Line 1 refers to a folk story: One day the king’s precious monkey escaped and fled back to the forest. The king ordered the forest burned to recover the monkey. Line 2 probably is a deliberate play on the saying “Disaster extends to the fish in the pond.” See ‘Inferno at the gate’.

ZGS 14.108, Shiba 38

14.124 荷葉圓圓似鏡
菱角尖尖尖似鋸
Kayō dan-dan to shite kagami yori mo madoka nari,
Rokaku sen-sen to shite kiri yori mo surudoshi.

Lotus leaves are round, rounder than a mirror;
Water-chestnut thorns are sharp, sharper even than a ‘gimlet’.

Empuku-ji: Kayō wa dan-dan to shite kagami yori mo maruku, Rokaku wa sen-sen to shite kiri yori mo surudoshi.
ZGS 14.109, ZGJT 48, ZGJI 605, ZRKS 14.284, Shiba 38

14.125 風吹柳絮毛毷走
雨打梨花蜆蝶飛
Kaze ryūjo o fuite mōkyū washiru,
Ame rika o utte kyōchō tobu.

Wind blows the willow catkins and wooly puffs sail away,
Rain strikes the pear blossoms and butterflies take flight.

KZS 4n-06, ZGS 14.110, ZGJT 407, ZGJI 605, ZRKS 16.58, Shiba 28

14.126 寒雲霧雪夕陽重
山川照梅夜色清
Kan’un yuki o komete sekiyō omoku,
Sangetsu ume o terashite yashoku kiyoshi.

Cold clouds are laden with snow in the deepening twilight,
The mountain ‘moon’ lights a plum tree with clean night colors.

ZGS 14.111, ZGJI 608, Shiba 38

14.127 閃蟻爭咆蜻蜓翼
新燕雙髻柳枝
Kangi arasoiiku seitei no tsubasa,
Shin’en narabiikou yōryū no eda.

Ants fight each other and pull apart the dragonfly’s wings,
But swallows rest side by side on the willow twig.
The silkworm nursery girls lug baskets full of vegetable greens, the village boys steal bamboo shoots and run off through the hedge.

"Kanzan" does not speak but Jittoku laughs. They come leaping ten thousand fathoms off the "Dragon Gate".

Winter waters long for spring, their icy features fade; Dawn breaks in the mountains over high snow peaks.

I have lost my eyes, they are nowhere to be found; But plum blossoms open again on last year's branches.

How high was his mind before his sheet of unpainted silk, but when he applied colors, he fell into dualism.

"There is not one thing" is an infinite storehouse, with flowers, the "moon", and tall towers.
That boy in my mind’s eye is the person right before my eyes.
The ‘golden crow’ at the bottom of the water is the sun in the sky.

When it’s cold, all heaven and earth are cold;
When it’s hot, all heaven and earth are hot.

The power of Kuan-yin’s marvelous wisdom and compassion
Makes the ‘adumbara’ flower bloom in the thorn forest.

The winter plum is clearly the meaning of the ‘coming from the West’.
One petal flies west, one flies east.

In the long rainy season without sun, see the element of fire;
In the long sunny weather without rain, see the element of earth.

The bright autumn moon hangs shining in the sky,
A wisp of white cloud comes rising over the mountain.
14.141 九尾野狐多變體  
金毛獅子解轉身  
\( Kyûbi no yakko hentai ōshi, \)
\( Kimno no shishi tenshin o gesu. \)

The nine-tailed 'wild fox' often changes its shape,  
The golden-haired lion knows how to transform its body.


14.142 婆娑乎舜禹之有天下而不與焉  
\( Gi-gi kotari shun'yu no tenka o tamotte shikoshite azukarazu. \)

Great indeed was 'Shun and Yu' who held possession of the empire, yet remained unattached.

Analects VIII, 18-19.  
ZGS 14.137, Shiba na

14.143 大哉堯之為君也  
婆娑乎唯天為大  
\( Dai naru ka na gyō no kantaru koto yu, \)
\( Gi-gi ko to shite tada ten nomi dai nari to nasu. \)

Great indeed was 'Yao' as sovereign! Only heaven was as great!


14.144 機中織錦秦川女  
碧紗如煙隔密語  
\( Kichū nishiki o oru shinsen no onna, \)
\( Hekisa kemuri no gotoku mado o hedatete kataru. \)

At her loom a maid of Ch'in-ch'uan is weaving brocade,  
Murmuring behind a window screen of mist blue gauze.

ZGS 14.139, Shiba na, TSSSTS 8

14.145 停梭惘然憶遠人  
獨宿空房淚如雨  
\( Osa o todomete chōzen to shite enjin o omou, \)
\( Hitori kubō ni shuku shite namida ame no gotoshi. \)

She stops her shuttle in sadness, thinking of someone far away,  
Sleeping alone in her empty room, her tears fall like rain.

Empuku-ji: Hi o todomete chōzen to shite enjin o omou, Hitori kubō ni shuku shite namida ame no gotoshi.

ZGS 14.140, Shiba na, TSSSTS 8

14.146 君向江邊取釣竿  
我隨巨海看波濤  
\( Kimi wa kōen ni mukatte chōkan o ito, \)
\( Ware wa kyokai ni shitayatte haran o miru. \)

You sit by the stream holding your fishing pole,  
I travel the vast oceans watching the waves.


14.147 勸君盡此一杯酒  
西出陽關無故人  
\( Kimi ni susumu kono ippai no sake o tsukuseyo, \)
\( Nishi no kata yoken o izureba kojin nakaran. \)

I'm urging you to have another cup of wine,  
Out west of Yang Pass, you won't have old friends.

ZGS 14.341, Shiba 334, TSSSTS 116
14.148 君看陌上二三月
那樹枝頭不帶春
Kimai miyo hakujō no ni san getsu,
Naju no shito ni ka haru o obizaru.

Look in the avenues during the second or third month.
What tree’s branches are not wreathed in spring?
ZGS 14.152, ZGJI 610, ZRKS 14.325, Shiba na

14.149 郷國不知何處是
雲山漫漫使人愁
Kyōoku wa shirazu izure no tokoro ka kore naru,
Unzan manman to shite hito o shite ureishimu.

My native country, I do not know where it would be.
Mountains buried in clouds, they make a person sad.
ZGS 14.333, Shiba na, TSSSTS 92

14.150 漁翁睡春潭閣
白鳥不飛舟自橫
Gyōō nenuri omoushite skuntan hirosi,
Hakuchō tabazu fune onozukara yokotawaru.

Old fisherman fast asleep on a broad spring pond,
No swans fly, the boat drifts by itself.
ZGS 14.154, Shiba na, TSSSTS 92

14.151 玉戸簾中卷不去
櫛衣笥上拂還来
Gyokko renchū makedomo sarazu,
Tōi chinjō haraedomo mata kitaru.

She rolls down the jade door curtain, but it will not go away;
She brushes off her silk-pounding block, but still it comes.
ZGS 14.155, Shiba na, TSSSTS 14-5

14.152 玉殿深沈夜將半
斷猿空叫月明中
Gyokudō shinchin to shite yoru masa ni nakaba naran to su,
Dan’en munashiku sakebu getsume ni no uchi.

The Jade Palace steeped in silence, nearly midnight—
A lone monkey cries forlornly in the light of the ‘moon’.
ZGS 14.156, Shiba na, TSSSTS 14-7

14.153 玉童金馬非吾事
土塞新香積粒香
Gyokudō kimba goji ni arazu,
Doyō shinsū banryū kōbashi.

The Jade Academy and the Golden Horse [Gate] are not our concern;
Ours is earthen jugs, new hay, and the aroma of the late harvest grain.

The Jade Academy is the Hanlin Academy, the Imperial College of Literature. The Golden Horse Gate refers to the military academy established in the Han Dynasty by Emperor Wu (GKFGS 1.125).
ZGS 14.157, Shiba na, GKFGS 1.124-6

14.154 巨鼇莫載三山去
吾欲蓬萊頂上行
Kyogō sanzan o itadaite saru koto nakare,
Ware wa hōrai chōjō ni yukan to hossu.

‘Giant turtle’, bearing the ‘three mountains’, do not go away,
I wish to go to the top of Mount P’eng-lai.
ZGS 14.158, Shiba na
14.155 去国一身軽似葉
高名千古重於山

Kyokoku isshin ha yori mo karuku,
Kômei senkô yama yori mo omoshi.

Setting out from home, what he had was as light as leaves,
But his fame for a thousand ages is heavier than the mountains.

KZS 4989, ZGS 14.103, ZGJT 98, ZRKS 14.203, Shiba 335

14.156 去年貧有 برن無地
今年貧無雑無地

Kyonen no hin wa sui atte chi naku,
Komonen no hin wa sui mo naku chi mo nashi.

In last year's poverty, we had an 'awl' but no ground to stick it in.
In this year's poverty, we have neither awl nor ground.

ZGS 14.140, ZGI 61, ZRKS 14.038, Shiba 336

14.157 虚名萬事雪塚井
幻影百年風織錦

Kyomei banji yuki i o uzumu,
Genyô hyakunen kaze nawa o tsunagu.

The empty names of the 'ten thousand things'—fill a well with snow.
Illusory shadows for a hundred years—tie a rope to the wind.

ZGS 14.141, Shiba 83

14.158 巨霧擲手無多子
分破華山千萬重

Kyorei te o motaguru ni tashi nashi,
Bunpa su kazan no senbanjô.

It was no great effort for the 'Giant Spirit' to raise his hand,
But he split the million strata of 'Flower Peak'.

Heki 32 verse, MMK 3.

KZS #1152, ZGS 14.142, ZGJT 89, ZGJI 611, ZRKS 14.334, Shiba 336

14.159 許由本不受天
只臥箕山頂月

Kyûbu moto gyôten o ukezu,
Tada kizan sanchô no tsuki ni ga su.

'Hsû Yu' simply refused Emperor Yao's empire,
He just lies out under the 'moon' on top of Mount Chi-shan.

ZGII 611: Hsû Yu refused Emperor Yao's offer to make him his successor.

ZGS 14.144, ZGII 611, ZRKS 14.334, Shiba 336

14.160 萎纖襟上斑斑色
是妾燈前滴淚縫

Kirau koro nakare kinjô hanpan no iro,
Kore shô ga tôzen namida o shitatatte nuu.

Don't disdain the discolored spots on this coat—
By lamplight I sewed it with my tears.

Shiba 382, Empuku-ji: Kore shô ga tôzen nanada o tarete nuu.

ZGS 14.145, ZGII 612, Shiba 382
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14.161

Don’t complain that it’s cold and tasteless.
Once you have eaten your fill, the hunger of a million "kalpa" disappears.

ZGS 14.144, ZGJ 145, ZGJ 161, ZRKS 14.50, Shiba 353

14.162

Since the clanging of arms has come to an end,
We hear only "Yao’s" people singing and stomping their feet.


14.163

In the early morning monkeys pluck away the golden fruit,
In the evening the phoenix brings jade flowers in its beak.

ZGS 14.146, Shiba 337

14.164

Before the pavilion of brocade and mirrors the wind howls and whines,
On the top of "Wonder Peak", snow spreads far and wide.

ZGS 14.147, ZRKS 14.169, Shiba 338

14.165

The golden pheasant breaks open the lapis lazuli egg,
The "jade rabbit" pushes open the blue sky gate.


14.166

On the banks of the Golden Sands River the face of "Kuan-yin",
In the light of the 'doomsday fire' her transformed appearance.

ZGS 14.149, ZGJ 612, ZRKS 14.455, Shiba 340

14.167

The golden needle has never revealed its point,
But it draws the threadless jade thread out long.

ZGS 150, ZGJ 614, ZGFGS 1.102, ZRKS 14.10, Shiba 341
I have recently learned a method for peace of mind:
From my pillow, I listen to the "pine wind" in the myriad valleys.

The "golden dragon" does not remain in the winter pool,
How can the "jade rabbit" remain in the moonlight?

"Moonlight" is literally "light of the toad." See "Sun," "Moon".

Incense gone from the gold censer, water continues to drip;
Stab after stab of swirling wind, shiver after shiver of cold.

Spring colors disturb people so they cannot sleep,
Moonlight makes flower shadows creep up the balustrade.

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

Empty mountains, no trace of my coming or going.
Some other day we shall meet—but where?

Inside the hollow lotus stem I ride the great 'roc',
With ease I knock down the 'moon' in the heavens.
Variation: instead of 網結孔裏 gashikuri, “inside the hollow lotus stem,” 針尖影裏 shunpōyōri, “in the glint of a needle’s point.” See also 14.345.


14.175 倚國傾城漢武帝
為雲為雨楚襄王
Kumi o katamuke shiro o katamuku kan no butei,
Kumo to nari ame to nara so no jō.

For Emperor Wu of Han, she destroyed a state and toppled a city,
For King Hsiang of Chʻu, she turned into clouds and turned into rain.

See ‘Hsi-shih’ and ‘Clouds and rain’. Empuku-ji: Keikoku keisei kan no butei.
ZGS 14.156, Shiba na, TSSSS 7-8

14.176 森木不可雕也養
土之牆不可椁也
Kuchitaru ki oha haenubekarazu,
Fundo no kake oha nurubekarazu.

Rotten wood cannot be carved,
Nor can a wall of dried dung be worked with a trowel.
ZGS 14.157, Shiba na; Analects vi, 9

14.177 雲逐風來得自由
風隨雲去無拘束
Kumo kaze o vikitai jiyu o e,
Kaze kumo ni hitagai atta kōsoku nashi.

Clouds come chasing the wind, free as can be;
The wind leaves with the clouds without any ties.
ZGS 14.158, Shiba na

14.178 雲耶山耶與耶越
水天劈鬪青一髮
Kumo ka yama ka, go ka eisu ka,
Suisen hōfutsu sei ippatsu.

Are those clouds or mountains, the state of ‘Wu’ or ‘Yüeh’?
Sea would blur into sky but for a blue hairline.
ZGS 14.159, Shiba na

14.179 雲遮劍閣三千尺
水隔壁塔十二層
Kumo kenkaku o saegiru sanzenri,
Mizu kuō o hedatsu jūnen.

Clouds block in Chien Ko for three thousand miles,
The river splits Chʻü Tʻang into its twelve peaks.

Chien Ko, literally Sword Parapet, was a mountain stronghold on the way to Szechuan whose sharp vertical peaks resembled swords. Chʻü Tʻang is famous steep gorge in Szechuan (Shiba 328).
ZGS 14.160, Shiba 328

14.180 雲横秦嶠家何在
雪擁關隘馬不前
Kumo shinrei ni yokotawatte ie izuku ni ka aru,
Yuki rankan o yoshite uma susumazu.

Clouds hang over the Chʻin Ling Peak—where would my house be?
Snow blocks in the Lan Station and my horse cannot go on.

Chʻin Ling Peak is in Shenhsi Province. Lan Station was a checkpoint in the mountains south of Chʻang-an.
ZGS 14.161, Shiba 327
Clouds remind me of her dress, flowers remind me of her face;
Spring breezes sweep the floral hedge, flowers are damp with dew.

See "Yang Kuei-fei".

Clouds dwell on the mountain peaks completely still;
Water flows down through the valleys, bubbling busily.

Clouds have parted, and, lit by the 'moon', every house is white;
Spring has left and mountain flowers everywhere are red.

Clouds sweep the vast sky, a crane nests in the 'moon';
This piercing cold has gotten into my bones—I cannot sleep.

He stops his carriage just to enjoy the sunset in the maples,
Whose frost-bitten leaves are redder than spring flowers.

Peeling the many shadows away, the one sun appears,
And all the grass, trees, and forests send forth new shoots.

When he chanted sutras, flocks of sheep came to kneel and listen;
When he practiced samādhi, birds nested in the folds of his robe.
14.188 溪間豈能留得住 Keikan ani yoku todomureedomo todomuru koto o en ya,
直歸大海作波濤 jichi ni taisei ni ki shite hato to naru.

Though you may try, can you really stop the valley stream?
Straightway it runs to the sea and turns into waves.

*Heki 11 Verse Comm.*
ZGS 11, ZGJI 615, ZKRS 14.124, Shiba 339

14.189 輕輕觸著便無明 Kei-kei ni sokujaku sureba sunawachi mummyō,
只這無明元是道 Tada kono mummyō moto kore dō.

The slightest contact is at once ignorance,
But this ignorance is fundamentally the Way.

*Shiba 340:* 着 instead of 著.
ZGS 11, ZGJI 615, ZKRS 14.85, Shiba 340

14.190 溪聲便是廣長舌 Keisei sunawachi kore kōchōsetsu,
山色豈非清淨身 Sanshoku ani shōjōshin ni arazaran ya.

The splashing of the brook is the eloquence of the Buddha.
Are not mountains in color the pure [Buddha] body?

*Heki 37 Verse Comm.* See "Inch and foot."
ZGS 14.67, ZGJT 183, ZGJI 615, ZKRS 14.454, Shiba 340

14.191 閨中少婦不知愁 Keichū no shōfu urei o shirazu,
春日凝締上翠樓 Shunjitsu yosooi o korashite suiro ni noboru.

In her chambers the young wife knew no cares.
On a spring day, she powdered her face and climbed the blue tower.

*ZGS 14.68, Shiba 340, TSSSTS 78*

14.192 怨見陌頭楊柳色 Tachimachi hakutō yōryū no iro o miru,
悔教夫婿見封侯 Kuyaraku wa fusei o shite kōkō o motomeshimeshi koto o.

→ Then suddenly seeing the avenues glowing green with willows,
She regretted letting her husband go off in search of noble rank.

*ZGS 14.69, Shiba 340*

14.193 惠風空兮夜鶴怨 Keichō munashi kitesite yakaku urami,
山人去兮嘆長驚 Sanjīn satte gyōcen odoroku.

Orchids were his curtains—now empty, the night cranes grieve,
The mountain dweller is gone, and the dawn monkeys are dismayed.

Orchid curtains connote a mountain hermitage where long tendrils of orchids form a curtain-
doors (ZGJI 615, IIDA Tôin 1995, 199).
14.194 碎碎頭顱下肆 
Gekisai su viryū ganka no tama,
Kōshutsu su hōō goshiki no zui.

**Smash to pieces the jewel under the jaw of the black dragon,**
**Crush out the five-colored marrow of the phoenix.**

ZGKS 43: Riryū ganka no tama o gekisai su, Hōō goshiki no zui o kōshutsu su. Empoku-ji, Shiba 340: Taiakidōsu hōō goshiki no zui.

ZGS 14.172, ZGJI 65o, Shiba na

14.195 乾坤無地卓孤筇 
Kenkon kokyō o taku suru ni chi nashi,
Shaki suraku wa nin kū hō mo mata kā.

In "heaven and earth", no place to plant my staff,
Rejoice! Persons are empty! Things are empty, too!

This and the next verse form one poem. About to be cut down by Mongol (Yüan) warriors with swords, Mugaku Sogen (1226-1286), a Chinese monk, composed this four-line poem. He survived and later went to Japan where he founded the temple of Engaku-ji in Kamakura and was given the title Bukkō Kokushi. “No place to plant my staff” here means “no place to hide,” “no room to maneuver.”

ZGS 14.172, Shiba na

14.196 珍重大元三尺劍 
Chinchō su taigen sanjaku no tsurugi,
Denkōyōri ni shunpū o kiru.

→How splendid this three-foot ‘sword’ of the great Yüan Dynasty!
In a lightning flash, it slices the spring breeze.

Empoku-ji: Chinchō su taigen no ken, Denkōyōri shunpū o kiru.

ZGS 14.175, ZGJI 616, Shiba na

14.197 無可練著眼界平 
Kenjaku su beki nakereba gankai tairaka ni,
Shūgo o kakuseba shinchi naoshi.

If there were no rejecting things, you would see the world with equality;
If there were no concealing tiny details, your heart would be direct.

ZGS na, ZGJI 626, ZGKS 14.441, Shiba 393

14.198 玄都觀裏桃千樹 
Gensōkanri no momo senju,
Kotogotoku kore ryūō satte noichi uu.

The thousand ‘peach’ trees of the Temple of the Land of Immortals,
Were all planted after Liu Lang had left.

Liu Lang (J. Ryūrō) was exiled from the capital. Years later when he was allowed to return, thousands of trees had been planted in the Taoist temple and he was greeted by masses of flowers.

ZGS 14.174, Shiba na, TSSSTS se

14.199 剣為不平雕寶匣 
Ken wa fuhei no tame ni hōō o hanare,
Kusuri wa ryōbyō ni yotte kinpei o izu.

Remove the ‘sword’ from its jeweled scabbard when there is injustice,
Bring out the medicine from its golden flask when there is illness.

ZGS 14.421, ZGS 14.171, ZGJT 104 va1, ZGJI 616, ZGKS 14.221, Shiba 340
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14.200 見惑滅斷如金剛 Kenwaku tendan kongo no gotoku,
思惑滅斷如礫絲 Shiwaku zendo gushi no gotoshi.

Intellectual delusions break off suddenly like the "vajra" diamond,
Emotional delusions are gradually severed like threads of lotus root.
Shiba 341: Strike shiwaku instead of shiwa.
ZGS 14.77, Shiba 341

14.201 孤猿号落中岩月 Koen sakubitosu chügan no tsuki,
野客吟余半夜燈 Yakaku ginjünasu kanya no tomoshibi.

A lone monkey cries the 'moon' down over the cliffs,
A country traveler still sings long past the midnight lamp.
ZGS 14.177, Shiba 342

14.202 約龍時下一國掌 Go o tsutte toki ni ikkenren o kudasu,
天下裕僧跳不出 Tenka no nōshō chōshutsu.

He lowers the trap with which he caught the great turtle,
No 'patch-robed monk' in the world will be able to jump out.
ZGS 14.178, Shiba 342

14.203 黃河界上空來往 Kaga kaijō munashiku raiō,
直至而今未斬功 jiki ni ima ni itaru made inada kō o tatezu.

The Yellow River, wandering pointlessly across the earth,
To this day has not accomplished a thing.
ZGS 14.79, Shiba 344, Hokusetsu 1.41

14.204 紅霞碧露籠高低 Kōka hekiai kōtei o komu,
芳草野花一様春 Hōso yaka ichiyō no haru.

Rosy mists and blue haze cover high and low,
Sweet grass and wild flowers are everywhere in spring.
ZGS 14.180: Instead of 仍, ZGJS 1.49, Shiba 345

14.205 紅旗曜口催征騎 Kōki hi ni kagayate seiki o moyoshi,
騏馬驊風捲陣雲 Shumme kaze ni inanante jin'īn o maku.

Red flags flashing in the sun urge the horsemen on,
Their big chargers neigh into the wind and churn up the dustclouds of battle.
ZGS 14.181, Shiba na

14.206 江國春風吹不起 Kokoku no shunpā fukitatazu,
鶴鵝啼在深花裏 Shako naite shinkari ni ari.

Over the river country, spring winds have not yet stirred.
Partridges are crying, deep within the flowers. ♦
Heki 7 Verse. Empuku-ji: Kokoku no shunpā fukedomo tatazu.
ZGS 14.182, ZGJS 135, ZGJS 139, ZKKS 14.194, Shiba 344
14.207  三級浪高魚化龍  Sankyō nami takoshite uo ryū to ke su,
        為人猶畏野塘水  Chijin nao kuru yato no mizu.

- The waters surge at 'Three Stages' where fish transform into dragons,
  But fools still trawl the night water by the banks.
  
  Heki 7 Verse, 100 Verse Comm.
  KZS 1157, ZGS 14.183, ZGJT 164, ZGJJ 624, ZD 459, ZRKS 14.51, Shiba 348

14.208  黃沙百戰穿甲衣  Kōsa hyakusen kinkō o yugatsu,
        不破摸蘭終不還  Rōran o yaburazumba tsui ni kaerazu.

A hundred battles on the desert sands have worn my armor through,
But I'll not go home until I've destroyed 'Lou-lan'.
  ZGS 14.184, Shiba 345, TSSSTS 76

14.209  江上晚來堪畫處  Kōjō banrai egaku ni tasaru tokoro,
        漁人披得一蓑歸  Gionin issa o hishite kaeru.

Evening falls on the river, a scene almost unpaintable.
Throwing on his straw raincoat, the fisherman returns home.
  Variant: 帽 instead of 蓋.
  KZS 8052, ZGS 14.185, ZGJT 132, ZGJJ 019, ZD 1159, ZRKS 14.67, Shiba 304

14.210  行人尋路遙招手  Kōjin michi o tazunete haruka ni te o maneku,
        恐畏魚驚不告津  Osoraku wa uo no odorokan koto o osorete shin o tsugezarun.

The traveler seeking the road waved his hand from afar,
But fearing to disturb the fish, I did not tell him of the crossing.
  ZGS 14.186, Shiba 346, TSSSTS 45, 134

14.211  終於雞人報曉籌  Kōsaku no kejin gyōchū o hōzu,
        尚友方進翠雲裘  Shō masa ni susumu suisan no kyū.

The red-capped wake-up warden has announced daybreak,
The imperial robe-keeper brings the blue-cloud-pattern robes.
  ZGS 14.187, Shiba 345, TSSSTS 45, 134

14.212  江天一色無繚塵  Kōten isshiki senjin nashi,
        咬破空中弧月輪  Kōkotari kuchū no kogetsurin.

River and sky are one color—not a speck of 'dust';
Pure white, the full 'moon' alone in the sky.
  ZGS 14.188, Shiba 345

14.213  紅粉青蛾映楚雲  Kōjun seiga soun ni eizu,
        桃花馬上石榴裙  Tōka baji sekiryū kun.

She's beautiful, powdered and rouged, radiant against Ch'ū's clouds,
Riding in pomegranate skirts on a 'peach'-colored pony.
  ZGS 14.189, Shiba 345, TSSSTS 71
With rouge and powder it is easy to make oneself into an attractive woman,
Without money it is difficult to make oneself a desirable man.

Among the disciples of Confucius no one understands,
But the blue-eyed ‘barbarian monk’ laughs and nods his head.

I pick colored leaves on which to write autumn thoughts,
I pluck yellow flowers to serve at evening meal.

I roll up the blind to see the snow on Incense Bowl Peak,
From my pillow I raise an ear to hear the bell of I-ai Temple.

Oh, the plaint of the nomad’s flute is heartbreaking.
Seated guests gaze at each other, tears run like rain.

Flowers and grass in the Wu palace have buried its lonely pathways.
14.220  三山半落青天外  Sanzan nakaba wa utsu seiten no soto,
二水中分白鹭洲  Nisui chūbun su hakuroshō.

* The three mountains are half suspended beyond the blue sky,
The stream divides into two at White Heron Islet.

14.221  黑風衰衰六花輕  Kokufū konron rikka karushi,
天列陰崖勢欲傾  Tenretsu no ingai ikai katamukan to hossu.

Relentless black wind whips the white snow;
The dark cliffs, looming against the sky, look about to fall.

14.222  腰不緊兮鞋不穿  Koshi tsunagazu, ai ugatazu,
面未洗兮頭未裹  Omote imada arawazu, kashira imada tsuisumazu.

He hasn't tied his waistband or put on his shoes,
He hasn't washed his face yet or put on his hat.

14.223  故人西辭黃鶴樓  Kojin nishi no kata kōkaku o ji shite,
桜花三月下楊州  Enka sangatsu yō shū ni kudaru.

My old friend set off from the Yellow Crane Pavilion in the west,
And mid flowers and mists in the third month, went down to Yang-chou.

14.224  孤蟾獨輝千山靜  Kosen hitori kagayaki senzan shizuka ni,
長嘯一聲天地驚  Chōshō isei tenchi odoroku.

The lone 'toad' shines brilliant, the thousand mountains are still.
At the long drawn-out roar, heaven and earth are startled.

14.225  五臺山上雲蒸飯  Godaisanō kumo han o mushi,
古佛堂前狗尿天  Kobutsudōzen imu ten ni nyū su.

On the peak of Mount Wu-t'ai clouds are steaming rice,
In front of the ancient Buddha Hall a dog is pissing at the sky.

14.226  剃竿頭上燕鶴子  Sekkan tojo ni taisu o senzu,
三箇獅猿夜競錢  Sanko no koson yoru sen o hiru.

* Toasting dumplings on top of the banner pole.
Three monkeys are pitching pennies in the night.
14.227  The waterpot already contains beautiful mountain scenery, 
No need to go all the way out to 'Mount of Five Elders'.

14.228  In my 'butterfly's dream', home is ten thousand miles away; 
On the branch there's a cuckoo, above is the 'moon' at midnight.

14.229  The doomsday fire has scorched every last little thing away, 
But, as of old, the blue mountains rise among the white clouds.

14.250  The deep stillness of the ancient palace before the break of day  
Is pierced by the sound of a jade flute from the Phoenix Tower.

14.251  In the deep stillness of the ancient palace, not a person in sight. 
The garden is filled with cassia flowers, fragrant in the dewy air.

14.232  Truly a pity, this white-haired old man—
Once long ago he was a handsome, rosy-cheeked youth.
The son of a nobleman beneath the fragrant trees—
He sang so clearly, danced so lightly, amid the falling petals.

This melody can only exist in heaven.
In the world of men, how often can one hear it?

With deep feeling he serves in the realm of 'dusts',
And calls it paying back his debts to Buddha.

Take away the eyes and the ears go deaf,
Throw away the ears and the eyes go blind.

In chess, it's hard to hide your strategy from a skillful opponent;
In poetry, only after many readings is your merit visible.

In front of the 'Tower of Five Phoenixes', if you should ask where 'Lo-yang' is,
The golden whip will grandly point out the length of the 'imperial avenue'.

If not for this bone-chilling cold,
How else could the fragrance of the plum flower strike my nose?
14.240 不是柴門無及吾 Kore omon no wazawai ware ni ayobu ni arazu,  無天過犯不容誅 Miten no kaban chû o yurusazu.  

The "inferno at the gate" will not spread to me.  My many crimes will fill the sky but punishment will not be exacted.

ZGS 14.214, Shiba 346

14.241 今日親聞獅子吼 Konnichi shitashiku shishiku o kiku,  他時定作鳳凰兒 Taichi sadame hōō to narare.

Today, listen closely to the growl of this lion cub.  Some other time, it will surely become the offspring of a phoenix.

KZS 118, ZGS 302, ZGJ 622, ZRKS 14.210, Shiba 346

14.242 今夜不知何處宿 Konya shirazu izure no tokoro ni ka shuku sen,  平沙萬里絕人煙 Heisa banri jin'en o tatsu.

I do not know where I will sleep tonight.  Flat sand for a thousand miles and no sign of people or fire.

ZGS 14.215, ZH 346, TSSSTS 80

14.243 細雨濕衣看不見 Sain e o urashite miru ni mizu,  開花落時聽無聲 Kanka chi ni ochite kiku ni koe nashi.

Misty rain dampens my robe—look, but it cannot be seen.  Faded flowers fall to the earth—listen, but they have no sound.

ZGS 14.216, ZGJ 623, ZRKS 14.386, Shiba 346, TSSSTS 134

14.244 細雨酒花千點淚 Sain hana ni sosogu senten no namida,  淡煙龍竹一堆愁 Tan'en take o komu itai no urei.

Fine rain sprays the flowers with a thousand tears,  Thin mist clutches the bamboo in a wistful embrace.


14.245 細因緣月紋生角 Sai wa tsuki o motosebô ni yotte mon tsuno ni shoî,  象被驚雷花入牙 Za wa rai ni odorokasarete hana kiha ni iru.

Playing with the "moon", the rhinoceros acquired the grain in its horn;  Being frightened by thunder put the pattern into the ivory of the elephant's tusks.  Both rhinoceros horn and elephant ivory display a distinct pattern or grain when polished.

ZGS 14.218, ZGJT 155, ZGJ 623, ZRKS 14.298, Shiba 346

14.246 倒跨金毛獅子兒 Sakashima kinmō ni shishiji o matagatte,  無位真人上五臺 Mui no shinjin gotai ni noboru.

Backwards he rides the golden lion cub,  The true person without rank climbs Mount "Wu-t'ai".

ZGS 389, ZGJ 623, ZGJ 623, ZRKS 14.427, Shiba 377
He holds the holeless flute of ‘Shao-lin’ upside down,
And after blowing it backwards, he blows it straight.

They told me before not to go on the path by the mountains.
Sure enough, the monkeys shrieked with heartbreaking cries.

Yesterday and today things are not the same.
Before was winter rain, now it is windy.

Yesterday’s friend is today’s enemy,
Yesterday’s flower is today’s thorn.

Last night it was the wind knocking the bamboos outside the gate.
I knew that no robber would strike the house of a poor man.

Last night emptiness opened its mouth to laugh,
And ‘Chu Jung’ swallowed ‘Lake Tung-t’ing’ in one gulp.
Sakuya sankō ushi o shikkyaku shi,  
Konchō tenmei hi o shikkyaku su.

Last night, at the third watch, I lost the ox.  
This morning, as the sky brightened, I lost the fire.

Variation: instead of "this morning as the sky brightened," "as dawn arrived."
ZGS 14.224, ZGJI 623, Shiba 347

Sakuya shūfū hakkyoku ni shōji,  
Konchō ryūsui zenkei ni minagiru.

Last night the autumn wind rose in the 'eight extremities',  
This morning flowing water fills the nearby valleys.
ZGS 14.225, Shiba na

Sakuya shichihō rōkyō o hiku,  
Sensi bunsō tenmei ni itaru.

Last night Seven Peaks stirred old desires  
And he had a thousand thoughts, a million musings, to the break of day.
ZGS 14.226, Shiba na

Sakuya deigū tatakatte umi ni iri,  
Jiki ni ima ni itaru made shōoku nashi.

Last night mud oxen fought each other into the sea.  
Since then, we've had no news of them.
ZGS 14.227, Shiba 348

Zachū moshi kōnan no kyaku araba,  
Chōshū seyo shako shōgai no shō.

If you are sitting with a traveler from "Chiang-nan",  
Hear from him the song beyond song of the quail.

Variant: seigai instead of shogai. See also 12.43.
ZGS 14.228, ZGJI 612, Shiba na

Sara ni issho no mukuteki o totte,  
Tōkan ni fukiidasu mannen no kan.

And picking up the flute without holes,  
He casually blew forth eternal joy.
ZGS na, ZRKS 14.401, Shiba 344

Saru ko o idaite seishō no shirie ni kaeri,  
Tori hana o fukunde hekigan no mae ni oisu.

Monkeys, clasping their young, withdraw behind the green peaks;  
Birds, holding flowers, alight before the blue cliffs.
A monk asked Kassan E Zenji, “What sort of place is Kassan’s place?” Kassan replied, “Monkeys, clasping their young, withdraw behind the green peaks. Birds, holding flowers, alight before the blue cliffs.” ZGJI 624: It is said that the Blue Cliff Record got its title from this phrase.

14.261 珊瑚枕上兩行淚 Sangchinkō ryōko no namida,
半是思君半恨君 Nakaba wa kore kimi o omoi nakaba wa kimi o uramu.

On the coral pillow, two streams of tears.
Half longing for you, half resenting you.

14.262 殘星數點雁横塞 Zansei suten kari sai ni yokotawari,
長笛一聲人倚樓 Chōteki issei hito ro ni yoru.

A few stars remain as geese cross the frontier;
At the sound of the long flute, he leans against the tower.

14.263 月光鋪地掃不盡 San’ei mon ni itte osedomo idezu,
月光舖地掃不盡 Gekkō chi ni shiite haraedomo tsukizu.

The mountain’s shadow has crept into the gate—though pushed, it will not leave.
Moonlight covers the ground—though swept, it still remains.

14.264 山岳連天常吐碧 Sangaku ten ni tsuranatte tsune ni midori o haki,
深溪和月轉流光 Shinkei tsuki ni washite utata hikari o nagasu.

Mountain peaks stretch to heaven, emitting green without cease;
Deep valleys reflect the moon in flowing streams of endless light.

14.265 山家富貴銀千株 Sanka no fuki ginsenju,
漁夫風流玉一簾 Gyōfu no furyū tama issa.

The treasures of a mountain man, thousands of silvered trees;
The elegance of a fisherman, his rain-jeweled cape.

14.266 我折山形掛杖子 Sangyō no shujōsu o osetsu shite,
從來大地黑漫漫 Jurai daichi koku manman.

I have broken my plain mountain staff.
The great earth has always been deep, deep black.

Empuku-ji: Sangyō no shujōsu o osetsu shite. See also 5.143.

ZGS 14.229, ZGJ 329, ZRKS 15.12a, ZD 7.59, ZRKS 14.121, Shiba 329
14.267  山禽引子哺紅果  溪女得錢留白魚  
山禦引子哺紅果  溪女得錢留白魚
Sankin shi o hiite kōka o heshi,  
Keijo sen o ete hakugyo o todomu.

The mountain bird leads its young with red berries in its mouth,
The girl by the stream lures white fish with coins.

14.268  三世諸佛不知有  妖奴自枯却知有
Sanze no shobutsu aru koto o shirazu,  
Ri'in byakko kaette aru koto o shiru.

The buddhas of the "three worlds" do not know what is,
But it is the badger and the white bull who know what is.

*Heki 61 Main Case Comm., Serenity 69.*  
*ZGS 14.268, Shiba 79*

14.269  山東老將尚童顏  魚童紅旗到賀蘭
Santō no rōshō nao dogan,  
Katsute koki o hiji ni shite garan ni itaru.

The old general from east of the mountains, when still a youth,
Once carried a red banner in his arm and went as far as Ho-lan.

Ho-lan was a mountain on the border between the early Chinese empire and central Asia.

*ZGS 14.269, Shiba 80*

14.270  山僧活計茶三畝  漁父生涯竹一竿
Sansō ga kakkei cha sanpo,  
Gyōfu no shōgai take ikkan.

This mountain monk's livelihood is three square yards of tea bush,
A fisherman's life is his single bamboo pole.

*ZGS 14.270, ZGTT 626, ZRKS 14.410, Shiba 130*

14.271  山頭月掛雲門餅  屋後松煎趙州茶
Santō tsuki wa kaku ummon no mochi,  
Okugo matsu wa miru jōshū no cha.

Over the mountains hangs the "moon"—Ummon's dumpling;
Behind the house, steeping in the pines—Jōshū's tea.

*ZGS 14.271, ZGTT 627, Shiba 131*

14.272  二嘯吹霧搜石蜜  二應笑眼露愁腸
Sankan no hisō sekimitsu o zōshi,  
Samō no shōmen shōchō o arawasu.

[The Master's] three calls—his harsh cruelty concealed a stony sweetness,
[The attendant's] three replies—his smiling face revealed a mind in distress.

See MMK 17. Shiba 348; 蓼 instead of 蓼.

*ZGS 14.272, Shiba 349, OKFGS 1.306*

14.273  三玄三要是何物  處處笙歌醉似泥
Sangen sanyū kore nani mono zo,  
Sha-sho no shakya yose dei ni nitari.

The "three dark gates" and the "three necessities"—what can they be?  
Everywhere we're playing flutes and singing and getting drunk as mud.
The 'three sovereigns and five emperors'—what are they?
We've had twenty years of hard labor.

The 'three sovereigns and five emperors'—what are they?
We've had twenty years of hard labor.

At midnight, the 'moon' is shining outside my silent window.
The pines and bamboo are so green their verdant color seems about to overflow.

The 'three thousand worlds' are just froth on the ocean,
And wise men and saints are like a flicker of lightning.
See also 14.409.

Where are the three thousand swordsmen now?
I recognize that Chuang Chou by himself brought about the great peace.

Iron trees in the dead of winter—yet the forest is full of flowers.
The Yellow River in the peak of summer—yet it's frozen solid to the bottom.
After three years of bitter pain I planted bamboo,  
And with one night's effort they blossomed into plums.

On the 'three borders', now that the one arrow has achieved its effect,  
There's no need to worry that the 'four seas' are not at peace.

Lift the seal of 'three necessities', the red imprint is sharp.  
Before any hesitation can enter, host and guest have separated.

The Master said,  
"Shen! My way has one [thread] that runs right through it."

At the corner of the avenue, a beggar in gravest poverty  
Hangs about his waist an elegant bag.

Ten years on my pillow, dreams in the midst of 'dust'.  
Then at midnight, by lamplight, the mind beyond things.
The 'four seas' have all returned to the realm of the emperor.
On the 'three borders', who dares to violate the boundaries?

The 'four seas' know only of the emperor's loftiness.
They do not know what face he has.

The waves of the 'four seas' are still and the dragon sleeps peacefully,
The clouds of the 'nine heavens' are at rest and the stork flies high.

Four or five hundred streets in the flower and willow quarter,
Two or three thousand halls for flutes and strings.

In the four quarters and eight directions, there are no barriers.
The 'ten thousand things' all spill forth in teeming array.

Chih Tun's cranes and Yuchün's geese:
As night falls, they sell coral bathed in the moon's light.
Again and again she calls Little Jade, but for no real purpose,
Just so that her lover can hear her voice.

Purple-gold light illumines the mountains and rivers;
In heaven above and in the world below, spirit abounds.

He sends "Mañjuśrī" as his messenger to lead the disciples
And visit with 'Vimalakīrti' at the Vaiśāli Palace.

In the lion's cave there is no other beast;
Where the king elephant goes, no 'fox' leaves its trace.

A dead rat is the unpolished gem of the people of Chou,
A mountain pheasant is the phoenix of the land of Ch'u.
14.298 在天願作比翼鳥
在地願爲連理枝

Ten ni atte wa negawaku wa hiyoku no tori to naran,
Chi ni atte wa negawaku wa renri no eda to naran.

"In the sky I vow we shall be birds with shared wings,
On the earth I vow we shall be branches with a common grain.→
See 'Matrimonial harmony'.
ZGS 14.259, Shiba 355

14.299 天長地久有時盡
此恨綿綿無絕期

Ten nagaku chi hisashiki mo toki atte tsuku,
Kono urami wa men-men tayuru toki nashi.

"Even the vast sky and the broad earth must someday come to an end,
But this bitterness lingers on and on, and does not cease."
ZGS 14.264, Shiba 355

14.300 十洲三島鶴乾坤
四海五湖龍世界

Jisshu santo tsuru no kenkon,
Shikai goko ryû no sekai.

The 'ten isles' and the 'three islands' are the universe of the crane,
The 'four seas' and the 'five lakes' are the realm of the dragon.
KZS 9,215, ZGS 14.265, ZGJI 632, ZRKS 14.244, Shiba 355

14.301 十洲春盡花藤殘
珊瑚樹林日杲杲

Jisshu haru tsukite hana chôzan,
Sango jurin hi kô-kô.

On the 'ten isles' spring has gone and the flowers withered,
But in the coral tree forest the dazzling sun shines bright.
Heki 70 Verse.
ZGS 14.266, ZGJI 632, ZRKS 14.182, Shiba 358

14.302 徙槇輕擔不顧人
直入千峯萬巓去

Shitsuritsu o ni ninatte hito o kaerimizu,
Jiki ni senpô banpô ni irisuru.

His staff sideways across his shoulders and without a backward glance,
Straightaway he strides into the thousand hills and myriad peaks.
Heki 25 Main Case. ZRKS 14.126: Sokuritsu o ni ninatte hito o kaerimizu. ZGII 630: Shitsuritsu yokozama ni ninatte hito o kaerimizu. Also: Shitsuritsu ãitan hito o kaerimizu.
ZGII 14.260, ZGJI 186, ZD 196, ZDK 15, ZRKS 14.266, Shiba 355

14.303 李到極處則難說
理到極處則難明

Ji no kyokusho ni itaru tokinba sunawachi tokigataku,
Ri no kyokusho ni itaru tokinba sunawachi akiramegatashi.

Facts at their ultimate are hard to explain,
Reason at its ultimate is hard to illuminate.
Shiba 359: itatte instead of itaru tokinba.
ZGS 14.264, ZGJI 632, ZRKS 14.259, Shiba 355
14.304  不因紫陌花開早
爭得黃麾下柳條  Shihaku hana hiraku hayaki ni yorazumba,
Ikadeka kō no ryūjo o kudaru koto o en.
If not for flowers blooming early in the avenues of the capital,
Why else would yellow warblers alight on the willow boughs?
ZGS 14.289, ZGFT 405, ZGII 838, ZRKS 14.145, Shiba na

14.305  釋迦弥勒舞雲風
文殊普賢歌舞日  Shaka miroku gyōsa ni mai.
Monju fugun shunyitsu ni utau.
Sakyamuni and "Maitreya" dance in "Yao's" breeze,
"Manju" and "Samantabhadra" sing in "Shun's" sun.
ZGS 14.123, Shiba na

14.306  荷葉花開菩薩面
櫻欄葉散夜叉頭  Shakuyaku hana hiraku bosatsu no men,
Shuroha sanzu yasha no kashira.
The peony flower blossoms into the face of a bodhisattva,
The palm shoots out its leaves into the head of a "yakṣa".
Empuku-ji: Shakuyaku hana wa hiraku bosatsu no omote, Shuroha wa sanzu yasha no kashira.
ZGS 14.279, ZGFT 161, ZGII 630, ZRKS 14.83, Shiba na

14.307  借問故國隱君子
時時來往人間  Shamon su kaen no inkunshi,
Ji-ji raiō shite ningen ni jūsuru ka to.
I asked him, the old recluse of my home village,
"Always going back and forth, ever think of staying in the world of people?"
ZGS 14.272, Shiba na, TSSTS 892

14.308  借問梅花何處落
風吹一夜滿關山  Shamon su banke izure no tokoro ni ka otsuru,
Kaze fuite ichiya kanzan ni mitsu.
I wonder where these plum blossoms will fall.
The wind blows, and in one night they fill the mountain passes.
"Plum Blossoms" is the name of a flute melody.
ZGS 14.279, Shiba na, TSSTS 220-1

14.309  楢花盡處松千尺
群鳥喧時鶴一聲  Shaku tsukuru tokoro matsu senjaku,
Guncho kamabisushi toki tsuru issei.
Where masses of flowers finally end, a thousand-foot pine;
When flocks of birds twitter, the single cry of a crane.
ZGS 14.274, ZGII 591, ZRKS 14.277, Shiba 357

14.310  終日行而未曾行  Shūjitsu gyōjite imada katsue gyōzetsu,
終日說而未曾說  Shūjitsu totte imada katsue tokazu.
All day long practicing, but still haven't practiced a thing;
All day long preaching, but still haven't preached a thing.
All year long no guests, my gate is always closed,
All day long nothing in mind, I'm always at ease.

Empaku-ji: nōshite instead of nakushite.

By his great achievement, one recognizes the courageous hero,
Raising the iron whip high, he smashes the coral.

We are not aware of the great efforts made in the past,
But we should again and again discuss the achievements of the first founders.

A sad man should not speak to a sad man,
If he speaks to a sad man, he will deepen his sadness.

Under an autumn sky on an empty plain, not a traveler in sight,
A horseman comes from the east [west]. Who could that be?

Wind blows in the autumn leaves, their yellows rustle.
The sun shines through bright clouds, a brilliant white.
14.317 秋容萬里江幃盡  Shūyō banri kōfū tsuku,
人在潤溪橋上南  Hito wa kanei kyōjō no minami ni ari.

Autumn scenery for miles and miles, all lakes and maples.  
There's someone south of the bridge over the valley stream.  
ZGS 14.317, Shiba na

14.318 宿霧亭前風揺柳  Shukuroteizen kaze yanagi o uchiharai,  
錦宮城裡雨催花  Kinkanjōri ame hana o moyousu.

By the Roosting Crane Pavilion, wind shakes the willows;  
In the City of Brocade, rain sets off the flowers.  
ZGS 14.318, Shiba na

14.319 梧色到京三百里  Jusoku kyō ni itaru sambyakuri,  
河流歸漢幾千年  Karyū kan ni kisu iku sennenn.

The green of the trees stretches to the capital three hundred miles.  
The Yellow River has flowed into the land of Han for how many thousand years?  
ZGS 14.319, Shiba na, TSSUT 131

14.320 衆生無邊誓願度  Shujō muhen seigan dō,  
煩惱無盡誓願斷  Bonnō mujin seigan dan.

All beings without number, I vow to liberate.  
Endless blind passions, I vow to uproot.  

This and the next verse are shigu seigan, the Four Great Vows, recited daily in the Zen monastery. This translation courtesy of the Rochester Zen Center.  
ZGS 14.320, Shiba na

14.321 法門無量誓願學  Hōmon muryō seigan gaku,  
佛道無上誓願成  Butsu dō mujō seigan jō.

Dharma gates beyond measure, I vow to penetrate.  
The Great Way of Buddha, I vow to attain.  
ZGS 14.321, Shiba na

14.322 拂杖子跡跳上天  Shūjōsu botchō shite ten ni nobori,  
蓋子裡誦佛說法  Sanshirō no shobutsu hō o toku.

My staff leaps up to the sky,  
In my cup, many buddhas speak the Dharma.  
ZGS 14.322, ZGII 65b, Shiba na

14.323 備瀧頂上無根草  Shūmni chojo mukanso,  
不受春風花自開  Shunpū o ukezu shite hana onozukara hiraku.

Atop Mount "Sumeru", on rootless grasses,  
Untouched by the spring wind, flowers bloom by themselves.  
K2S 4.6a, ZGS 14.323, ZGII 65b, ZRKS 14.39, Shiba na
The \textquote{ashura}, enraged, seize Mount \textquote{Sumeru},
And in one vault leap up into Brahma's heaven.

Emotions all spent, he's packed up and left for home.
The door of his hut stands open, on these long spring days.

With mind serene, one sees the cliffs and trees so much better;
With the room silent, the flowing spring sounds even more quiet.

Pines and cedars, thick and green, have been here how many years?
Never mind. The call of the cliff birds is rare indeed.

With whom am I talking on the Pine Root Rock?
The moon has reached the central peak and I won't be returning just yet.

I sit quietly on a woven cushion with nothing left to do.
Secluded in a distant temple faraway, I relax during long spring days.

See for yourself that on the path of life and death,
The live person is completely inside the dead person.
When alive, your wealth is the dew on the grass;
After death, your fame is the flowers by the roadside.

When Hsiang-t’an’s clouds disperse, the evening mountains appear;
When Pa-shu’s snows vanish, the spring waters flow.

Chiao Sui was even more impressive after drinking five flagons.
His lofty speeches and eloquent discourse would amaze all around.

The young emperor has taken the throne in Ch’ang-an;
Now sun and moon together will shine over heaven and earth.

A realized person naturally has energy that extends to heaven
And does not try to go where the Tathāgata has gone.

Hold a night festival in a mite’s eye,
Ride a swing on the tiger’s tongue.
昭陽殿裏恩愛絕
蓬莱宮中日月長

Shōyōden o onmai o zessu,
Hōrai kyūchū hitogetsu nagashi.

The devoted love of the Chao Yang Hall has ended,
The days and months in the 'P'eng-lai' Palace are so long.

Originally built as the concubines' residence for Emperor Wu of the Han Dynasty, the Chao Yang Hall is more famous for later being the residence of Yang Kuei-fei, the great love of Emperor Hsuan Tsung of the T'ang Dynasty.

Ordained when small, now I'm old.
I can't get down even to say hello.

ZGS 14.300, Shōba na

自小出家今已老
見人無力下禪床

Shō yori skukke shite ima ni ou,
Hito o mite zensho o kudaru ni chikara nashi.

Ordained as a monk when small, now I'm sixty.
I've yet to raise my hands and bow to their lordships.

ZGS 14.301, Shōba na

處處綠楊堪系馬
家家門底語長安

Shōsho no ryoku yū uma o tsunagu ni taetari,
Kaka no montei choan ni tooru.

Everywhere the green willows are suitable for tying the horses,
The gate of every house leads to 'Ch'ang-an'.

ZGS 14.302, ZGTL 209, ZGJI 633, Shōba na

不識盧公何處去
白雲流水共悠悠

Shirazu rokō izure no tokoro ni kara
Hakuun ryū sui tomo ni yū-yū.

We do not know where Master Lu has gone,
But the white clouds and flowing water are vast, immense.

ZGS 14.308, Shōba na

新秋霖幕千家雨
落日樓臺一片風

Shinsa renbaku senke no ake,
Rakujitsu rōtai iteki no kaze.

It's just turned autumn, and on the screens of a thousand houses, rain;
Sunset, and from the mansion rooftops, the sound of a flute on the breeze.

Empulaku-ji shinsa renmaku.
The new bride, her face set in a dimpled smile, 
Proceeds toward the curtains of embroidered brocade.

ZGS 14.344, Shiba 362

Riding the great 'roc' in the shadow of a needle's point, 
With ease I knock down the 'moon' from the heavens.

See also 14.374.
ZGS 14.366, ZGJT 229, ZGH 635, ZRKS 14.374, Shiba 362

A man of benevolence sees it and calls it benevolence, 
A man of wisdom sees it and calls it wisdom.


True gold must be refined in the red-hot furnace, 
Give white jade to a skilled hand for polishing.


In pines and bamboo tall and short, the thin mist is freezing; 
Mountain peaks pile one upon another, the 'moon' slowly rising.

ZGS 14.310, ZGH 627, ZRKS 14.155, Shiba na

The deep forests of green pines have long shrugged off the snow; 
In the tangles of winter branches, birds do not roost.

ZGS 14.311, ZGH 636, ZRKS 14.167, Shiba na

During the Ch'in no one tilled, and during the Han no one weeded. 
There's no mention of anyone farming in those days.

ZGS 14.312, ZGH 635, Shiba na, GEDGS 1.35
Now with the passing years, we’re looking to an autumn harvest
Of three parts pure wind and one-half measure of clouds.

Deep in the valley, no voices of lumberjacks.
By the shadowed cliff, a hunter appears.

In the deep forest filtered with moonlight, monkeys screech in the cold.
Its nest catches the wind and a roosting stork cries.

Spring rivers and tide waters join flat in the sea,
The bright 'moon' over the ocean is born on the rising tide.

Spring on the mountain, alone I’ve come to look for you.
The chop, chop of felling timber, the mountain is still more quiet.

Twilight in spring—a moment worth a thousand gold coins,
When flowers have that clean fragrance and the 'moon' a haze.

The spring wind naturally divides north and south,
But branches and twigs originally have one root.
14.358 春風春雨又開花  Shunpu
春雨春風又落花  Shun'u shunpu mata rakka.

Spring wind, spring rain, and again the flowers have bloomed;
Spring rain, spring wind, and again the flowers have fallen.
ZGS 14.320, Shiba na

14.359 春風得意馬蹄疾  Shunpu i o ete batei hayashi,
一日看盡長安花  Ichijitsu ni mitsukusu chōan no hana.

Inspired by the spring wind the horse's hooves are fleet.
In one day I have seen all the flowers of "Ch'ang-an".

14.360 猛駒一躍三千界  Shunku ichiyaku su sanzenkai,
空蹄門前下馬臺  Kūge monzen gebadai.

The fleet horse in one bound leaps the "three thousand worlds".
Alone and unused is the hitching post by the gate.
ZGS 14.322, ZGII 633, Shiba na

14.361 俊鶏天呈羽翻  Shunkotsu ten ni itatte ukaku o teishi,
金毛出窟振全威  Kimmō kutsu o idete zen'i o furu.

The bold falcon soaring high in the skies displays its feathered wings,
The golden lion coming from its cave displays its total majesty.
ZGS 14.323, ZGII 633, ZRKS 14.271, Shiba 360

14.362 俊鶏啞陣馬邊立  Shun'yō ame aete riken ni tairan ya,
直透青春萬萬尋  jiki ni seishō ban-ban jin ni tōru.

How can the peerless falcon just sit perched on a hedge?
In a flash, it soars ten thousand feet into the blue heaven.
ZGS 14.324, ZGII 633, ZKRS 14.342, Shiba na

14.363 醉歸扶路人爭笑  Suiki michi ni tasukerarete hito arasoïwarai,
十里珠簾半上鈎  furi no shuren nakaba kō ni noboru.

When he came home drunk, clinging by the road, people roared with laughter.
For ten miles the elegant house screens were rolled up to the halfway hook.
ZGS 14.325, Shiba na

14.364 水光潋滟晴偏好  Suika ren'en haretu hitoe ni yoshi,
山色空濛雨亦奇  Sanshoku kāmō ame mata ki miki.

The light on its waters, its endless waves on a clear day are especially fine.
But the coloring of the mountains under a drizzling rain is also unique.
ZGS 14.326, Shiba na, 蘇東坡語改革之前
14.365 若把西湖比西施
淡粧濃抹兩相宜
Moshi seiko o totte seishi ni hiseba,
Tanshō nōmatsu futatsu nagara aiyoshi.

→ If you compare West Lake to the lady "Hsi-shih",
Both look beautiful either in plain dress or rich attire.

14.366 垂死病中驚坐起
暗風吹雨入寒窓
Suishi no byōchū odorote zaki su,
Anpū ame o suite kansō ni iru.

Though deathly ill, I sat bolt upright in shock.
A dark wind was driving in rain through the cold window.
ZGS 14.338, Shiba 34, TSSSTS 92.

14.367 吹毛裏掛冷光寒
外道天魔皆拱手
Saimō kōn reikō susamaji.
Geido tenma mina te o iando ku su.

The cold glint of the "hair-cutter sword" in its case sets them shivering.
All the heretics and devas clasp their hands together in fear.

Heki 65 Main Case Comm., ZGJI 658: Geido tenma mina te o komonaku.

14.368 數聲清響是非外
一園閉人天地間
Sōsei no seikei zehi no hoka,
Ikko no kanjin tenchi no kan.

Clear-sounding chimes beyond right and wrong,
One person at ease between heaven and earth.

14.369 數片白雲龍古寺
一條綠水繞青山
Sōhen no hakuun koji o kome,
Ichijō no ryokusui seisan o meguru.

Tattered white clouds veil the old temple,
A single green stream winds around the blue mountains.

14.370 已收漸博雲間戍
欲奪蓬婆雲外城
Sude ni tekihaku unkun no jū o osame,
Hōba settsugai no shiho o ubawan to hossu.

I already control Ti Po, that stronghold within the clouds,
Now I want to seize P'eng P'o, the castle beyond the snows.
ZGS 14.332, Shiba 36, TSSSTS 81.

14.371 清風欲發鴉鸛樹
闕月初昇犬吠雲
Seifū hasshite hoshite a ju ni hiragaeru,
Ketsugetsu hajimete nobotte inu kumo ni hayu.

A clean wind about to rise, crows fly to the trees;
On the first rise of the crescent "moon", dogs howl at the clouds.
Shiba 367: 翡 instead of 翠.
The green mountains and blue streams are as they have always been,
The bright 'moon' and pure wind are both of one house.


The green mountains and their blue waters beneath my straw sandals,
The bright 'moon' and the pure wind above my monk's staff.

ZGS 14.335, ZGJT 245, ZGI 840, Shiba 366

The blue mountains have ground to dust past and present.
Do the flowing streams run according to right and wrong?

ZGS 14.336, ZGJT 245, ZGI 840, ZRKS 14.384, Shiba na

The green pines do not hinder people from coming and going,
The field streams stop and go without a care.

ZGS 14.337, ZGJT 245 (Vatnari), ZGI 840, ZRKS 14.70, Shiba na

Across the bright shining river—the trees of Han-yang.
Fragrant grasses, lush and profuse—on the 'Isle of Parrots'.

ZGS 14.338, Shiba na, TSSSTS 45, 140

The oneness of colors when the green snake climbs the bamboo,
The infinite feeling when a yellow butterfly flies over the hedge.

ZGS 14.340, Shiba na
Blue lamplight, night rain on the River Hsiang.
Add to this geese landing on the flat sands, as in a painting.

Once long ago a man mounted a white cloud and left.
Now in this place nothing remains but the "Yellow Crane Pavilion".

In the twinkling of a spark, he separates black from white;
In a flash of lightning, he distinguishes beginning and end.

With a roar the stone tiger rises into the nine heavens;
Slipping into the sea, the mud ox is nowhere to be found.

Only after snow do we appreciate the steadfast pine and oak.
It is in times of difficulty that strength of character truly appears.
14.386  千溪万壑歸浩海  Senkei bangaku sōkai ni kishi,
四海八極朝帝都  Shikai hachiban teito ni chōsu.

The thousand streams, the ten thousand channels return to the open sea;
The four seas, the eight barbarian tribes pay tribute at the imperial capital.

KZS 14.349, ZGS 14.349, ZGJI 643, ZRKS 14.254, Shiba na

14.387  千溪日癮棧歌路  Senkei hi kuru shōka no michi,
歸去來兮歸去來  Kaeri nan iza kaeri nan iza.

As the sun sets over a thousand valleys, woodsmen sing on the road,
"Going home, we are going home."

ZGS 14.350, Shiba na

14.388  千江有水千江月  Senkō mizu ari senkō no tsuki,
萬里雲鶴萬里天  Banri kumo nashi banri no ten.

A thousand rivers have water, a thousand rivers of moon;
A million miles without a cloud, a million miles of sky.

ZGS 14.351, ZGJI 642, ZRKS 14.24, Shiba 369

14.389  千古萬古黑漫漫  Senko banke koku man-man,
塹溝塞塹無人會  Mizo ni michi tani ni fusagaru hito no e suru nashi.

From a thousand, ten thousand ages past, a complete and utter darkness
Floods the channels, overflows the valleys and yet no one understands.

Heki 16 Verse 590.

ZGS 14.352, ZGJI 642, ZRKS 14.315, Shiba na

14.390  泉州白家酒三盏  Senshū hakke no sake sansan,
喫了酒言未沾唇  Kisshi owatte no i imada kuchibiru uruosazu to.

At the House of Pai in Ch'üan-chou, you've had three cups of wine.
Though you've drunk, still you say, "I have yet to wet my lips.”

MMK to (variant): kisshi tsukushite instead of kisshi owatte. ZRKS 14.41: The House of Pai in Ch'üan-chou is a winemaker. There are many variations of this verse with different names for winemaker and place.

KZS 14.340, ZGS na, ZGJI 644 (variant), ZGJI 640 (variant), ZD 243, ZRKS 14.4, Shiba 369

14.391  千峰雨霽霞光冷  Senpō ame harette rokō hiyayaka ni,
月落松根羅屋前  Tsuki wa otsu shōken rokoku no mae.

The rain has lifted from a thousand peaks, dew drops are shimmering cold,
Moonlight falls on the pine roots before the ivied cottage.

ZGS 14.353, Shiba 369

14.392  擬寫等閒此時意  Tōkan ni kono toki no i o utsusan to gi sureba,
一溪雲鎖水潺潺  Ikkei kumo tozashite mizu sen-sen.

→ Long I wonder how to catch the feel of this moment
With the stream shrouded in mist and the water trickling.

ZGS 14.354, Shiba 334
The thousand hills lose their stature at the foot of the mountains,
The sounds of the ten thousand streams cease on their return to the sea.

A thousand peaks, ten thousand peaks—without end.
Fallen flowers, flowing water—on and on without cease.

Can't cure this 'life-and-death disease' of wandering the mountains and springs,
From the ring of the morning bell to the time of the evening sun.

Shadows of plums straight and crooked on clear shallow water,
Their lingering fragrance floats about the twilight 'moon'.

In the mulberry bushes I hear the pigeons calling,
In the lee of the spring wind I tend the oxen plowing.

The mulberries are casting long shadows, the autumn festival has dispersed,
The drunks are all being helped home.

Grass colors green, willows color gold,
'Peach' blooms in profusion, plum blossoms fragrant.
The "moon" is setting in the frosty sky, it's almost midnight. 
With whom can I share these winter images caught in the still pond?

Heki 40 Verse.
ZGS 14.400, ZGJI 644, Shiba 51

When "Hsiang-wang" came, its light was dazzlingly bright, Where "Li Lou" went, the waves dashed to the sky.

Heki 48 Verse Comm.
ZGS 14.401, Shiba 51

Like a mouse caught in a money tube, he was at wits' end—
Ten years of traces disappeared from sight.

A bamboo tube whose mouth was exactly the diameter of a coin was used as a money container.
ZGS 14.402, Shiba 354, KKGGS 47

Now again he's on the path across the open fields. 
The wind's blowing yellow leaves into the mountain hut.
Shiba 354: fikou mata tou heiden no michi.
ZGS 14.366, Shiba 354

Peace—a deepwater fish rests in the depths. 
Freedom—a flying bird loosened from its fetters.
ZGS 14.367, Shiba 51

Years ago, seeking fire, I found it mingled with smoke. 
Today, carrying spring water, I return wrapped in the 'moon'.
Shiba 368: Sono kami hi o motome ni kemuri ni washite u, Kunnichi izumi o ninatte wa tsuki o onde kaeru.
14.406  村落夜深猶未眠  Sonraku yo fukōshite nao imada nemurazu,
寒窗應是小婢娥  Kanchin masa ni kore shōsenken narubeshi.

Midnight in the village, someone is still awake.
Still at the cold ‘fulling blocks’, “Ah, these are going to be slightly elegant indeed!”
ZGS 14.368, Shiba na, Ōshūjōna 1759

14.407    太液芙蓉未央柳  Taiteki no fuyō biau no yanagi,
芙蓉如面柳如眉  Fuyō wa men no gotoku yanagi wa mei no gotoshi.

The lotus flowers of the pond, the willows of the palace:
The lotus flowers are like her face, the willows like her ‘eyebrows’.
ZGS 14.369, ZGJ 644, Shiba na

14.408    大湖三萬六千頃  Taiko sanman rokujo kei,
月在波心說向誰  Tsuki wa hashin ni ari tare ni ka sekko sen.

T’ai-hu, the great lake, stretches over thirty-six thousand acres;
The moon floats deep under the waves. To whom can I tell this?
ZGS 14.370, ZGJ 646, ZGJ 645, ZKZ 14.6, Shiba na

14.409    大千沙界海中潰  Daisei shakai kaichu no ou,
一切賢聖如電佛  Issai no kenshō denbotsu no gotoshi.

The ‘thousand-fold universe’ is just froth on the ocean,
And wise men and saints are like a flicker of lightning.
See also 14.276.
ZGS 14.371, Shiba na

14.410    大地蹴來栗米粒  Daichi sashihikataru zokubeiryū,
一毫頭上現乾坤  Ichimōtōjō ni kenkon o genzu.

Pick up the great earth in a pellet of grain;
And on the tip of a hair, manifest ‘heaven and earth’.
ZGS na, ZGJ 645, ZKZ 14.477, Shiba 371

14.411    大底有大底生涯  Taitei wa taitei no shōgai ari,
小底有小底活計  Shōtei wa shōtei no kakkei ari.

A big person has a big person’s career,
A small person leads a small person’s life.
ZGS na, ZGJ 646, ZKZ 14.405, Shiba 372

14.412    大抵透他肌骨好  Taitei wa ta no kikotsu no yoki ni kaesu,
不塗紅粉自風流  Kōsan o nurazaredomo onozukara fūryū.

On the whole she relies on the original beauty of her skin and features.
Without painting herself with rouge and powder, she has a charm of her own.
ZGS 14.372, ZGJ 646, ZGJ 645, ZKZ 14.69, Shiba 371
14.413 太平元是將軍致 Taihei moto kore shōgun itasu,
不許將軍見太平 Yurusazu shōgun taihei o miru koto o.

The great peace was actually the general’s achievement
But the general was not allowed to see it.

ZGJI 646, KZS #1149. "Taihei moto kore shōgun no chi. Shōgun no taihei o miru koto o yurusazu."
KZS #1140, ZGS 14.373, ZGJT 286, ZGJI 646, ZRKS 14.32, Shiba na.

14.414 大鵬展翅蓋十洲 Taihō tsubasa o nobete jisshū o ou,
纏邊燕雀空啾啾 Rihen no enjaku munashiku shūshū.

When the giant ‘roc’ spreads its wings, it looms over the ten isles;
In the bushes, sparrows and swallows shriek pitifully.


14.415 大野兮涼颯飆風飄 Taiya ryōyō satsusatsu,
長天兮硯雨濤濤 Chōten sou mōmō.

Harsh winds gust across the great plains,
Misty rains darken the enormous sky.

Heki 27 Verse.

14.416 大洋海底紅塵起 Taiyo kaitei ni kōjin akori,
須爾頂上水濤流 Shumi chōjō ni mizu ōryū su.

On the bottom of the great ocean red “dust” rises,
On the top of Mount "Sumeru” water flows.


14.417 太陽門下無星月 Taiyō monka seigetsu naku,
天子殿前無貧兒 Tenshi denzen hoinji nashi.

At the gate of the sun there are neither stars nor ‘moon’,
In front of the emperor’s palace there are no poor.


14.418 諸家別當池塘裏 Ta ga ie no bekkan zo chūō no uchi,
一對鴛鴦畫不成 Itai no enō egakedomo narazu.

In the pond of whose estate
Is there a pair of "mandarin ducks" too beautiful to paint?


14.419 竹密不妨流水過 Take mitsu ni shite ryūsui suguru o samatagezu,
山高豈穩白雲飛 Yama takōshite ani hakuun no soku koto o saen ya.

Dense bamboo does not interrupt the flow of water,
Nor does a high mountain block the drift of the clouds.

We love the star-viewing deck and the New Year calendar,
But we are tired of reading Han-tzu's "Text for Sending Off the God of Poverty."

ZGJT 12: The traditional celebrations of the New Year included one that was not so much fun, the year-end recitation of Han-tzu's "Text for Sending Off the God of Poverty."

ZGS na. ZGJT 12. ZGI 647. ZRKS 14.323. Shiba 332

Now there is only the 'moon' on the West River,
But once it shone on someone in the palace of the King of 'Wu'.

ZGS 14.380. Shiba na. TESSTS 74

Fight, and bleach your bones in the desert sands;
Surrender, and end your life in a barbarian land.

ZGS 14.38. ZGJI 647. Shiba na

My only wish is to receive the favor of my lord.
Before my mirror, how many times have I painted 'moth eyebrows'?

ZRKS 14.3: Tada negau kumom no akaerimuru i o.

If you once attain a heart at peace, you enjoy wherever you are,
Whether at the morning market or atop a clouded mount.

ZGS 14.98. Shiba na

Just this single ignorant ember
Was worked up into a supreme example of humanity.

ZGS 14.384. ZRKS 14.91. Shiba 352

There is simply nowhere for it to turn and hide;
Its majestic horns, no artist could draw.

I knew only that even if a cow gets thin, its horns will not.
But I did not know that when one's heart is elevated, so also are one's words.

He loses the essence by skillful sculpting;
The complete figure is not to be seen in worldly learning.

The mountains and lakes in vast array are thousands of old buddhas;
The misted trees, layer upon layer, are a many-storeyed tower.

Just look at puppets performing on the box stage,
Every movement controlled by the person behind.

Only "Manjušrī" knows such a number:
In front three by three, in back three by three.

Only the night monkeys know this traveler’s loneliness;
On the Mount I-yang river trail comes their third and saddest cry.
I saw only the wind blowing all the red flowers away.  
How could I know that the garden trees were lush with green shade?

Even if in the night the wind blows it adrift,  
It will still be by the reeds in the shallows.

For example, it is like looking at 'Hsi-shih'.  
Must we first learn her name to know she is beautiful?

One has many years and days, if one uses them well.  
One can avoid being led away at the point of an official's finger.

'Bodhidharma's' eye is not well understood.  
Usually, at the mention of his name, one thinks of his poem.

Who, with a golden shuttle, laid down these golden threads  
And wove them into this ten-foot brocade entirely red?

Who would have guessed? Though on the frontier, I am not suffering.  
And if I die, they will still smell "the fragrance of a valorous man's bones."
Who could have imagined that the grasses and trees on this mountain
Would remove the danger completely by taking the appearance of people?

When Fu Chien (357-384), ruler of the Former Ch'in Dynasty, attacked the Chin Dynasty,
he mistook the grasses and trees on Mount Pa-kung for Chin soldiers and fled (Morohashi 1450.181; ROGERS 1968, 169). The Chin was thus saved from danger.

In shortened pants, long shirts, and white hemp kerchiefs,
Heaving and panting, they roll their wagons on swiftly in the moonlight.

Then, coming together on the streets of "Lo-yang"—
Lo! All are roadside merchants, buyers and sellers.

A snap of the fingers accomplishes the eighty thousand teachings
And in a split second destroys three asamkhyeya "kalpa".

The crimson phoenix over the scarlet city in the setting sun;
Black bulls, blue-hooded carriages pass through the red 'dust'.

Bamboo shadows sweep the stairs, yet not a mote of 'dust' is stirred.
Moonbeams pierce the bottom of the pool, yet leave no trace in the water.
A drop of water among the bamboo at 'Ts'ao-ch'i',
Overflowed and gave rise to the eighteen rapids of 'Chiang-hsi'.

Chih-chang rides on horseback as on a reeling boatdeck,
Bleary-eyed, he plunges into a well to sleep at the bottom of the water.

The earth moves and the Chin-chiang River runs into the Wei,
The sky reels and Mount Yü-lei rises in 'Ch'ang-an'.

Out of his suffering, Confucius wrote the *Spring and Autumn Annals*.
On being exiled, Ch'ü Yüan composed his long poem, "Encountering Sorrow."

'Ch'ang-an' bathed in moonlight is brighter than the day.
Who are those fellows groping their way along the wall?
Three in the morning and four in the evening, how is that any less?
Four in the evening and three in the morning, how is that any more?

Joshū’s dog has no Buddha-nature,
But the ancient mirror contains range upon range of blue mountains.

The ‘barefoot Persian’ enters the empire of the T’ang
And eight-armed ‘Nata’ imposes the true law.

Pretty lady of Chao, stirred by the spring, climbs the painted pavilion.
With just one song, her voice fills the city with autumn.

With use the broom gets balder by the day,
Making it harder to sweep up ‘dust’ into the basket.

In the Palace of Eternal Spring, golden bells are swaying;
Before the Mountain of Ten Thousand Years, a jade water clock is slowly dripping.

A vast sky stretches to the water, water reaches for the sky.
A single icy sphere is round, utterly round.
Every night the vast sky is as clear as a mirror;  
*Ten thousand* miles, no clouds, the lone *moon* round.

"Chang Liang" stepped on the [commander's] foot and had *Han Hsin* enfeoffed,  
"Empress Liu" with her eyes detained the King of Han.

In the campaign which led to the founding of the Han Dynasty, general Han Hsin defeated the  
state of Ch'i and sent word to his commander Liu Pang that he wished to be made its king. Liu  
Pang was angered, but advisor Chang Liang stepped on Liu Pang's foot and whispered into his  
ear to make Han Hsin king in order to retain his loyalty (*Watson* 1993a, vol. 11, 175). The inci-  
dent behind the second verse has not been identified.

You cannot make a ring from straight wood,  
You cannot make a rafter from crooked wood.

Recalling midnight dreams on my pillow,  
I stir up the countless heavy sorrows of Chiang-nan.

Though fallen leaves evoke sadness in a gentle shower,  
Does it match the intimacy of yellow millet with the evening clouds?

The [Mountain of] Mystery is not in the human world.  
Blue mountains fill the eyes—where should one search for it?
Their unmitigated guilt is solid gold.
Confront them with their stolen goods and flog the thieves.→

The human world and heaven above are charming,
The world of pure serenity is strewn with thorns and nettles.

Moonrise after snow, everywhere a wondrous night;
Heaven touches the plum blossoms, a special spring.

To take earth and turn it into gold may be easy;
But to take gold and turn it into earth, that is difficult indeed.

Caressed by the touch of the east wind,
A myriad purples, a thousand reds, the height of spring.
A Taoist hat, Confucian shoes, and a Buddhist robe
Combine the three houses into one.

A Taoist hat, Confucian shoes, and a Buddhist robe
Combine the three houses into one.

In my thoughts always, "Chiang-nan" in the third month,
The singing of quails, the fragrance of hundreds of blossoms.

The other disciples all displayed their talents and abilities.
Only my elder brother was impoverished right down to his bones.

Cheng-tzu has stepped down as envoy and is about to leave office.
In his traveling bags he hasn’t a single thing for his parents.
The implication is that Cheng-tzu was honest and did not use his position to enrich himself.

The garden trees are unaware the people have gone away.
When spring comes, they send forth flowers as always.

The front garden has moonlight, yet the pine has no shadow;
The balustrade has no wind, yet the bamboo rustles.
Glittering, glittering, a curtain of jewels catches the bright sun. 
Dazzling, dazzling, a face like jade, she applies her red cosmetics.

My iron sandals are worn through, I've had enough of wind and frost. 
At the end of my years, I've come home to lie on my bed of stone.

My two eyes as black as crows' now follow the play of clouds, now come to rest in the cold hall.

The iron bull last night slept in the empty room. 
At midnight his bellow pierced the moonless sky.

Iron cliffs set swirling wisps of clouds; 
Out of the dark mountains rolls a round, round "moon".

Sky-high snows bury the thousand foot crags; 
At the mouth of the cave pines are frozen, broken.
14.485 天上有星皆北指 人間無水不朝東

Tenjō ni hoshi arī mina kita ni tanda ku su,
Ningen mizu to shite higashi ni chō sezaru nashi.

In heaven above, all stars are oriented to the 'North Star',
On earth, there are no rivers that do not pay tribute to the east.

"Pay tribute to the east" here means to flow to the east.
ZGS 14.485, ZGJT 526, ZGII 654, ZRKS 14.437, Shiba 376

14.486 天上碧桃和露種 日邊紅杏倚雲栽

Tenjō no hekitō tsuyu ni washi te ue,
Nippen no kōkyō kumo ni yotte uu.

In heaven, the blue 'peaches' are planted with the dew;
Round the sun, the red apricots are sown near the clouds.
ZGS 114.454, ZGII 654, ZRKS 14.52, Shiba 376

14.487 天地猶空秦日月
山河不見漢君臣

Tenchi nai kūzū shin no jitsugetsu,
Senga ni mo mizu kan no kunshin.

The world is empty of the sun and 'moon' of Ch'in,
On the mountains and rivers the lords of Han are not seen.
ZGS 14.486, ZGII 654, ZRKS 14.60, Shiba 376

14.488 天無四壁地無門
何處遠理阿母身

Ten nī shidōe naku chi ni mon nashi,
Izure no tokoro ni ka mo nō no shin o uzumuru ni taen.

Heaven has not four walls, earth has no gate.
Where can I bury my mother's body?
ZGS 14.437, Shiba 331

14.489 廢主高閣臨江渚
佩玉鳴麗歌舞

Tōdō no kōkaku kō shō ni nozomeri,
Haiyoku meiran kabu o yamu.

King T'eng's High Palace still overlooks the waters of the Yangtze,
But gone are the jeweled sashes, the ringing carriages, the song and dance.—
ZGS 14.448, Shiba 36, TSSSTS Δ

14.490 畫棟朝飛南浦雲
朱籠暮捲西山雨

Garō ashita ni tobu nanpo no kumo,
Shuren kure ni maku sezan no ame.

—In the mornings the clouds of Nanbu would rise above the muraled roof beams,
In the evenings the jeweled blinds were rolled for the showers on the western hills.
ZGS 14.449, Shiba 381

14.491 凍雞未報家林曉
隱隱行人過雪山

Tōkei imada hō se zu karin no akatsuki,
Intōtatsu kō jin sessen o sugu.

In the cold the cock has not yet announced dawn to the houses in the woods,
In the haze, a traveler crosses the snow-covered mountains.
ZGS 14.446, ZGII 656, ZRKS 14.73, Shiba 378
Go east, go west—in the wide world,
Roll left, roll right—like pearls round a tray.

"Peach blossoms" are pink, plum flowers white, roses dark red.
You may ask the spring breeze why, but it won’t know a thing.

A child, not knowing the pain of frost and snow,
 Takes a broken tile and beats the cold ice.

A "sword" does not cut a sword,
 Water does not cut water,
 Sanyata does not cut Sanyata.

His majestic spirit is like driving thunder,
His austere severity chills like frost and snow.

The east wind has blown the apricot flowers from their branches.
Their red fragrance that stretched for endless miles—where has it gone?
The east wind scatters the snow from the tips of the plum,
And in one night spring returns to the world.

On the east side, "Kuan-yin" and "Mahāsthāmaprāpta",
On the west side, "Mañjuśrī" and "Samantabhadra".

Tohotsutai lies east of Jih-hsia,
Saikuyani lies west of Yüeh-chih.

Like the "sword" that cuts well but still does not cut itself,
Like the eye that sees well but still does not see itself.

When "rabbit horns and turtle hairs" are planted in your eye,
Then "iron mountains" rise to confront you with their awesome crags.

While sketching that year, I came to love "Lake Tung-t'ing".
In the bosom of its waves were seventy-two peaks of blue.
Now in a moment of leisure I recall those past events.
To that sketch I've added Master Lu leaning against a stone wall.


Peach blossoms at their ultimate awakened "Reiun".
And to this, 'Gensha' added a spring beyond time.

These skulls all once were soldiers on the Great Wall.
As the sun fades on the desert sand, they fly to ash.

Having cast off that tattered robe of so many years,
In just his undercloak he flies off on the clouds.

Ten visits at the red mansion gate, nine times it does not open.
Though completely exhausted by wind and snow, still he returns.

One, though on the way, has not left home.
Another, though he has left home, is not on the way.
Government office tower—I can just see the tint of its tiles.

"Kuan-yin" Temple—I can only hear the sound of its bell.

Wealth and respect are what people desire,
Poverty and meanness are what they dislike.

The new colors, soft and fragrant, are even stronger seen from afar.

When spring comes, there is no place not in luxuriant growth.

First, from where light and dark contest each other,
Step out beyond the sky. Who knows what you can see?

Head covered in a shroud, all things come to rest.

At this moment, this 'mountain monk' understands nothing at all.

"Head covered in a shroud" is the traditional way of depicting 'Bodhidharma'.

She holds her lute half-hiding her face.

Not allowing anyone to see, she is even more alluring.
14.517 放下南嶽嶺頭雲
捉得太行山下賊
Nangaku reito no kumo o shåka shi,
Taikosanka no zoku o shakotoku su.
Release clouds on the Southern Peak,
Capture the thieves on Mount T'ai-hang.
ZGS 14.464, Shiba na

14.518 射殺南山老大蟲
行人從此路頭通
Nanzan no rådaichå o shasatsu shite,
Kåjin kore yori råto tsåzu.
With his arrow he killed the old tiger of South Mountain.
Travelers from now on can travel on the roads.
For rådaichå, see "Big bug".
ZGS #1349, ZGS 14.465, ZRKS 14.292, Shiba na

14.519 南村北村雨一犧
新婦婦姑姐無兒
Nanson hokuson ame ichiri,
Shinpu wa ko ni karei shi, & wa ji ni ho su.
In South Village, in North Village, they're plowing after the rain.
The bride's brought lunch for her new mom and papa feeds the baby.
ZGS 14.449, ZGII 654, Shiba 379

14.520 南北東西歸去來
夜深同看千巖雪
Namboku tozai kaeri nan iza,
Yoru fukåshite onajiku miru sengan no yuki.
North, south, east, west—let us return
And in the deep night together view the snow on a thousand peaks.

14.521 南北東西無路入
鐵山當面勢崔嵬
Namboku tozai michi no iru nashi,
Tessan tomen ikioi saikai.
North, south, east, west—no road penetrates.
Iron mountains rise sheer before you with their awesome crags.
ZGS 14.468, Shiba na

14.522 西望廬關腸欲斷
對君衫袖濕痕斑
Nishi ni kyåkan o notomeba harawata toen to hossu,
Kimi ni tasureba sanså ruikon han nari.
Gazing west toward my native land, I feel as though my heart will rend;
Meeting you, the sleeve of my coat is stained with tears.
ZGS 14.450, Shiba na, TSSSTS 32

14.523 二十四聖皆點額
観音一人登龍門
Nijåshi sei mina tengaku su,
Kannon ichinin ryåmon ni noboru.
The twenty-four holy ones all bowed their heads,
"Kuan-yin" alone ascended the 'Dragon Gate'.
ZGS na, ZGII 659, ZRKS 14.365, Shiba 380
Sun, moon, and stars all at once darken.
With all your energy, burst through the supreme barrier.

Heki 2 Intro. (first verse only).

The ear encloses Mount ‘Sumeru’,
The eye contains the ‘Four Seas’.

He’s cut off worldly quibbling over right and wrong,
And deep in the white clouds, closes his brushwood door.

Wealth and honor in the world are momentary pleasures,
But the pain and grief of hell are ten thousand ‘kalpa’ long.

The path of humans ends at the Three Peaks,
Autumn comes to the world beginning with one leaf.

I don’t know where that person’s face has gone,
But the ‘peach’ blossoms laugh in the spring wind as she used to do.
14.530 頭作輕羅著細腰  Negawaku wa keira to natte sanyo ni tsukan,
頰為明鏡分後面  Negawaku wa meikyo to natte kyomen o wakatan.

My wish—to become a fine silk robe and cover your slender waist.
My wish—to be a bright mirror and reflect your charming face.

ZGS 14.477, Shiba na; TSSSTS

14.531 與君相向轉相親  Kimi to aimukatte utata aishitashimi,
與君雙宿共一聲  Kimi to narabisunde isshin o tomo ni sen.

The more I see you, the fonder I grow.
Let us live together and become one.

ZGS 14.41k, Shiba na

14.532 結待來年蚕麥熟  Negawaku wa rainen sanbaku no juku suru o matte,
羅羅羅兒與一錢  Ragora ne ji ni isen o aten.

Please wait till next year when the silkworms and barley are ready
To give beggar Rahula a coin.

ZGS 14.479, Shiba na, ZGJI 647

14.533 睡美不知山雨過  Nemuri bi ni shiite shirazu san u no suguru koto o,
覺來殿閣生春  Samekitatte denkaku onozukara shoryo.

My nap was wonderful, I wasn’t aware mountain rains had passed.
When I awoke, the pavilion itself was so clean and fresh!


14.534 年年歲歲花相似  Nen-nen sai-sai hana ainitari,
歲歲年年人不同  Sai-sai nen-nen hito onajikarazu.

From year to year flowers resemble each other,
From year to year people are never the same.

ZGS 14.441, Shiba 380, TSSSTS 8

14.535 年來老大漁無力  Nenrai roda ni shite subete chikara nashi,
偷得忙中些子閑  Nusumietari bochu shashi na kan.

Now old in years, all my strength has gone.
In the midst of busy ness, I steal moments of leisure.

ZGS 14.483, ZGJI 680, ZRKS 14.99, Shiba na

14.536 梅花嘲笑桃安事  Baika chôshô su kaian no ji,
燕舞鶯歌半熱中  Enbu oka hanjuku no uchi.

The plum blossoms are laughing at my adventures in the land of ‘Huai-an’.
The swallows are dancing, the nightingales singing, and the millet is only half cooked.

ZGS 14.481, Shiba na
14.537 芽邊殘月無跡影  
竹裏清風有落花  
Baihen no zangetsu soei nashi,  
Chikuri no seifū rakka arī.

The morning ‘moon’ in the plums casts no shadows,
The clean breeze through the bamboo leaves fallen flowers.

ZGS 14.484, ZGJI 661, Shiba 383

14.538 白雲鎖斷巖前石  
掛角羚羊不見蹤  
Hakuun sadan su ganzen no ishi,  
Tsuno o kakuru reiyō ato o mizu.

White clouds enclose the rocks on the cliff face,  
No trace seen of the “horn-hooking antelope”.

ZGS 14.483, ZGJI 661, ZRKS 5442b, Shiba 384

14.539 白雲盡處是青山  
行人更在青山外  
Hakuun tsukuru tokoro kore seizan,  
Kōjin wa sara ni seizan no soto ni ari.

Where the white clouds end, there are blue mountains.  
The traveler is even further beyond those blue mountains.

ZGS na, ZRKS 14.200, ZGJT 398, 404; ZGJI 661, Shiba 382

14.540 白雲深處金龍躍  
碧波心裏玉兔驚  
Hakuun fukaki tokoro kinryū odori,  
Hekiha shinri gyokuu odoroku.

Deep in the white clouds the "golden dragon" dances;  
Within the blue waves, the "jade rabbit" is startled.

Heki 24 Verse Comm.
ZGS 14.486, ZGJI 661, ZRKS 14.13, Shiba 381

14.541 白雲深處僧炊飯  
綠樹陰中人呼舟  
Hakuun fukaki tokoro sō han o kashigi,  
Ryokujū inchū hito fune o yobu.

Deep in the white clouds a monk boils rice,  
In the shade of the green trees someone calls for a boat.

ZGS 14.487, Shiba na

14.542 伯牙絶絃於子期  
仲尼覆醢於子路  
Hakuga gen o shiki ni tachi,  
Chūji kai o shiro ni kutsugaesu.

‘Po Ya’ cut the strings for Tzu-ch’i,  
Confucius overturned the salt-preserves for Tzu-lu.

ZGS 14.488, Shiba na

14.543 白玉琢成西子骨  
黃金鑄就伍員心  
Hakugyoku migakinasu seishi ga kotsu,  
Ogon chūshū su gein ga kokoro.

‘Hsi-shih’s’ bones are white polished jade,  
‘Wu Yuan’s’ heart is refined gold.

ZGS na, ZGJI 662, ZRKS 14.986, Shiba 385
14.544 隈上靨堞俯北斗
樓前桀樂動南薰

Hakujō no gyōson hokuto o katamuke,
Rōzen no shungaku nankun o ugosu.

Above the paths the Big Dipper pours into goblets of "Yao",
In front of the tower "Shun’s" music stirs the south wind’s warmth.

Trans. from Pauline Yu 1980, 96.
ZGS 1448a, Shiba na

14.545 白水滿時雙鶴下
綠槐高處一蟬吟

Hakusui mitsuru toki sōkaku kudari,
Ryokkai takaki tokoro ichizen ginzu.

On the clear brimming waters a pair of cranes alight,
High in the green locust trees a cicada is shrilling.

ZGS 1449c, Shiba na

14.546 豪然鐵棒如風至
失卻前眼裏花

Bakuzentaru tetsubō kaze no gotoku ni itari,
Shikkyaku su jūzen ganri no hana.

Sudden as the wind, the iron rod strikes,
Clearing away all those old stars in the eye.
Shiba 383.
ZG 66a, ZGKS 14.266, Shiba 383

14.547 白馬金鞍從武皇
旌旗十萬宿長楊

Hakuba kin’an bukō ni shiragai,
Seiki jōman chōyō ni shuku su.

On white horses with golden saddles they followed Emperor Wu,
With one hundred thousand banners they stopped at Ch’ang-yang.
ZGS 14493, Shiba na, TSSSTS 26

14.548 白髮田家一老翁
欲行翻夏伏兒童

Hakuhatsu denke no ichirō,
Yukan to hosshite hirugaette sara ni jido ni fusu.

An old white-haird peasant about to depart
Turns again and bows to the little boy.
ZGS 14498, Shiba na

14.549 白蘂風細秋江暮
古岸釈歸一帶煙

Hakuhin kaze wa komayaka nari shūkō no kure,
Kōgan fune wa keru ittai no kemuri.

White sea grasses in a light breeze, autumn river dusk,
By the old banks, a boat returns swathed in mist.
ZGS 14493, ZGI 66a, Shiba na

14.550 薄暮層雲擁腰
傾盆雨定明朝

Hakubo soran kumo koshi o yōsu,
Bon o katamukuru ichiu sadande myōchō.

As twilight tinges the mountains, clouds mass on the slopes,
Tomorrow morning surely rain will pour as from an upturned tub.
ZGS 14494, Shiba na
From north of the White Wolf River the letters have stopped; Here, south of Red Phoenix City, the autumn nights are long.

White herons alighting in a field—thousands of snowflakes! A yellow nightingale perched in a tree—a flowering branch!

Here I find myself crossing back over the waters of the Sang-kan, And looking back over my shoulder, Ping-chou feels to me now like my native home.

Meeting you on horseback, I have neither paper nor brush. Carry my words for me, tell them I’m safe and sound.

Above the waves in azure clouds, rain and mist tumble; In the midday sun a canopy of blue covers the turtles and fish.

On the banana leaves it is not the rain that is melancholy, But just that those who hear it feel heartbroken.

Banana leaves have no ears, yet open on hearing the thunder; Hollyhocks have no eyes, yet turn to face the sun.
Hachiman shisen hōmō ni arazu,  
Sanjūsannin koketsu ni iru.

The eighty-four thousand were not phoenix feathers.  
Thirty-three men entered the tiger’s cave.

*Hei* 15 Verse. “84,000” refers to the disciples of the Buddha who gathered on Vulture Peak. Only “Kāśyapa” smiled when the Buddha held up the flower. The others were not “phoenix feathers.” “Thirty-three men” refers to the twenty-eight patriarchs of India and the six patriarchs in China. “Bodhidharma” is counted twice, as the twenty-eighth Indian patriarch and the first Chinese patriarch (ZGJI 662).

ZGS 14.503, ZGJT 382, ZGJI 662, ZRKS 14.66, Shiba 383

Hachiyō no byakuren itchū no aida,  
Hei to shite arawaru aji sokō no iro.

The eight-petaled white lotus within a cubit span—  
The character “A” clearly appears in brilliant hues.—»

ZGS 14.503, Shiba na.

Zen chi tomo ni iru kongō no baku,  
Messhite iru nyorai jakūjō no chi.

Zen and wisdom together enter into the diamond mudrā  
And invite in the Tathāgata’s nirvana wisdom.

ZGS 14.508, Shiba na

Hakkaku jujo wo ko o shōji,  
Kyūsui daniō ishi su o kaku.

Up in the eight-branched tree the fish lay their young.  
On the rapids of the rushing river, birds build their nests.

ZGI 14.504, ZGJI 662, Shiba na

Hakkaku no maban kūri ni washiru,  
Kinmu no shishi henjite ku to naru.

The eight-cornered mortar stone flies through the air.  
The golden lion was transformed into a dog.

ZGJIT 1076, ZGS 14.503, ZGJIT 383 First verse, ZGJI 662, Shiba 383

Hajō suru tokiha kuno kokkō ni yokotawari,  
Hōge surēba mata tsuki kantan ni otsu.

Take hold, clouds lie across the valley’s mouth.  
Release, the ‘moon’ drops into the limpid winter pond.

ZGI 14.506, ZGJI 666, ZRKS 610, Shiba 396
Butterflies pierce the flowers long and deep;  
Dragonflies dip into the water, hovering slowly.

Flowers bloom without need for cultivation,  
The spring wind naturally watches over them.

Where flowers crowd upon flowers, a quail cries;  
When the grasses are heavy with scent, "mandarin ducks" fly.

Seeing this flower, I want to ask who is behind the screen—  
A smile and red lips that dare not speak.

Flowers bloom flaunting red crests in the early fall.  
Who has dyed these purple threads so well?

At those times when the wind stirs, they sway against each other  
Before the steps, as if in ceaseless debate.

Flowers bloom, then fall, blown by whirling gusts.  
Quietly their fragrance permeates earth and sky.
14.571 展翅騰騰六合雲
搏風敲蕩四溟水
Hane o nobete hótô su rikugô no kuma,
Kaze ni hôtô kutsu su shimei no mizu.

Spreading its wings, the roc soars over the clouds of the six directions;
Beating the wind, it churns up the waters of the four seas.

*Heiki 89 Verse. 六合雲 rikugô no kumo, literally “six compound clouds,” refers to the six senses.
四溟水 shimei no mizu is literally “four murky seas.”

ZGS 14.513, Shiba na

14.572 隔林彷徨聽機杼
知有人家翠徹中
Hayashi o hedate o hōfutsu to shite kijô o kiku,
Nika no aru o shiru suibi no uchi.

Beyond the trees I hear the faint click of a weaver’s shuttle,
And know that someone is at home within that delicate green.

ZEN 14.514, Shiba na

14.573 春入千林處處花
秋沈萬水家家月
Haru wa senrin ni iru sho-sho no hana,
Aki wa bansui ni shizumu ka-ka no tsuki.

Spring fills a thousand forests—flowers are everywhere;
Autumn falls on ten thousand streams—moonlight in every house.

ZGS 14.515, ZGI 663, Shiba 360

14.574 破了當年重用去
和煙搭在玉欄干
Haryô sono kami kasanete mochiisaru,
Kemuri ni washite tôzai su gyokurankan.

Gone! Those years have all been used up.

ZGS 14.516, ZRKS 869, Shiba na

14.575 遙憶停手頻渾淚
撮月聲聲斷又連
Haruka ni awaremu te o todomete shikiri ni namida o furuu koto o,
Tsuki o tsuku sei-sei taete mata tsuranaru.

How sad—her hand stops, tears tremble and fall.

ZGS 14.517, Shiba na

14.576 萬古業風吹不盡
又隨月色過難浮
Banka goppa fukitsukizú,
Mata gesshoku ni shitagatte rafu o sugu.

The wind of karma from endless past ages blows without cease.

ZGS 14.518, ZGJI 664, Shiba na

For Mount Lo-fu, see ‘Ko Hung’.
14.577 萬古碧潭無界月 Banko no hekitan kōkai no tsuki,
再三撈握始應知 Saisan rōroku shite hajimete masa ni shirubeshi.

In the blue pool from a thousand ages past, the "moon" of emptiness.
Reach for it again and again and again, at last you will know it.

14.578 萬山不隔今夜月 Banzan hēdatezu kōya no tsuki,
一抹清光分外明 Itten no seikō hōrei ni akiraka nari.

The ten thousand mountains cannot keep away the "moon" tonight,
A crescent of pure light, bright beyond measure.

14.579 萬事無心 釣竿 Banji mushin nari itchōkan,
三公不換此江山 Sankō ni mo kaezu kono kōzan.

I care not about the "ten thousand things", only about my fishing pole.
I would not exchange for three dukedoms these mountains and streams.

14.580 萬乘旌旗何處任 Banji ne seik izure no tokoro ni ka aru,
平臺賓客有誰憐 Heidai no hinkaku tare atte ka awareman.

Where now are the ten thousand chariots and banner flags?
Does anyone grieve for the guests at the P'ing Pavilion?

Rules of states in early China sometimes maintained guest quarters to receive itinerant visitors
to their courts who claimed to be experts on warfare, civil government, and ethics. King Hsiao of
the state of Liang named his the P'ing Pavilion.

14.581 萬象森羅開活眼 Banzo shinra katsugen o hiraku,
更於何處見醫王 Sara ni izure no tokoro ni oite iō o motomen.

All the "ten thousand things" of the universe have opened their living eye.
Beyond this, where else should one seek the Medicine King?
The Buddha is sometimes called the Medicine King and the Great Physician.

14.582 半陂飛雨半陂晴 Hanpa wa hōo hanpa wa hare,
漁曲翻秋野調曲 Gyokyoku aki ni hirugaete yachō kiyoshi.

One bank is in flying rain, the other bank is in sun.
A fisherman's song lilts through the crisp autumn meadows.

This reading follows ZGS 14.523. Alternative reading: Gyokyoku shōya ni hirugaette shirabe kiyoshi,
"A fishing song lilts through fall meadows, its melody clear."

ZGS 14.523, ZGJI 664, Shiba na
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14.583 萬里煙塵一點無 Banri enjin itten mo nashi,
太平時節合歡娛 Taihei no jisetsu kango subeshi.

For ten thousand miles, no hint of smoke and 'dust';
In this time of great peace, all rejoice.
ZGS 14.524, Shiba na, GKS 1.55

14.584 微雨續天絳緋雲 Biu ten ni tsumuide kemuri yuki o ori,
寒風鶴水月籬梅 Kanpi mizu o hite tsuki une o furuu.

Fine rain like sky-spun thread, mist like woven snow;
Winter wind ruffles the water, moon filters through the plums.
ZGS 14.525, ZGII 66, ZRKS 14.229, Shiba na

14.585 日落長沙秋色遠 Hi ochite chôsa shûshoku toshi,
不知何處弔湘君 Shirazu izure ni ka shokun o tomurawan.

Sunset over Ch'ang-sha, fall colors stretch into the distance.
I know not where to mourn for the 'Princesses of the Hsiang'.
ZGS 14.526, Shiba na, TSSSTS 74

14.586 日晚江南望江北 Hi kurete kônan yori kôoku o nozomeba,
寒鴉飛盡水悠悠 Kan'a tobitsukite mizu yû-yû.

At sunset from the south bank, I gaze north across the river.
Winter crows fly out of sight, waters wide and serene.
ZGS 14.527, Shiba na, TSSSTS 806

14.587 彼此征途雖有異 Hi shi seito i ari to iedomo,
須知同日到天庭 Subekaraku shirubeshi dojitsu tentei ni itaru.

Though he and I travel by different roads,
Know this: we shall both reach T'ien-t'ing on the same day.
ZGS 14.528, Shiba na

14.588 微子去之篡子為 Bishi wa kore o sari kishi wa
之奴比干諫而死 kore ga do to naru hikan isamete shi su.

The lord of Wei fled from him, the lord of Chi was enslaved by him,
Pi Kan admonished him and was killed.
Analects xviii, 1. See 'Chieh and Chou'.
ZGS 14.529, Shiba na

14.589 翡翠路翻荷葉雨 Hissu tôhan su, kawo no ame,
驚驚衝破竹林烟 Roji shôka su, chikurin no kemuri.

Kingfishers scatter raindrops from the lotus leaves,
White herons drive the mist from the bamboo grove.
ZGS 14.530, ZGII 665, Shiba 384
The golden bracelet on her arm is too loose by an inch,
Yet on meeting people she says, "No, I'm not thinking of him."

In a dust mote in the eye, three thousand worlds;
On the head of a staff, four hundred states.

It reminds people of 'Hsieh San-lang',
Who with a single line would fish on the snowy [rainy] winter river.

Once you become straight in spirit and repay your debt to your country,
You will no longer hear pots being beaten on the frontier.

First, I want to make a setting for the temple gate.
Second, I want to make a marker for later generations.

Beauty is 'Hsi-shih' leaving the gold court palace,
Charm is 'Yang Kuei-fei' leaning against the jade tower.
I could be paired fish with you, I would not begrudge even death. Let us become mandarin ducks and we will not envy even the immortals. See "Matrimonial harmony".

Advance one step from the top of a hundred-foot pole, Reveal yourself completely in all the lands in the ten directions. MMK 46.

One hundred thousand poison-painted drums thunder all at once. Shattering the void, not a trace remains. ZGS 14.538, ZGJI 667, Shiba na

In a hundred years there are thirty-six thousand days, So if there is a moment to be happy, be happy. ZGS 14.539, ZGJI 667, ZRKS 14.408, Shiba na

From gold refined a hundred times, I have cast an iron ox And will make it repay my debts to others at full value. ZGS 14.540, ZRKS 14.214, Shiba na

'Bairocana' loves to drink 'Maitreya's' wine. When 'Manju煳' falls down drunk, 'Samantabhadra' cares for him. ZGS 14.541, ZGJT 146, ZRKS 14.399, Shiba na

Letting wind and flowers, snow and moon, drift and tumble, The 'Vajra' guardian fits an iron helmet to his head. ZGS 14.542, ZRKS 14.506, ZGJT 146, Shiba na
Helpless little Chao Ju-i—it was so heartbreaking,
For behind the drapes of embroidered brocade lurked the "Empress Li".

Helpless little Chao Ju-i—it was so heartbreaking,
For behind the drapes of embroidered brocade lurked the "Empress Li".

On the crags of the shaman's mountain lives a mysterious woman.
She is the morning clouds, the evening rain.

This floating world is just a dream, all things unreal,
Blankly I gaze at red leaves tumbling in the garden.

Spring and fall come and go, but I'm not aware of getting old.
Hmm, more "dust" has collected on my old clothes.

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

The great energy of the buddhas and patriarchs is in his grip,
The lifelines of the men and gods are at his fingertips.

Fish bought right from the boat has more flavor,
Wine got by tramping through snow tastes a lot better.
Break your bones, destroy your body—that still won’t repay your debts.
But one clear word would be worth more than ten million atonements.

Heiki 1 Main Case Comm.
ZGS 14.599, ZGJT 410 (variant), ZGJI 669, Shiba 388, ZGJT 39, 本屋

Its spots have already changed into South Mountain mist,
Its wings will beat against the North Sea wind.

ZGJI 669: The first verse refers to a leopard, the second verse alludes to the great ‘roc’.
ZGS 14.551, ZGJI 669, ZRKS 14.73, Shiba 388

It is clearly the Duke Chang on the paper,
But though you call him with all your might, he will not answer.

Shiba 388: 懇 instead of 餐.
KZS #1164, ZGS 14.552, ZGJI 669, ZRKS 14.135, Shiba 388

He is always spilling his guts to others,
So being close to him is the same as not being close to him.

ZGJT 413: Heisei kantan hito nu mukatte katamuku, Aishiru no nai aishirazari ga gotoshi.
ZGS 14.553, ZGJT 413, ZGJI 669, ZRKS 14.135, Shiba 388

Always his spirit of patriotism burned like a flame.
Then one night the spring wind blew and it turned to ash.

ZGS 14.554, Shiba 389

The grass plain ends at the blue mountains,
But the traveler is even further beyond the blue mountains.

ZGS 14.555, ZGJT 414, ZRKS 14.200, Shiba 389
One of the dancing girls from P'ing-yang has just received his praise.
Outside the screens in the spring chill, he offers her his brocade jacket.

Heiyo no kabu arata ni chô o sazuku,
Rengai no haru samaku shite kinpô o tamau.

Pan-ch'ung dancing girl receives praise.
Outside the screens in the spring chill, he presents her a brocade coat.

Piercing the blue sky—a thousand-foot pine;
Cutting the red 'dust'—the water of a single stream.

Hekiraku o shôkai su matsu senjaku,
Kôjin su seizudon su mizukô ikai.

Piercing the blue sky—a thousand-foot pine;
Cutting the red 'dust'—the water of a single stream.

Henkai kenkon mina iro o shissu,
Shumi tòaku su hankû no uchi.

The entire world, all heaven and earth, lose their color;
Mount 'Sumeru' looms high in the sky.

Henshô imada katsute hon'i o hanarezu,
Ichô nakazu yama sara ni yû nari.

He doffs his hat and exposes his head before the lords.
He wields his brush, lowers it to paper and lo—clouds and mist arise.

Bo o dashi chô o arawasu ðôkô no mae,
Go o furutte kami no otoseba un'en no gotoshi.

He doffs his hat and exposes his head before the lords.
He wields his brush, lowers it to paper and lo—clouds and mist arise.

The calligrapher Chang Hsü, when drunk, would throw all decorum to the wind (remove his formal headgear), stick his head into a pot of ink, and, using his own hair as a brush tip, would write free-flowing (clouds and mist) calligraphy (MAENO 1962, vol. i, 112).

Boshin mosho ima izuku ni ka aru,
Bami no seisha tada jichi su.

Those able ministers and fierce generals, where are they now?
Only the pure wind for ten thousand miles knows.
Heki on Verse.

ZGS 14.568, ZGJ 671, ZRJS 14.178, Shiba na

14.624 萌頭稚子學垂綸

Hōto no chishi suirin o manabu,

Tousle-haired infant is learning how to dangle a line,

Lolling in the moss with the shadows of grass across his body.

ZGS 14.563, Shiba na

14.625 暴富乞兒休説夢

Bōfu kotsuji yume o toku koto o yameyo,

Beggar-boy suddenly rich, stop telling us your fantasies!

In whose house is there not smoke from the hearth fire?

ZGS 14.562, ZGJ 238, Shiba 390

14.626 茫茫宇宙人無數

Bo-bo taru uchū hito musū,

In this vast universe there are people without number.

How many of them are people of stature?

ZGS na, ZGJ 671, ZRJS 14.481, Shiba 390

14.627 眠裏山川皆白盡

Bōri no sansen mina hakujuin su,

The hills and streams before my eyes have all faded into white,

But left unburied is a thatched hut with a single thread of smoke.

ZGS 14.568, Shiba na

14.628 鳳翺不來春欲盡

Hōren kitarazu haru tsukina no hossu,

The Phoenix Carriage does not come, spring has almost gone.

The lonely call of the nightingale lingers as dusk arrives.

ZGS 14.665, Shiba na, TSSTS 94

14.629 堤對暮雲歸未合

Taisuru ni taetari bōn no kaette imada gassezaru ni,

I never tire of the evening clouds before the dark descends—

Mountains endless into the distance, layer upon layer of blue.

Heki 20, Verse 2. Shiba 333; Bōn no kaette imada gassezaru ni taisuru ni taetari.
Putting on his shoes, the 'wooden man' went away at midnight;  
Wearing her bonnet, the 'stone woman' returned at dawn.

Shiba 395: Mokujin instead of bokujin.

ZGS 14.567, ZGFT 429, ZGII 671, ZRKS 14.16, Shiba 395

The entire Dharma world is wondrously complete.  
In one breath, you can get it all.

Variant: Ikkitōjō kanzen o etari.

ZGS 14.568, Shiba 390

In the Dharma world, do you ask about self and other?  
Seeing, hearing, knowing, and feeling are 'flowers in the eye'.

ZGS na, ZGII 670, ZRKS 14.438, Shiba 390

The 'whisk' leaps across the flowing sands  
And snatches back the 'barbarian monk's' single shoe.

ZGS 14.569, ZRKS 414, Shiba 390

The cozy flames of the three-log fire have warmed us up.  
We're not thinking of the wind and snow on the plum blossoms.

In a three-log fire, the logs are piled up like the character hon ʲō.

ZGS 14.370, ZRKS 14.369, Shiba 390

You will not find Confucius on a fleeing carriage,  
Nor 'Po Yi' under an overturned boat.

ZGS 14.571, Shiba 390
Everyone thinks that wormwood is sweeter than honey,
But who knows that honey is more bitter than wormwood?

ZGS 14.571, ZGJT 1.14, ZGII 6.02, ZRKS 14.488, Shiba 384

In government, if the mind is at peace, things of themselves are at peace.
I watch the birds fly off at dawn and return home at dusk.

ZGS 14.573, Shiba 391

Mouth full of ice and frost, I'm chilled to the bone.
With whom can I talk about this condition?

ZGS 14.574, ZGJI 672, ZRKS 14.403, Shiba 391

With my boat loaded with moonlight and a bamboo pole,
My home is the "Five Lakes" and I'm going home.

ZGS 14.576, ZGII 672, Shiba 384

Fallen flowers cover the ground, already spring has gone.
Green shadows silently cover the old moss.

ZGS 14.577, ZGII 672, Shiba 391

After throwing handfuls of black pearls at people,
He fell drunk by the jade tower and couldn't be helped up.
14.643  滿面塵灰煙火色  Manmen no jinkai enka no iro,
兩鬢蒼華十指黑  Ryōbin wa so-so jisshi wa kuroshi.

Face covered in "dust" and ash, darkened by smoke and fire,
Hair white at the temples, and all ten fingers black.
ZGS 14.578, Shiba 391

14.644  不見西湖林處士  Mizu ya seiko no rin shoshi,
一生受用只有花  Isshō no juyō tada haika.

I've never seen the "Hermit Lin" of West Lake.
He devoted his life to tending plum blossoms.
ZGS 14.579, ZRKS 14.179, Shiba 395

14.645  路不食糗笑復歌  Michi kate o tsutsumazu warai mata utau,
三更月下入無何  Sankō gekka buka ni iru.

On the road without any food, laughing and singing;
Midnight under the "moon", I enter nothingness.
ZGS 14.580, Shiba 390, GFGS 1.38

14.646  路逢劍客須呈劍  Michi ni kenkyaku ni awaba subekaraku ken o tei subeshi,
不是詩人莫獻詩  Kore shijin ni arazumba shi o kenzuru koto nakare.

If you meet a swordsman on the road, you present your "sword";
If you meet someone not a poet, you do not present your poems.
Heki 38 Main Case Comm., Rinzai-roku §66, MMK 35.
ZGS 14.581, ZGJT 349, ZGJI 673, ZRKS 14.34, Shiba 406

14.647  道泰不傳天子令  Michi yasashite tsutaezu tenshi no rei,
時清處唱太平歌  Toki kiyoshite kotogotoku utau taihei no uta.

When the way is tranquil, imperial edicts are not issued;
In an age of purity, everyone sings the songs of great peace.
ZGS 14.582, ZGJT 349, ZGJI 673, ZRKS 14.34, Shiba na

14.648  汲木僧歸林下寺  Mizu o kumu so wa rinwa no tera ni kaeri,
待船人立渡頭沙  Fune o matsu hito wa toto no sha ni tatsu.

The monk who drew the water returns to his forest temple,
The man who waits for a boat stands on the ferry sandbank.
ZGS 14.583, ZGJT 86, Shiba 335
Water flows cold from the bamboo's edge,
The breeze blows fragrant through the flowers.

He himself carried the jar to buy some village wine.
Now he changes clothing and becomes head of the house.

Even I laugh: my whole life I’ve had no powers of concentration,
Bobbing in and out of the waves, blown by the wind of karma.

Here in this southern outback, a place where I don’t belong,
My heart holds a hundred sorrows, a thousand memories.

How can ‘Mainjušir’ handle Wu-chu’s questions?
How can skillful means conflict with the cutting off of delusions?

This phrase of wonderful clarity is beyond Imposing Sound,
The broken-horned mud ox sleeps in the snow.

The summit of ‘Wondrous Peak’ is hard for people to climb.
I just sit here watching the white clouds come and go.
14.656 現用全施該世界  
    Mūdo zense sekai o kane,
    Bokujin shizuka ni kachō o ayumikitaru.

The wondrous activity is totally enacted in the world,
The 'wooden man' walks calmly through the fire.

14.657 欲得不招無間業  
    Muken no go o manekazaru o en to hosseba,
    Nyorai no shōbōrin o bōsuru koto nakare.

If you want to avoid the *karma* of hell,
Don't slander the Tathāgata's wheel of the true Dharma.

*Heki 46 Main Case Comm. Empuku-ji: Mugendō o manekazaru o en to hosseba. See 'Five hells without interval'*.  
ZGS 14.396a, Shiba 373

14.658 無業一生莫妄想  
    Mugō isshō maku mazo,  
    Zuigan tada yobu shujinkō.

*Mugō's whole life was "Don't fantasize!"

Zuigan just kept calling, "Oh Master!"

This and the next verse form one poem. Funshū Mugō Zenji (無料無業 Zenchi Ch. Fen-chou Wu-yeh, 760–821) was a disciple of Baso Dōitsu. When practitioners would pose questions to him, he would answer, "Don't fantasize" (ZGDIT 1172, 1203). For Zuigan, see MMK 12.

ZGS 14.396, ZGJJ 639, Shiba 378

14.659 空山白日羅窗下  
    Kūzan hakujitsu rasō no moto,  
    Shōji o kakiyande gosui komayaka nari.

Empty mountains, bright sun—beneath the ivied window;  
No longer hearing the wind in the pines—a luxurious afternoon nap.

ZGS 14.391, ZGJJ 614, Shiba 388

14.660 夢中射落蝶蝶棄  
    Muchū ni iotosu shōmei no ka,  
    Manako o hiraitte mikitareba hōka nashi.

In my dream I shot down a nest of midges,  
But when I opened my eyes and looked, there were no traces.


14.661 無邊剎界浪痕平  
    Muhen no sekai rōkō tairaka nari,  
    Hitori deigō ni ga shite gesshoku ni tagayasu.

In this world infinitely vast, all waves have been smoothed away.  
Alone, mounted on a mud ox, he plows in the moonlight.

ZGS 14.593, Shiba 373
14.662 無形樹下合同船 Mayūjūge no godōsen,  
瑞儀殿上無知識 Ruridenjō ni chishiki nashi.

Under the tree without shadow, a ferryboat;  
In the Jewel Palace, no knowledge.

Heki 18.
ZGS 14.594, ZGJ 675. Shiba 32

14.663 名花傾國兩相歡 Meika keikoku futatsu nagara aiyorokobu,  
常得君王常笑看 Tsune ni kunō no emi o obite miru koto o etari.

That fair flower and that beautiful woman both rejoice,  
For always they receive the emperor’s smiling gaze.→

"Beautiful woman" is literally “overturn a state” 傾國. See "Hsi-shih".
ZGS 14.595, Shiba 32, TSSSTS 73

14.664 解釋春風無限恨 Shumpa Kagiri naki no urami o kaishaku shite,  
沈香亭北倚欄干 Chinkōtei hakurankan ni yoru.

→ The endless longing that comes on the spring wind melts away  
As she leans on the north balustrade of the Chi’en-hsiang Pavilion.
Shiba 332: Shumpa munen no urami o kaishaku shite.
ZGS 14.596, Shiba 332, TSSSTS 73

14.665 明月自來還自去 Mergetsu onozukara kitari mata onozukara saru,  
更無人倚玉欄干 Sara ni gyokurankan ni hito ni yoru nashi.

The bright ‘moon’ just comes and goes.  
Once again, there is no one leaning on the jade balustrade.
ZGS 14.597, Shiba 354, TSSSTS 75

14.666 猛虎不顧凡上肉 Mōko kijō no niku o kaerimizu,  
洪堀豎鑄醯中雉 Kōro ani nochū no suipō in ya.

The fierce tiger does not look at meat on a board.  
In a giant furnace, do you forge needles?

“Needles” translates 豚中雉, “drill bit in a bag.” See “Awl”.
ZGS 14.598, ZGJ 410, ZGJ 676, ZRKS 14.92, Shiba 394

14.667 猛將豈在家中死 Mosho ani kachū ni shinu koto aran ya,  
胡蜂不戀舊時窩 Kohō kyōji no ana o ren sezu.

Does a fierce general meet his death residing at home?  
Stinging hornets do not long for their old nest.
ZGS 14.599, ZGB 876, ZRKS 14.870, Shiba 394
The wooden hen brooding on its eggs stands on the coffin,
The tile horse chasing the wind returns to its home ground.

Without the power to lift cauldrons and uproot mountains,
He could not so easily have ridden the fleet-footed Dapple.

If you could get her to cast a glance, once to turn her head,
Then in the thirty-six palaces there would be no beauty to match hers.

It is like a person writing characters in the dark.
They may not be characters, but something has already taken shape.

I put the white moon into a bottomless basket
And keep the pure breeze in the bowl of mindlessness.

What I love best is "Chiang-nan" in mid-spring,
Blue mountains and green trees, yellow orioles singing.
Originally I carried on the practice in order to help others.
Who would have guessed I'd become a useless fool?

"Mañjuśrī" holds aloft the "sword" that slays people.
"Vimalakirtti" draws the sword that gives people life.

In the green trees by the gate, no birds sing;
On the green garden moss, flowers have fallen.

Not going but three or five steps from my house gate,
My gaze takes in mountains and rivers in endless array.

On returning, he ignores his wife and children,
And rakes up the night's ashes in the fireplace gone cold.

Take this, avoid that—who has yet managed to get around this?
But in the deep of the night, a starving rat jiggles the oil lamp.

At midnight, blown by wind against my paper windows,
I cannot tell: Is it snow or the petals of plum flowers?
Mountains are high, seas are deep, beyond the measure of humans; From past into present, ever more green, still more blue.

Heki 83 Verse Comm.
ZGS 14.612, Shiba 359

Mountains piled upon mountains rise round "Lo-yang"; From the land of Pa the rivers comes forth in a wide slow flow.

Beyond the screen of 'night-shining jewels' they stand in two rows, In the ten thousand villages they talk of great peace.

Last night gusts of wild wind Blew down the 'peach' blossoms—who knows how many!

The old peasant is not offended by the prince’s drunkenness; Pulling each other along by the hand, they play in the "imperial avenue".

Let the old peasants be who won’t relax their frowns. I will ponder how to establish a solid basis for home and country.

Heki 61 Verse.
ZGS 14.610, Shiba 35
Yu Chi drew forth an arrow and the monkey screamed, P'U Chü emptied his bow and a duck fell.

For Yu Chi, see Heki 69 Verse Comm.

ZGS 14.687, Shiba na

Where the snow lies deep, monkeys are silently stirring.
From clouded peaks far away, a traveler returns from a visit.

ZGS 14.688, ZGJI 68o, Shiba na

The snow blocks all, the snow blocks all, but it is the snow that is lost.
The ‘moon’ is full, the moon is full, but the moon does not shine.

ZGS 14.689, Shiba na

Last night’s dream brings back a song, “The Fisherman’s Treat.”
As the ‘moon’ begins to fade on the empty river, he gazes at the white gulls.

Shiba 393: Yume wa kaeru ikkyoku gyoka no ogori.
ZGS 14.690, ZGJI 68o, Shiba 393, GFFGS 12

He got totally drunk, and on a black screen
He scribbled Lu T’ung’s ‘moon’-eclipse poem.

Lu T’ung 建全 (d. 835?) was a mid-T’ang Dynasty poet whose poem on the eclipse of the moon attracted considerable attention (Morohashi 23050, 137, 138: 14330.187).

ZGS 14.691, ZGJI 68o, ZRKS 14.164, Shiba na

While yang has not yet returned to blow the pipe,
The wild plums already begin to blossom on southern branches.

“While yang has not yet returned” is the period before the winter solstice when yin dominates and nights are increasingly longer; after the solstice, yang dominates and days are increasingly longer.

“To blow the pipe” refers to the Chinese method for signalling the arrival of yang. Chinese music has 12 tones, 6 yin and 6 yang. The reed or bamboo pipe which played the yang tones was filled with ash and let stand. When the wind had blown the pipe empty and caused a note to sound, it was said that yin had changed to yang (ZGJT 462; ZGJI 68o, 402).

ZGS 14.692, ZGJT 462, ZGJI 68o, 402, ZRKS 14.164, Shiba na
Don't laugh at me lying drunk on the battlefield.
How many have ever come back from war?

Still night, cold waters, no fish are biting.
Alone, I fill my boat with moonlight and go home.

I love to live amid the white clouds and crimson trees,
And sing with you the songs of great peace.

Tonight I leave Ch'ing-hsi for the Three Gorges,
Going down to Yü-chou and thinking of you whom I cannot see.

The 'moon' by the window has its usual appearance,
But with plum flowers there, suddenly it's different.

Usually there is much talk about 'moon' on the fifteenth,
But tonight it is exceptionally bright.
At night the 'robe and bowl' were transmitted, and he left for 'Ts'ao-ch'i'.
The iron tree blossomed in the second month.

In the cold night, when I hear leaves falling by the well,
I fear that autumn colors have reached the wutung tree.

Late at night, you know for yourself what it's like to be freezing cold.
You don't need to wait until it's up to your waist three feet deep.

Next year it will again have new branches
And whipped by the spring wind will not know a moment’s rest.

When flowers fell in the third month, I’d just awakened from sleep.
The 'Blue-eyed' One and the 'Yellow-headed One' were making dreams.
14.706 落霞與孤鷗齊飛  
秋水共長天一色  
Rakka to kaboku to hitoshiku tobi,  
Shūsui chōten to tomo ni isshiki.

The sunset mist hangs in the air with a lone goose,  
The autumn waters are one color with the endless sky.

14.707 落木千山天遠大  
澄江一道月分明  
Rakuboku senzan ten ondai,  
Chōō ichido tsuki fumyō.

Bare trees on a thousand hills, a vast and endless sky:  
The single thread of a shining river, 'moon' gleaming bright.

14.708 洛陽三月春如錦  
多少工夫纔得成  
Rakuyō sangatsu haru nishiki no gotoshi  
Tashō no kufū ka oriete nasu.

The third month in 'Lo-yang', springtime like a tapestry brocade—  
A bit of effort was required to weave it.

14.709 隆第二擊平中險  
阿難陀聞險處平  
Ragora heichū no kou o utte,  
Ananda kensho no hyō o kiku.

Rāhula struck the steep within the level,  
'Ananda' heard the level within the steep.

14.710 羅敷妾傳為君解  
燕歌樂舞為君開  
Raju hotai kimi ga tame ni toki,  
Enka chōbu kimi ga tame ni hiraku.

Their fine silk robes and jeweled belts they will remove for you,  
The songs of Yen and the dances of Tieh they will perform for you.

The women of Yen were reputed to be extremely fine at singing; the women of Chao were reputed to be especially good dancers (MAENO 1962, vol. 1, 76). Shiba 397: 趙 instead of 赵.
14.712 理盡詞窮路亦窮
理盡词穷路亦穷

592 | ZEN SAND

Ri tsuki kotoba kiwamatte michi mo mata kiwamaru,
Hō kinno o hanare kaku rō o nageutsu.

Where reason is spent, words give out and the path has come to an end.
The phoenix escapes the golden net and the crane kicks over the cage.

14.713 定龍蛇分眼何正
定龙蛇分眼何正

592

Ryūda o sadamuru manako nanze tadashikaran,
Koji o torauru ni ki mattekarazu.

How good is his eye for telling snakes from dragons?
His will to capture the tiger is not yet total.

Heki n Comm.
ZGS 14.640, Shiba na, GKFGS 2.6

14.714 龍得水時添意氣
龍得水時添意气

592

Ryu mizu o eru toki iki o soe,
Tora yama ni yoru tokoro iryō o chōzu.

When the dragon reaches water, it fills with spirit;
When the tiger is in the mountains, it increases its ferocity.

14.715 要使良駒行遠道
要使良驹行远道

592

Ryoku o shite endō o yukashimen to yōseba,
Ki ni nozomi tada etari itaku muchi o kuwauru koto o.

If you want to make a good horse travel a long trail,
At any turnoff, just lay on the whip until it hurts.

ZGS 14.643, Shiba na

14.716 兩箇黃鶯啼翠柳
兩箇黄莺啼翠柳

592

Ryōko no kōri suiryū ni naki,
Ikkō no hakuro seiten ni noboru.

A pair of yellow warblers sing in the green willows,
A line of snowy herons ascends the blue heaven.

ZGS 14.644, Shiba na

14.717 聽聞西嶺千秋雪
聽聞西嶺千秋雪

592

Mado ni wa seirei senshū no yuki no fukumi,
Mon ni wa tōgo banri no fune o hakasu.

My window frames the Western Mountains, snow-capped for a thousand autumns.
Through my gate, lo! A ten-thousand-league boat from Eastern Wu now at rest.

ZGS 14.645, Shiba na

14.718 丁事衲僧消一簡
丁事衲僧消一簡

592

Ryōji no nōso ikko o shōsu,
Chōren shōjō ashi o nobete fusu.

All we need is a single monk devoted to the one matter,
To stretch out his legs and lie down on the meditation bench.

Haki 78 Verse. 丁事 does not mean "awakened" here, it here is colloquial for "need" (KZS 1197n).
KZS 1197, ZGS 14.646, ZGJI 683, Shiba na
14.719 递東白鶴去無跡
三山半落青天外

Ryōtō no hakkaku satte ato nashi,
Sanzan nakaba wa otsu seiten no hoka.

The white crane from the distant east leaves without a trace,
The three mountains hang suspended beyond the blue sky.

ZGS 14.647, ZGJI 683, Shiba 399

14.720 良藥苦口利于病
忠言逆耳利于行

Ryōyaku kuchi ni negōshite yama ni ri ari,
Chōgen mimi ni sakaru mo okonai ni ri ari.

Good medicine is bitter to the taste, but works against illness;
Frank advice grates your ear, but is good for your behavior.

ZGS 14.647, ZRKS 14.304, Shiba 399

14.721 莫把雲霞為彩鳳
休將飛雪作楊花

Ryokun o totte saihō to nasu koto nakare,
Hisetsu o motte yōka to nasu koto o yameyo.

Don’t mistake a green cloud for a colored phoenix,
And stop taking willow down for flying snow.

ZGS 14.647, ZRKS 14.304, Shiba 399

14.722 輪劍直衝龍虎陣
馬喪人亡血滿田

Rinken jiki ni tsuku ryūko no jin,
Uma sōshi hito bōji chi den ni mitsu.

With swinging "swords", they charged the "dragon-tiger formation",
Horses fell, men died, and the fields were steeped in blood.

ZGS 14.649, ZGJI 683, ZRKS 14.344, Shiba 399

14.723 抛出輪王三寸鐵
方知遍界是刀鎗

Rinnō sanzun no tetsu o hōshitsu shite,
Masa ni shiwa henkai kore tōsō naru koto o.

The King of the Dharma Wheel released his three-inch iron tongue
And then we really understood that ours is a world of "swords" and spears.

ZGS 14.649, ZGJI 683, ZRKS 14.344, Shiba 399

14.724 凜凜孤風不自誇
端居雲海定龍蛇

Rin-rintaru kōfu mizukara hokorazu,
Kankai ni tankai shite ryōda o sadamu.

Fearsome and solitary in demeanor, he does not boast of himself,
But, seated squarely in the universe, decides who is snake, who is dragon.

Heki 11 Verse.

KZS #137, ZGS 14.654, ZGJI 478, ZGJI 683, ZD #122, ZRKS 14.186, Shiba 399

14.725 瑠璃階上布赤沙
碼階盤中撒真珠

Ruri kaijō shakusha o shiki,
Mënō banchū ni shinjū o sassu.

Over the lapis lazuli steps, spread red sand;
On the agate tray, sprinkle pearls.

KZS #137, ZGS 14.654, ZGJI 683, ZRKS 14.304, Shiba 400
14.726 霊琴不引人間韻
知音肯度伯牙門
Reikin wa ningen no in o hikazu,
Chiin aete hakuga no mon ni wataran ya.

His soul harp no longer strums people’s songs,
For his ‘intimate companion’ no longer crosses ‘Po Ya’s gate.

ZGS 14.655, Shiba na

14.727 禮非玉帛不表
樂非鐘鼓不傳
Rei wa gyokuhaku ni arazareba arawarezu,
Gaku wa shoko ni arazareba tsutawarazu.

Ritual decorum is not expressed without jewels and silks,
Music cannot be conveyed without bells and drums.

ZGS 14.654, ZG 479, ZRKS 14.112, Shiba 400

14.728 華社當年舊未齊
遠公頜若雲霞低
Rensha sono kami musunde imada hitoshikazararu ni,
Onko no kōbe wa houn no tataru ga gotoshi.

The Lotus Society formed that year is still not all-inclusive,
Master Hui’s head is [as white] as if enclosed in evening clouds.

The White Lotus Society was formed by Hui-yüan (J. Eon, 334–417) at the Tung-lin ssu temple on Mount Lu for studying the Nirvana Sutra and reciting the Buddha’s name. This verse can be taken two ways. (1) Hui-yüan’s head has turned white from his efforts to save people by including them into the Lotus Society. (2) Hui-yüan excluded Hsieh Ling-yün (J. Sha Rei-un), claiming he lacked a pure heart. The verse can then imply, as Hui-yüan is already white-haired with age, that we must hurry if we are to do something for Hsieh Ling-yün’s salvation.

ZGS 14.655, Shiba na, GKFGS 1.22

14.729 老樹臥波寒影動
野烟浮草夕陽昏
Rōju nami ni fushite kan’ei ugoki,
Yaen kusa ni ukande yūyō kurashi.

The cold reflection of an ancient tree shimmers across the ripples,
Mist in the fields floats over the grass in the twilight dark.

ZGS na, ZGH 685, ZRKS 14.132, Shiba 400

14.730 樓臺上下照火
車馬往來人見人
Rōtai jōge hi hi o terashi,
Shaba ōrai hito hito o miru.

Up and down the terraces and pavilions, lights shine on lights;
Back and forth on horse or carriage, people look at people.


14.731 老倒疎慵無事日
安眠高臥對青山
Rōtō sorai buji no hi,
Anmin kōga seizan ni taishu.

Lazy in my old age, days with nothing to do,
Peacefully sleeping without care, facing the blue mountains.

KZS #ii6i, ZGS 14.657, ZGH 685, ZRKS 14.62, Shiba 401
Misty rain on Mount Lu, tide in the River Che;
If I do not go there, a thousand regrets will never let me be. -

If I went and returned, it was nothing special:
Misty rain on Mount Lu, tide in the River Che.

I do not know the true face of Mount Lu,
For I myself am in the mountain.

Because the wine of Lu was watery, Han-tan was besieged;
Because the stew of Sung was plentiful, the troops of Cheng boasted.

The ruler of Chao presented rich wine to the lord of Ch’u while the ruler of Lu presented watery wine. Chao, however, failed to bribe the lord’s wine steward, who, out of spite, switched the wines. The lord of Ch’u, angered at Chao for its thin wine, attacked its capital city, Han-tan (Watson 1968, 109). On the eve of battle with Cheng, Hua Yuan of Sung slaughtered a sheep and fed stew to his troops. There was not enough for his carriage driver. The next day in battle, the driver ran his carriage straight into the Cheng troops, who then took Hua Yuan prisoner (Iida Toin 1955, 429; Watson 1989, 74).

The heron standing in the snow is not similar to it in color,
Bright moon and [white] reed flowers do not resemble each other.

Thoughtlessly I stir up flames in the fire pit,
Up and down, side to side, everywhere.
Our sect has neither word nor transmission;
From here, the road to India is eight thousand miles.

"Eight thousand miles" here connotes an impossibly long distance.
ZGS 14.664, ZGI 886, ZRKS 14.363, Shiba na

My servant does not know why the brocade bag is so heavy,
But we’re coming home with the sunset colors of the blue mountains wrapped in it.
ZGS 14.665, ZGJI 886, ZRKS 14.355, Shiba na

Wonderful is the place where sun and ‘moon’ do not reach,
Within there is another ‘heaven and earth’.
ZGJ 686, ZRKS 478, Shiba 332

I recall Nansen’s wonderful words,
A fool like that is rare indeed.
ZGS 14 666, Shiba na

At the source of the River Hsü there’s a layman’s cabin,
Deep in the white clouds is the Dharma King’s home.
ZRKS 14.372m (verses 3 and 4) “Who knows how long the tree without roots has stood? And now there is someone seeking a flower in December.”
ZGS na, Shiba na, ZRKS 14.372
Fifteen-Character Phrases

15.1 透出一字福壽延長  Ichiji o ioshutsu shite fukuju encho.  
透不得藏身無路  To futoku ni shite mi o kakusu michi nashi.

If you can penetrate the one character, you increase your fortune and long life;  
If you cannot penetrate it, there is no place you can hide.  
See also 15.9 below.

15.2 盖天蓋地只一箇  Gaiten gaichi tada ikko,  
释迦達摩一棒打殺  Shaka daruma ichibō ni tasetsu su.

Covering earth, covering heaven, just one thing;  
Sakyamuni and ‘Bodhidharma’ I kill with one blow of the stick.

15.3 頭長三尺  Kobe nagaki koro sanjaku,  
腳短一寸  Ashi mijikaki koto issun,  
相對無言獨足立  Aitai shite mugon dokusoku ni shite tatsu.

Its head is long—three feet;  
Its legs are short—one inch;  
It faces me in silence standing on one leg.

15.4 見齊師則滅師半德  Ken shi ni hitoshiki toki wa sunawachi shi ni hantoku o genzu,  
見過師方堪傳授  Ken shi ni sugite masa ni denju suru ni taetari.

If your kenshō is equal to your teacher’s, then you have diminished his merit by half;  
If your kenshō surpasses your teacher’s, only then are you competent to receive transmission.

Hekin Main Case Comm., 46 Verse Comm., Rinzai-roku §56. This verse more commonly appears as a quatrain: 見齊師, 見過師方堪傳授. For other interpretations of this verse, see ‘Genshi hantoku’.

15.5 晉楚失其富  Shin so mo sono tomi o shisshī  
齊魯失其勇  Hon iku mo sono yō o shisshī  
王侯失其貴  O kō mo sono tattoki o shissu.

[The states of] Chin and Ch’u have lost their wealth,  
[The warriors] Pen and Yü have lost their courage,  
The king and his vassals have lost their authority.

See explanation at 10.261.
One who has seen the great ocean finds it difficult to speak of water,
One who has studied with a wise man finds it hard to put him into words.

Won't Mount T'ai crumble?
Won't the strong roofbeam break?
Won't the wise man pass away?

Confucius intoned these words and told of having a dream in which he foresaw his own death.
He then took to bed, and seven days later died (經記傳 @ 44).

With two 'peaches' he kills three warriors.
Who devised this clever scheme?
Yen-tzu, first minister of the state of Ch'i.

If one can see, one increases fortune and long life;
If one cannot see, there is no place to hide.

My shield, so hard nothing penetrates it;
My spear, so sharp there is nothing it cannot pierce.
Sixteen-Character Phrases

16.1  Aruiwa hi o fuite moe,
     Aruiwa hi o fuite, messu.
     Yuen wa fuku mono kotonareba nari.

One blows on the fire and it burns,
One blows on the fire and it goes out.
The purpose for blowing is different.

ZGS 16.1, Shiba na

16.2  Ikite wa neya o koto ni suru mo,
     Shi shite wa ana onajusen.
     Ware o makoto araji to omowaha,
     Akiwakeki hi no gotoku nari.

Alive, they never shared a house,
But in death they had the same grave.
You thought I had broken faith,
But I was as true as the bright sun above.

Trans. from Waley 1937a, #58.

ZGS 16.2, Shiba na

16.3  Ichibutsu jodo kanken hokkai,
     Somoku kokudo shikkai johatsu.

When one Buddha attains the way and sees the Dharma world,
The grasses and trees, the land and the earth, one and all become Buddha.

ZGS 16.3, Shiba na

16.4  Ikko wa buko ga hachijin o shiku ga gotoku,
     Ikko wa shibo ga sanado o yaku ni nitari.

One is like Marquis Wu deploying the eight formations,
One is like Tzu-fang burning the trestle pathway.

Marquis Wu is the famed military strategist Chi-ko Liang, Tzu-fang refers to Chang Liang, advisor to Liu Pang.

ZGS 16.4, Shiba na

16.5  Isso no kogan chi o utte takaku tobu,
     Itsui no eno chihen ni hitori tatstu sui.

A pair of lone geese thump the ground and sail into the sky,
Mated ducks are standing alone out by the pond.

ZGS 16.5, ZRKS 16.22, Shiba 401
16.6  禹以夏王桀以夏亡  U wa ka o motte ōsari, ketsu wa ka o motte horobu.  
湯以殷王纣以殷亡  To wa in o motte ōsari, chu wa in o motte horobu.  
'Yu' was ruler of the Hsia Dynasty, 'Chieh' brought the Hsia to ruin.  
T'ang was the ruler of the Yin Dynasty, 'Chou' brought the Yin to ruin.  
ZGS 16.5, Shiba na

16.7  嗜異味者必得異病  Imi o tashinamu mono wa kanarazu ibyō o e,  
作奇態者必得奇窮  Kitai o nasu mono wa kanarazu kikyū o u.  
One who seeks strange flavors always gets a strange disease,  
One who affects a different manner invariably goes to extremes.  
ZGS 16.6, Shiba na, ZGI 460

16.8  獵麕其胡載棄其尾  Okami sono shitakuchibi o funde sunawachi sono o ni tauri,  
狼蓼其尾載棄其胡  Okami sono o ni tauri sunawachi sono shitakuchibi o fumu.  
The wolf steps on its beard and then falls on its tail,  
The wolf falls on its tail and then steps on its beard.  
Book of Songs #160.  
ZGS 16.7, Shiba na

16.9  不曰堅乎膚而不傏  Kataki o iwazu ya migakedomo usurogazu,  
不曰白乎涯而不ساء  Shiroki o iwazu ya kuri ni suredomo kuromazu.  
Is it not said, "So hard. no grinding can wear it thin"?  
Is it not said, "So white, no dying can make it black"?  
ZGS 16.8, Shiba na

16.10  夏蟲不可以語於水  Kachū ni wa motte hyō o kataru bekarazu,  
非蛙不可以語於海  Seia ni wa motte umi o kataru bekarazu.  
The summer insects cannot speak of ice,  
The frog in the well cannot talk of the sea.  
ZGS 16.9, Shiba na, ZGI 691

16.11  關雎雎鳴在河之洲  Kan-kantaru shokyū wa kawa no su ni ari,  
窈窕淑女君子好逑  Yochotaru shukujo wa kunshi no kokyu.  
"Fair, fair," cry the ospreys on the island in the river.  
Lovely is the noble lady, fit bride for our lord.  
ZGS 16.10, Shiba na
16.12 Zhi’s brushstrokes scored the stone 3 mm. deep,  
‘Li Po’ and ‘Tu Fu’ verses shone with a light 10,000 meters high.  
Variant: 義之筆法有一石三分。See ‘Fun’. I-chih is Wang I-chih (J. Ogishi 王義之, 303–379), famous for his brush writing.  
ZGS 16.11, Shiba 406

16.13 "Kino o tetsugya haijo ni kezuri,  
Kamikaze o sekijo yohen ni kiru.
He shaves the ‘tortoise hairs’ off the iron bull’s back,  
He cuts the ‘rabbit horns’ from the ‘stone woman’s’ back.  
Shiba 406: 削 instead of 刮.
ZGS 16.11, ZRES 16.13, ZGII 691, Shiba 406

16.14 "Gyōfu to tō to shite yarō ōka shi,  
Shunjitsu ki-ki to shite gyojin sao 3 o ko su.
When ‘Yao’s’ influence spread throughout the land, peasants raised their voices in song;  
When ‘Shun’s’ radiance shone over his domain, fishermen drummed their oars.  
ZGS 16.11, ZRES 16.14, Shiba 406, ZD #303

16.15 "Gyokujin takara o kenzureba soō kore o korosu,  
Rishi chū o tsukuseba kogai kei o kiwamu.
The jewel smith presented a treasure, but the king of Ch’u punished him;  
Li Ssu was a paragon of loyalty, but Hu-hai exacted the extreme penalty.  
Variant: kenjite instead of kenzureba, tsukushite instead of tsukuseba. See ‘Ho jewel’ and ‘Li Ssu’.  
ZGS 16.14, Shiba 404

16.16 "Gyo wa empo ni utatte mina fuki to sho shi,  
Shō wa unson ni tonaete tomo ni shokei o tanoshimu.
Fishermen sing on the misted bays, all praising their good fortune;  
Lumbermen chorus by their cabins in the clouds, together rejoicing in the era of peace.  
ZGS 16.15, ZRES 16.16, Shiba 407, ZGII 692, ZD #198

16.17 "Kin wa hi o motte kokoromi, tama wa ishi o motte kokoroni,  
Mizu wa jō o motte kokoroni, hito wa gen o motte kokoroni.
Gold is tested by fire, a jewel is tested by a stone;  
Water is tested with a pole, a person is tested by his word.  
ZGS 16.404, Shiba 404, ZGII 692
16.18

Kumo daiya ni kotte henkai kakuazu,
Yuki roka o ote chinsuki o wakachigatashi.

Clouds mass over the great plain, not hiding the vast world beyond;
Snow covers the [white] reed flowers blurring their outline.

Hoki 13 Intro.
ZGS 16.17, Shiba 403, ZGJI 603

16.19

Keurin tobu tokoro jitsugetsu kagayaki o shizume,
Hajo toki suru toki kenkon iro o shissu.

Where the 'sword' wheel flies, sun and 'moon' lose their light;
When the treasure staff strikes, 'heaven and earth' pale in color.

ZGS na, ZRKS 16.1, Shiba 405

16.20

Koka o iaten ni wa kanarazu mazu kosh° o erabu,
Sangun o hassen ni wa kanarazu mazu ryosho o haisu.

To build a great mansion, you must first select a master carpenter;
To command three armies, you must first commission a great general.

ZGS 16.18, Shiba na, ZGJI 605

16.21

Kô-kanaru hōcho ni tatte cho o urawasuzu,
Shin-shimarurai keitei ni yuite ashi o urasazu.

He stands on the high peak without showing his head,
He walks the ocean depths without wetting his feet.

ZGS 16.19, ZRKS 16.16, Shiba 406, ZGJI 694, ZGJT 157

16.22

Koso taihan shunj° o katarazu,
Nōdo menzen ani genmyo o ronzen ya.

On the 'Ku-su Terrace' we do not discuss the Spring and Autumn Annals,
In front of a 'patch-robed monk' would you theorize about the dark mystery?

ZGS 16.20, ZRKS 16.17, Shiba 405, ZGJI 694, ZGJT 193

16.23

Kohōchōjo tsuki ni usobuki kumo ni nemuru,
Tayō kachō namo o hirugaeshi namo ni hashiru.

On lonely peaks he whistles at the 'moon' and sleeps in the clouds,
In the vast ocean he splashes in the surf and rides the waves.

ZGS 16.21, ZRKS 16.17, Shiba 405, ZGJI 694, ZGJT 200

16.24

Kohōchōjo manako ni unsh° o mo,
Kototokten wadei gassui.

Atop the solitary peak your eyes gaze at the clouds,
At the old ferry dock you're covered with muck and water.

ZGS 16.22, ZRKS 16.1, Shiba 405, ZGJI 693, ZGJT 503
16.25 處孤峰者殺入荒草\[Kohō ni oru mono wa sukutte kōso ni irashime,\]
堕荒草者救處孤峰\[Kōso ni dasuru mono wa sukutte kohō ni orashimu.\]
The one atop the lone peak, when saved, is put out into the wild grass;
The one in the wild grass, when saved, is put atop the lone peak.
ZGS 16.25, Shiba 403

16.26 仰之彌高鑾之彌堅\[Kore o aogebe iyo-iyo takaku, kore o kirebe iyo-iyo katashi,\]
瞻之在前忽顧在後\[Kore o mite maæ ni aru ka to sureba kotsuen to shite shirie ni arï.\]
The more I look up at it, the higher it becomes; the more I bore into it, the harder it becomes.
When I look and think it is ahead, suddenly it is behind.
Analects 18, 10.
ZGS 16.26, Shiba 403

16.27 求之不得寤寐思服\[Kore o motomete ezareba gobi ni mo omoiomou,\]
悠哉悠哉辗转反側\[Yu naru ka na yu naru kana tenten shi hansoku su.\]
I search but cannot find her—awake, asleep, thinking of her,
Endlessly, endlessly, turning, tossing from side to side.➡
ZGS 16.27, Shiba 403

16.28 參差荇菜左右采之\[Shinsitaru kōsai wa sau ni kore o toru,\]
窈窕淑女君子好逑\[Yōchōtaru shukuju wa kinshitasu shite kore o itsukushima.\]
A ragged fringe is the floating heart; left and right we pick it.
The mild-mannered good girl—harp and lute make friends with her.
ZGS 16.28, Shiba 403

16.29 寒則向火熱則乘凉\[Samukereba hi ni mukai, atsukereba ryō no jišu,\]
飢則喫飯困則打眠\[Uereba han o kisshi, konzureba nemuri o tasu.\]
When cold, face the fire; when hot, go up where it’s cool;
When hungry, eat something; when tired, take a nap.
Heki 74 Main Case Comm. ZGJI 695: damin su instead of nemuri o tasu.
ZGS 16.29, Shiba na, ZGJI 695, ZGJF 85

16.30 實際真理不立一塵\[jissai richi ichijin o rissezu,\]
佛事門中不捨一法\[Butsuji monchū ippō o sutezu.\]
In the realm of ultimate reality, not one speck of dust is raised;
Within the gates of the Buddha works, not one dharma is thrown away.
Shiba 406: 敦 instead of 地; ZGJI 695.
ZGS 16.30, Shiba 406
Commit no evil, do every good; Purify your own mind—this is the teaching of the many buddhas.

This well-known verse has traditionally been translated in the imperative. However, ZGDJT 523 says that in the original Sanskrit and Pali versions this verse is not in the imperative and does not state prohibitions. In that case, the translation should be:

No evil is committed, all good is done;
The purity of one's own mind is the teaching of the many Buddhas.

Any woman, beautiful or ugly, on entering the palace is regarded with jealousy;
Any man, clever or stupid, on entering the court is regarded with hostility.

Body and bones, hair and skin—these we receive from our father and mother;
Keeping them from damage or injury—this is the beginning of filial piety.

He stocked and stored; he placed provisions in bags and sacks.
He brought harmony and so glory to his state.

The maid of Ch'i endured false accusation and for three years it did not rain, Tsou Yen was thrown into jail and frost formed in the sixth month.
into jail; as a consequence frost formed, although it was mid-summer. 此行 is also written 時行 (Morohashi 39562.7).

ZGS 16.33, Shiba 497

16.37 背倚寒岩面如滿月

translated into jail; as a consequence frost formed, although it was mid-summer. The people throughout this vast land see only a half.

ZGS 16.33, Shiba 497

16.38 信財七日尋覓不得

Sudhana searched seven days without result.

For the incident regarding Sudhana, see Heki 23 Main Case Comm. For the incident regarding Joshū, see Heki 58.

ZGS 16.35, Shiba 25

16.39 暮下鐵牛不覺膽顫

The ‘Iron Ox of Shen-fu’ can’t help the churning in its guts.

ZGS 16.35, Shiba 46

16.40 出其東門有女如雲

Outside the Eastern Gate are girls as many as clouds;

Trans. from Waley 1937, #36.

ZGS 16.37, Shiba 49

16.41 搀酥酪酪酪為一味

Stir curds and whey with butter and cream to make one flavor,

ZGS 16.39, Shiba 103

16.42 駕大鷹於鸇鵲巢中

Chase the great "roc" into the vein of a lotus stalk,
16.43 太隧之中其樂融融
太隧之外其樂洶洶
Taisui no naka sono tanoshimi ya-ya,
Taisui no soto sono tanoshimi ei-ei.

Within the great tunnel, genial, genial is my joy!
Outside the great tunnel, far-flung, far-flung is my joy!

From Tso chuan, Duke Yin First Year 增絹左傳注疏. Because she hated him and actively schemed against him, Duke Chuang put his own mother into an underground prison and swore an oath, “Not until we reach the Yellow Springs [below the earth] shall we meet again.” Later he repented but could not break a sworn oath. Instead, he dug into the earth, i.e., towards the Yellow Springs, and then made a tunnel to his mother’s prison. This allowed him to meet his mother without breaking his oath. The first verse is spoken by Duke Chuang, the second verse by his mother (Watson 1989, 1–4).

ZGS 16.43, Shiba 408

16.44 鴉羽狼膽猛頭狐涎
一箇煉來拋向面前
Chin’u rotan myōto kozenu,
Ippu ni nerikitatte menzen ni hōkō su.

‘Blackbird wings’, wolf gall, cat’s heads, “fox slobber”:
He stirs them all up in a pot, then throws them in your face.

ZGS 16.44, Shiba 407, ZGII 698

16.45 同天下利者得天下
擅天下利者失天下
Tenka to onajiku ri suru mono wa tenka o e,
Tenka o hashiimama ni shite ri suru mono wa tenka o ushinau.

One who shares the fortunes of the world gains the world,
One who exploits the fortunes of the world loses the world.

ZGII 698: Tenka no ri ni dō suru mono wa tenka o e, Tenka no ri o sen ni shite ri suru mono wa tenka o ushinau.
ZGS 16.45, Shiba 408, ZGII 698

16.46 天寒人寒針頭削鐵
滴水滴凍菱餅充飢
Tekisui tekitō gabei ue ni atsu.

Till heaven and humans freeze over, shave metal from a needle;
Till each drop of water turns to ice, feed pictures of food to the starving.

ZGS 16.44, ZRKS 16.6, Shiba 408, ZGII 698

16.47 天何言哉四時行焉
地何言哉百物生焉
Ten nani o ka iū ya shiiji okonaware,
Chi nani o ka iū ya hakumotsu sei su.

What does heaven say? Yet the four seasons roll on.
What does earth say? Yet the hundred creatures are born.

Analects xvii, 19; Heki 47 Intro. Both ZGS 16.43 and Shiba 408 read 四時 as shiiji. Shiba 408: naru instead of sei su.

ZGS 16.43, Shiba 408, ZGII 698
16.48 天馬駒日行数千里
横行豎走奔馳如飛
Tenma no ku nich ni sosanri o yuku,
Oko juso hunchi tobu ga gotoshi.

The sky colt races thousands of miles in a day;
Back and forth, far and wide, it gallops as fast as flying.

Heki 26 Verse Comm.
ZGS 16.44, Shiba na

16.49 唐棣之華偏其反而
豈不爾思室是遠而
Tosei no hana hirugaeete sore hirugaceru,
Ani nanji o omowaran ya shitsu kore tōkereba nari.

The flowers of the cherry tree, how they wave about!
It's not that I do not think of you, but your home is far away.

Trans. from LAU 1979, 100. Analects IX, 30.
ZGS 16.45, Shiba na, ZGJI 696

16.50 東瀨西沒南瀨北沒
中瀨邊沒邊瀨中沒
Tōyu saimotsu nanyu hokumotsu,
Chuyu henmotsu henyu chumotsu.

You can pop up in the east and vanish in the west, pop up in the south and vanish in the north,
Pop up in the middle and vanish in the borderland, pop up in the borderland and vanish in the middle.

ZGS 16.46, Shiba na, ZGJI 695

16.51 鳥之將死其鳴也哀
人之將死其言也善
Tori no masa ni shinan to suru toki sono naku ya kanashi,
Hito no masa ni shinan to suru toki sono tō ya yoshi.

Sad is the cry of a dying bird,
Good are the words of a dying man.

Trans. from LAU 1979, 92. Analects VIII, 4.
ZGS 16.47, Shiba na

16.52 伯夷死名於首陽下
遙路死於東陵上
Haku shi shite shuyō no moto ni na ari,
Tô sekki shi shite tōyō no hotori ni ni ari.

'To YI' died at the foot of Mount Shou-yang for the sake of honor;
'The Robber Chih' died atop Mount Tung-ling because of greed.

Chuang-tzu, ch 8.
ZGS 16.48, Shiba na

16.53 白雲峰裏不見白雲
流水聲中不聞流水
Hakuun tairi hakuun o mizu,
Ryūsui seichū ryūsui o kikazu.

Inside a mass of white clouds one sees no white clouds,
Inside the sound of flowing water one hears no flowing water.

ZGS 16.49, ZRKS 16.1, Shiba 408, ZGJI 699
16.54 萬仏懸崖人跡不到 萬仏懸崖人跡不到
處亂葛藤枯枝垂蔓 处亂葛藤枯枝垂蔓
Banjin no kengai jinseki futō no tokoro,  
Katō midare chūshi suiman.
Sheer cliffs 10,000 fathoms high, where footsteps have never reached;  
A place rife with tangled vines, where branches jut and creepers dangle.
ZGS 16.50, Shiba na

16.55 不藤枝上金鳳翱翔 不藤枝上金鳳翱翔
無影樹邊玉象圍繞 無影樹邊玉象圍繞
Fuhōshijō kinhō kōshō shi,  
Mayōjuhen gyokusō igyo su.
Round the tree without buds the golden phoenix wheels,  
Round the tree with no shadow the jade elephant circles.
ZGS 16., Shiba 499, ZGII 700

16.56 狂帷不棄為埋馬也 狂帷不棄為埋馬也
狂帷不棄為埋馬也
Heii una o uzumuru tame ni sutezu,  
Heigai inu o uzumuru tame ni sutezu.
You do not throw away a ragged tent, as it is useful when burying a horse;  
You do not throw away a broken lid, as it is useful when burying a dog.
ZGS 16.51, Shiba na

16.57 凡夫若知即即聖人 聖人若知即即凡夫
Bonpu moshi shiraba sunawachi kore seijin,  
Seijin moshi eseba sunawachi kore bonpu.
An ordinary person knows it and becomes a sage,  
A sage understands it and becomes an ordinary person.
MMK 9.
ZGS 16.52, ZRKS 16.54, Shiba 499, ZGII 700, ZD 707

16.58 說妙談玄太平壟賊 說妙談玄太平壟賊
行棒下喝亂世英雄 行棒下喝亂世英雄
Myō to toki gen to danzu taihei no kanzoku,  
Bo o gyōji katsu o kudasu ransei no eiyū.
He preaches the ineffable, he expounds the mystery—a debauched thief in the  
time of great peace.
He swings the stick, he roars “Kaa!”—the hero of this age of confusion.
ZGS 16.53, ZRKS 16.5, Shiba na, ZGII 701

16.59 若作酒醴爾惟麴蘖 若作酒醴爾惟麴蘖
若作和美爾惟醯梅 若作和美爾惟醯梅
Moshi shurei o tsukuru (tsukaraba), nanji kore kikugetsu,  
Moshi wako o tsukuru (tsukaraba), nanji kore anbai.
Be to me the yeast and malt for making wine and spirits,  
Be to me the salt and plum for making broth.
ZGS 16.54, Shiba na

16.60 桃之夭夭其葉蓁蓁 桃之夭夭其葉蓁蓁
之子于歸宜其家人 之子于歸宜其家人
Momo no yo-yotaru sono ha shin-shin tari,  
Kono ko koko ni tosuide sono kajin ni yo karan.
Buxom is the “peach” tree—how thick its leaves!  
Our lady going home brings good to the people of her house.
Trans. from Waley 1938, 106.

ZGS 16.55, Shiba 403

16.61 隔山見畳早知是火
隔壅見角便知是牛
Yama o hedatete kemuri o mite wa hayaku kore hi naru o shiri,
Kaki o hedatete tsuno o mite wa sunawachi kore ushi naru o shiri.

Beyond the mountains see smoke, and know at once there's a fire;
Beyond the fence see horns, and know right away there's an ox.

Heki 1 Intro., 24 Main Case Comm. Shiba 403: 焼 instead of 焼
ZGS 16.56, ZRKS 16.30, Shiba 403, ZGJI 702, ZGJT 19, ZD #261

16.62 炊飯之所錘鍊猶多
良醫之門病者愈甚
Rohai no tokoro dometsu nao ōku,
Ryōi no mon ni byōsha iyu-iyo hanahadashi.

At the blacksmith's forge, even more scrap iron;
At the gate of the good doctor, ever more sick.

ZGS 16.74, ZRKS 16.3, Shiba 403, ZGJI 703, ZGJT 483, ZD #192

16.63 我有嘉賓中心喜之
鍾鼓既設一朝右之
Ware ni kahin ari chūshin kore o yorokobu,
Shōko sute ni móke ichū kore o susumu.

I have a fine guest and wholeheartedly rejoice in him;
Bells and drums are ready, all morning I host him.

ZGS 16.57, Shiba 403, Book of Songs #75
Seventeen-Character Phrases

17.1 織者日以進
耕者日以進
事相反成功也

Oru mono wa hibi ni motte susumi,
Tagayasu mono wa hibi ni motte shirizoku.
Koto aihan suru mo ko o nasu wa itsu nari.

One who weaves moves forward day after day; one who tills moves backward day after day.
But though opposite to each other, their result is the same.

ZGS 17.1, ZGJI 704

17.2 咸池雲雲九管六英
人之所樂
鳥獸聞之驚

Kanchi shōun kyūshō rikuei,
Hito no tanoshimu tokoro.
Chōjū kore o kiiie odoroku.

These melodies—"Heaven’s Pond," “Receiving Clouds,” “The Nine Tunes,” “The Six Heroes”—
Are what men find pleasant,
But the birds and beasts hear them and are frightened.

Chuang- tzu, ch. 18.
ZGS 17.2, ZGJI 704

17.3 無者東走
逐者亦東走
走而同所以走則異

Kyoja higashi ni hashireba,
Ou mono mo mara higashi ni hashiru.
Hashiru koto onajinshite hashiru yuen wa sunawachi kotonaru.

The madman runs east and his pursuer also runs east.
Their running is the same but their reasons for running are different.

ZGS 17.3, ZGJI 704

17.4 風箏野人榮邊祈
雛子到死不得男子一人

Sazo yajin dan o kizukite inoru.
Sushi shi ni itaru mo danshi ichinin o ezu.

The grass-cutters, woodsmen, and fieldmen built platforms and prayed.
But right until they died, the little ones did not get even one son.

ZGS 17.4

17.5 先照後用
先用後照
照用同時
照用不同時

Insight first, action later;
Action first, insight later.
Insight and action together,
Insight and action apart.

ZGS 17.5, ZGJI 704, ZGDJT 690d
17.6  
(status 微生高直  
或乞醤焉  
乞諺其隣而與之  
Tare ka hiseiko o choku nari to iu,  
Aru hito su o kou,  
Kore o sono tonari ni koute kore ni atau.

How can we call even Wei-sheng Kao upright?
When someone asked him for vinegar,
He went and begged it from the people next door, and then gave it as though it were his own gift.

Trans. from Waley 1938, 113. Analects v, 23.
ZGS 17.6

17.7  
鶴鳴于九皋  
聲聞于野  
魚潛在淵或在于渚  
Tsuru wa hyūkō ni naki,  
Koe ya ni kikau,  
Uo wa hisonde fuchi ni aruiwa nagisa ni ari.

The cranes cry in the Nine Pools,
Their voices are heard in the wild.
Fish sink into the pools or rest in the shoals.

Book of Songs #184.
ZGS 17.7, ZGII 704

17.8  
翠翠以羽自残  
龜以着自害  
丹以含色磨肌  
Hisui hane o motte jizan shi,  
Ki wa chi o motte jigai shi,  
Tan wa iro o fukumu o motte ki o masu.

The kingfisher is killed for its wings.
The turtle is destroyed for knowledge,
The tan crystal's sheen is ground for the color it contains.

The kingfisher's beautifully colored feathers were highly prized. The turtle's shell was used in divination. The tan crystal was used to make the pigment for "Chinese red."

ZGS 17.8, ZGII 705

17.9  
菅爾于茅  
首爾案端開  
亟其乗屋  
Hiru wa nanji yuite chi kari,  
Yoru wa nanji nawa nai,  
Sumiyaka ni sore ya ni nobore,  
Sore hajimete hyakkoku o shikan.

By day, you cut the long grass,
In the evening you braid it into rope;
Quickly climb the thatch roof,
Then begin the sowing of the many grains.

Book of Songs #154.
ZGS 17.9
"King Wen" governed all under heaven.
Without the least self-interest
He made people's feelings his own.

Bunnō wa tenka o sayu shite,
Motte shigo o watakushi sezu,
Sami no kokoro o motte kokoro to nasu nomi.
Eighteen-Character Phrases

18.1 一味不能合異鼎之甘  Ichimi itei no amaki koto o gasu ru koto atawazu,
独木不能致森林之茂  Dokuboku torin no shigeki o itasu koto atawazu.

A single flavor cannot match the seasoning of a good kettle of stew;
A lone tree cannot attain the luxurious growth of the Teng-lin Forest.

ZGS 18.1, Shiba 410, ZGJI 706

18.2 駁碎我法二空見泥濘  Gahō niku no ken deigoku o gekisai shi,
踏斷今時那邊瞎見徑  Kongi nahe ni no kattokei o zōdan su.

Destroy that mud hell they call “self and object, both empty.”
Stamp out that dead-end rabbit alley called “the here-and-now.”

ZGS 18.2, Shiba 411

18.3 火雲蒸太虛不熱  Kaun taikyo o musekomo taikyo atsukarazu,
清風掃太虛不涼  Seifū taikyo o haraedomo taikyo suzushikarazu.

Though fiery clouds heat the great sky, the great sky does not become hot,
Though pure winds blow upon the great sky, the great sky does not become cool.

ZGS 18.3, Shiba 410

18.4 雁過長空影沈寒水  Kari chōkō o sugi kage kansui ni shizunu mo,
雁無遺蹤息水無沉影心  Kari ni ishō no i naku mizu ni chin'ei no kokoro nashi.

Geese cross the vast sky, their image sinking into the cold waters.
The geese do not intend to leave traces, the water has no mind to reflect their image.

Shiba 411: せ instead of せ.
ZGS 18.4, Shiba 412, ZGJI 706

18.5 祇陀啇啇礻偈日礻偈日礻偈菩提偈  Gyatei gyatei hara gyatei hara so gyatei bōjī sowaka.

Gone! Gone! Gone beyond! Gone completely beyond! "Bodhi"! Svaḥa!

This mantra comprises the last lines of the Heart Sutra and is often translated as above into English. But Genjō Hosshi 玄奘法師, who translated the Sanskrit into Chinese, deliberately avoided translating the meaning of this mantra. Instead, he used Chinese characters to indicate how the syllables of the phrase were to be pronounced. If mantras are to be chanted for their sound and not for their meaning, then the mantra should be rendered in its original Sanskrit form: Gate gate paragate parasamgate bodhi svāhā.

ZGS 18.5, Shiba 413
18.6 駱駝死走狗烹
飛鳥盡良弓藏
敵國破謀臣亡
Kōto shi shite sōku mirare,
Hichū tsukite ryōkyū kakure,
Tekkoku yaburete bōshin horobu.

When the wily rabbits have been killed, the hunting dogs get boiled;
When the soaring birds have gone, the good bows get put away;
When the enemy states have been destroyed, the policy advisors are eliminated.

A saying common to several old texts. See, for example, Shih-chi 92 (Watson 1993, Han 1, 18-1).

18.7 是日性十重禁須臾離
則即落二見悪無不造
Kore ni iwaku shō jājūkin shuyu mo hanasureba,
Sunawachi niken ni ochite aki tsukurazaru wa nashi.

It is said, one whose nature strays even one moment from the ten grave precepts
At once falls into the duality of views and will not avoid doing wrong.

18.8 乞兒亦不顧破漆桶
瘦馬亦不覓葛藤
Kotsujī mo mata kairimizaru tei no hashittsū,
Sōba mo mata kurawazaru tei no mankatto.

A broken tub that a beggar would not look at twice,
A tangle of rott ing vines that a scrawny horse would not eat.

18.9 十分爽氣兮清磨昏秋
一片闇雲兮遠分天水
Jubun no sōki kiyoku shoshū o masu,
Ippen no kan'tan toku tensui o wakatsu.

A complete change of air cleans the heat of autumn,
Far off a single lazy cloud divides the sea from sky.

18.10 庭處日琴築以致於王
繡紗日快快以致於死
Tōgu wa hi ni shi-shi to shite motte ō o itashi,
Ketchū wa hi ni 6-5 to shite motte shi o itasu.

'T'ang and Yü' achieved kingship through their daily diligence,
'Chieh and Chou' brought about death through their daily resentments.

18.11 伯牙善鼓琴鍾子期善聽
鍾子期死伯牙斷絃
Hakuga yoku kin o ko shi shōshiki yoku kiku,
Shōshiki no shisuru ya hakuga gen o tatsu.

'Po Ya' played his lute so beautifully and Chung Tzu-ch'i listened so intently.
When Chung Tzu-ch'i died, Po Ya cut the strings.

18.12 居廟堂之高則憂其民
居江湖之遠則憂其君
Byōdo no takaki ni oreba sono tami o ureu,
Gōkō no toki ni oreba sono kimi o ureu.

On the heights of the imperial shrine he worries for his people;
On the distant lakes and rivers they worry for their lord.
18.13  Hebi wa Issun o izureba sono dai to shō to o shiri.  
Hito wa ichigen o idaseba sono chō to tan to o shiru.  
If a snake emerges even one inch, one knows if it is big or small;  
If a man says even one word, one knows if he is great or small.
ZGS 18.11, Shiba 417

18.14  Yama kin o shōjite kaette mizukara kizamare,  
Ki kikimushi o shōjite kaette mizukara kuraware,  
Hito koto o shōjite kaette mizukara sokonau.  
Mountains produce gold and get themselves gouged,  
Trees produce borers and themselves are eaten away,  
Men produce problems and cause their own ruin.
ZGS 18.13, Shiba na, ZGG 707

18.15  Yubi o motte yubi no yubi ni arazaru ni tatoen yori shikazu,  
Yubi ni arazaru o motte yubi no yubi ni arazaru ni tawen ni wa.  
Using a finger to indicate that a finger is not a finger is not as good as  
Using a non-finger to indicate that a finger is not a finger.
Chuang-tzu, ch. 2
ZGS 18.15, Shiba na

18.16  Riryō hihi o furutte ikko sureba sōbyō mina tachi,  
Katana o agete ryo o yubisaseba koba mo honšū su.  
When "Li Ling" waved his arm and gave a shout, the sick and wounded would all  
rise;  
When he raised his 'sword' and pointed at the enemy, the barbarian horsemen  
would run away.
ZGS 18.14, kizuki yameru mono instead of sōbyō.  
ZGS 18.14, Shiba 417

18.17  Reim shibun mitabi tsukaete reim taredomo  
yorokoberu iro mo naku,  
Mitabi kore o yameraredom ikaru iro mo nashi.  
The Grand Minister Tzu-wen was three times appointed to the office of minister  
and he showed no sign of pleasure;  
Three times he was deposed from the office and he showed no displeasure.
Analects v, 18.
ZGS 18.15, Shiba na
Nineteen-Character Phrases

19.1 忘足履之適也 Ashi o wasururu wa kutsu no kanaeru,  
忘腰帶之適也 Koshi o wasururu wa obi no kanaeru,  
忘是非心之適也 Zehi o wasururu wa kokoro no kanaeru.  
You forget your feet when your shoes are comfortable.  
You forget your waist when your belt is comfortable.  
You forget right and wrong when your mind is comfortable.  
ZGS 19.1, Shiba na, Ziii 708

19.2 意到句不到 I itarite ku itarazu,  
句到意不到 Ku itarite i itarazu.  
意句俱不到 I ku tomo ni itarazu,  
意句俱到 I ku tomo ni itaru.  
Got the meaning but not the words,  
Got the words but not the meaning.  
Got neither the meaning nor the words,  
Got both the meaning and the words.  
ZGS 19.2, Shiba na, Ziii 708

19.3 君子無終食之間違仁 Kunshi wa shoku o owasuru no aida mo jin ni tagau koto nashi.  
造次必於是 Zoji ni mo kanarazu koko ni ote shi,  
顧沛必於是 tenpai ni mo kanarazu koko ni ote su.  
The superior person does not, even for the space of a single meal, act contrary to virtue.  
In moments of haste, he cleaves to it.  
In seasons of danger, he cleaves to it.  
ZGS 19.3, Shiba na

19.4 独標方外兮爲照世之燈 Kohyō hōgai shōse no to nari,  
象駝呼喚人天之執≮ Zōga sōkō menden no kitaku.  
In solitary splendor beyond the mundane, a lamp to illumine the world;  
Astride an elephant resplendent on high, in the tracks of mortals and gods.  
ZGS 19.4, Shiba na

19.5 伸左手搔佛首即非無 Sashu o nobashite busshu o kaku koto wa sunawachi naki ni arazu,  
屈右手觸狗頭何日免得 Ushu o magete kutō ni fururu koto wa izure no hi ni ka manukareen.  
Extend your left hand, you may be scratching a Buddha's head;  
Crook your right arm, no way you'll miss feeling a dog's head.
This verse has been corrected according to the original in the *Dokugō shingyō* 動悟心經, Hakuin’s commentary on the *Heart Sutra*. In ZGS 19.5, ZGJI 708, the first character of the first line is 焦 “grasp,” instead of 焦 “extend,” and the first character of the second line is 焦 “extend,” instead of 焦 “cook.” See Waddell 1956, 16; Shibayama 1980.

At Stonegate there is Stolen Spring.

If you try to coax or pressure ’Po Yi’ or ’Shu Ch’i’ to drink from it,

To the end they will not waver in their determination.

A well at Su-shui 柳水 in Shantung Province is called Stolen Spring. Legend says that Confucius, though thirsty, refused to drink from this well because of its name. Since then, refusal to drink the water of Stolen Spring implies that the person is strict and upright in behavior.

At court, when conversing with the Under Ministers, his attitude is friendly and affable;

When conversing with the Upper Ministers, it is restrained and formal.

Trans. from Waley 1936, 146. Analects X, 2.

Mao-ch’iang and Lady Li—people consider them beautiful,

But when fish see them, they dive to the bottom, and when birds see them, they fly away.

Chuang-tzu, ch. 2.

The dragon can be tamed,

But on the underside of its throat it has scales a foot in diameter that curl back from the body,

And anyone who chances to brush against them is sure to die.

WATSON 1964, Han Fei Tzu, 79.
Twenty-Character Phrases

20.1 朝出芙蓉基  Ashita ni fuyô no moto o idete,
夕帰芙蓉基  Yûbe ni fuyô no moto ni kaeru.
宿宿二三宿  Shuku shuku ni san shuku,
未離芙蓉基  Imada fuyô no moto o hanarezu.

In the morning I leave the foot of the mountain,
In the evening I return to the foot of the mountain.
Two, three lodgings away,
And still I have not left the foot of the mountain.

In classical Chinese, 蓉基 referred to the lotus flower. The term was also used of mountain peaks, and in Japan 蓉基 referred to Mount Fuji, since the eight high points surrounding Fuji's volcanic mouth were said to resemble the eight petals of a lotus (Mochizuki 30694.10).

ZGS 20.1, Shiba 415

20.2 似石含玉不知玉之無瑕  Ishi no tama o fukunde tama no kizu naki koto o shirazaru ni nitari,
如地擎山不知山之孤峻  Chi no yama o sasegete yama no shun naru koto o shirazaru ga gotoshi.

It is like the stone—unaware of the flawless perfection of the jewel that it possesses within itself.
It resembles the earth—unaware of the solitary grandeur of the mountain that it supports.

ZGS 20.2, Shiba 415, ZGJI 709

20.3 溺者入水  Oboruru mono mizu ni ireba,
拯者亦入水  Sükû mono mo mata mizu ni iru.
入水同而  Mizu ni iru koto wa onaijushita.
所以入水者則異  Mizu ni iru yuen [no] wa sunawachi kotonaru.

The drowning person is in the water,
The rescuer is also in the water.
Their being in the water is the same,
But their reason for being in the water is different.

ZGS 20.3, Shiba 415, ZGJI 709

20.4 漢兵顯得地  Kanpei sude ni chi o u,
四面楚歌聲  Shimen soka no koe.
大王意氣壹  Taio iki tsuki,
賤妾何聊生  Sensho nanzo sei o rozen.

The soldiers of Han already hold the land,
From all four sides come voices singing the songs of Ch'u.
The great king has exhausted all his strength.
But how can I, a lowly concubine, go on living?

ZGS 20.3, Shiba 415, ZGJI 709
Empty-handed, grasp the spade;
While walking on foot, ride the water buffalo;
When a person walks over the bridge,
The bridge flows, the water doesn't.

"Fu Daishi’s" verse 傳大士頌, Heki 96 Verse 1 Comm. See also 10.123-6.

Because the King of Wu liked swordsmen,
many common people were cut and slashed.
Because the King of Ch’u liked narrow waists,
many in the palace died of starvation.

On the third day, she goes down to the kitchen
And washes her hands to make the stew.
She hasn’t yet learned her mother-in-law’s taste in food
And asks her sister-in-law to check the flavor.

Ah! To serve as an official for thousands of days and then to lose it all in
one morning.
Not known at all is Jōshū’s way—to labor away, all to no avail.

The first line occurs in Heki 48 Main Case.
20.9 賊仁者謂之賊
賊義者謂之殘
殘賊之人謂之一夫

A man who mutilates benevolence is a mutilator,
While one who cripples rightness is a crippler.
He who is both a mutilator and a crippler is an "outcast."

Trans. from LAU 1970, 66. Mencius 1, b, 8.
ZGS 20.9, Shiba 414, ZGJM 710

20.10 拐脚踏内煎猫頭煮鳴羽
曲木牀上吐狐凝鳴狼牙

In a broken-legged cauldron, he stews cats’ heads and boils ‘poison bird wings’;
On the lecture seat, he spews ‘fox slobber’ and clicks his wolf fangs.

See also 10.286.
ZGS 20.10, Shiba 414, ZGJM 710

20.11 樂民之樂者
民亦樂其樂
愛民之愛者
民亦愛其愛

The people will delight in the joy
Of him who delights in their joy,
And will worry over the troubles
Of him who worries over their troubles.

Trans. from LAU 1970, 63. Mencius 1, b, 4.
ZGS 20.11, Shiba 417

20.12 楓州露丸劍霧光焰焰
更擬問如何分身作兩段

Jōshū's naked 'sword' gleams with a shivering light;
If you go to ask anything, it will slash you in two.

ZGS 20.12, Shiba 414, ZGJM 710

20.13 徳雲閣古鑷
幾下妙妙頂
儒他聖聖人
擔雪共填井

Tokum, that old blunt drillhead,
How many times has he come down from Wonder Peak?
He hires another fool
And together they haul snow to fill in the well.

See "Sudhana".
ZGS 20.13, Shiba 415
Though the hands are not used in running, if you bind your hands you cannot run fast.

Though the tail is not used in flying, if one bends the tail one cannot fly far.

"Bodhi" is originally not a tree,
There is no bright mirror on a stand.
Fundamentally there is not one thing.
Where then can 'dust' collect?

See 'Sixth Patriarch'.

One who would awaken to all the buddhas of the three worlds
Must see the nature of the dharma-dhatu, that all is created by mind alone.

There is something prior to heaven and earth,
Formless, originally silent and solitary.
Master of the 'ten thousand things',
It follows the four seasons and never wanes.
Twenty-One-and-More Character Phrases

21.1 阿字一刀下於八識田中
生死又斷涅槃又斬
生死涅槃猶如昨夢矣
Aji no itō hashi ki denchū ni kudasu.
Shōji mata kiri nehan mata kiri.
Shōji nehan nao sakumu no gotoshi.

Drop the "sword" of the "character "A" into the field of the "eight consciousnesses".
It cuts away samsāra, cuts away nirvana,
And samsāra and nirvana become like last night's dreams.

21.2 豈可絕人逃世以為潔哉
天下若已平則無用變易之
正天下無道欲以道易之耳
Ani hito o tachi yo o nogarete motte ketsu to nasu
hekenya.
Tenka moshi sude ni tairaka nareba kore o hen'eki
sura ni yū nashi.
Tenka no mudō o tadatsu yue ni dō o motte kore o
kaen to hossuru nami.

Why must one become pure by shunning people and fleeing the world?
If the world is already at peace, why change it?
The world is without the Way, I want only to use the way to change and correct
this.

21.3 有時拈一莖草作丈六金身
有時拈丈六金身作一莖草
Aru toki wa ikkyō o nenjite jōroku no konjin to nasu,
Aru toki wa jōroku no konjin o nenjite ikkyō o to nasu

At times one turns a single blade of grass into a 'sixteen-foot' golden Buddha.
At times one turns a sixteen-foot golden Buddha into a single blade of grass.

21.4 有時坐於孤峯頂上垂手十字街頭
有時居於十字街頭作睡孤峯頂上
Aru toki wa kohōchōjo ni zashite jūjigaitō ni
ue o tare,
Aru toki wa jūjigaitō ni kyo shite kohōchōjo ni
sui o nasu

At times you sit atop the lone mountain peak and let your hands dangle into the
busy intersection;
At times, while in the busy intersection, you drowse off on the lone mountain peak.

21.5 一筆食一瓢飲
在陋巷人不與其憂
回也不改其樂賢哉也
Itten no shi ippyo no in,
Rōkō ni ari hito sono urei ni taezu,
Kai ya sono tanoshimi o aratamezu kēn naru kana kai ya.
With a single bamboo-dish of rice, a single gourd-dish of drink,
And living in his mean narrow lane, while others could not have endured the
distress,
He did not allow his joy to be affected by it. Admirable indeed was the virtue of Hui.

Trans. from Legge 1985, Analects vi, 9. Hui is Yen Hui 風回 (J. Cankai), a favorite disciple of Confucius.

ZGS 21+.5, Shiba 39

21+.6 出弔於東郭氏公孫丑曰昔者病
今日病或者不可乎

孟子曰昔者疾今日愈如之何不弔

[He] went on a visit of condolence to the Tung-kuo family. Kung-sun Ch'ou said,
"Yesterday you excused yourself on the ground of illness, yet today you go on a
visit of condolence. This is perhaps ill-advised."

Mencius said, "I was ill yesterday, but I am recovered today. Why should I not go
on a visit of condolence?"


ZGS 21+.6, Shiba na

21+.7 藁有正念工夫則
不泥行相不拘威儀
即理即事即坐即行
即是即非即動即靜
即法即非法即世間即出世間

只要不失正念

Have right mindfulness and constant application
And you will not get mired in appearances nor get taken in by dress and robes.
You will be one with reason and one with fact, one with sitting and one with going,
One with yes and one with no, one with movement and one with stillness,
One with the Dharma and one with the non-Dharma, one with the world and one
with renouncing the world.
This is the only necessity: do not lose right mindfulness.

ZGS 21+.7, Shiba na

21+.8 姓卒率天下以仁民從之

疾紛率天下以暴民從之

術僧率天下以何民從之

Gyō shun tenka o hikiiru ni jin o motte shi tami kore ni shitagau,
Kotetsu tenka o hikiiru ni bo o motte shi tami kore ni shitagau,
Nōsō tenka o hikiiru ni nani o motte shite ka tami kore ni shitagawaran.
"Yao and Shun" ruled the world with benevolence and the people followed them.
"Chieh and Chou" ruled the world with violence and the people followed them.
With what will the 'patch-robed monk' rule the world and will the people follow him?

21.9 邦有道即知邦無道即愚
邦知可及也其愚不可及也
Kuni ni dō areba sunawachi chi kuni ni dō nakereba sunawachi gu,
Sono chi oyobu beki nari, sono gu oyobu bekannarazu nari.

So long as the Way prevailed in his country, he showed wisdom; but when the Way no longer prevailed, he showed his folly.
To such wisdom as his we may all attain, but not to such folly.


21.10 君子之言幽而必有騐乎明
遠而必有騐乎近
大而必有騐乎小
微而必有騐乎著
Kunshi no gen wa yū ni shite kanarazu mei ni shirushi ari,
En shite kanarazu kin ni shirushi ari,
Dai ni shite shō ni shirushi ari,
Bi ni shite kanarazu chaku ni shirushi ari.

The superior person's words are mysterious, but always prove clear;
distant, but always prove intimate;
large, but always prove detailed;
minute, but always stand forth.

The cock crows—2 AM!
I look up drearily, get up with listless unconcern.
I haven't a single robe or undershirt,
Only the kesa has a little of its form.
My underwear has no seat, my pants have no legs.
My head's got three scoops of dan, five of druff.
I first entered practice to help save others.
Who knew I'd end up a fool like this?

From Yoshio's "Song of the Twelve Hours of the Day" (諸州十二時歌).

ZGS 21+.9, Shiba na
21+.12 孔子名丘字仲尼其先宋人

父叔梁纥母颜氏
以鲁襄公二十二年庚戌之春
十一月庚子
生孔子於鲁昌平乡陬邑

Kōshi na wa kyū, azana wa chūji, sono saki wa sō no hito nari.
Chichi wa shukuryōkotsu, haha wa ganshi.
Ro no jō ni jinji nen kōjutsu no toshi jūichigatsu kōshi,
Kōshi o motte kōshi o ro no shōheikyō no sōyū ni umu.

Confucius: his name was Ch‘iu, his courtesy name was Chung-ni.
His ancestors were people of Sung. His father was Shu Liang-he, his mother was from the Yen family.
In the year Keng-hsū, the twenty-second year of the reign of Duke Hsiang of Lu, in the month Keng-tzu,
Confucius was born in Tsou in the district of Ch‘ang-p‘ing in Lu.

21+.13 有美玉於斯
辐匣而藏諸
求善貞而治諸
子曰浩之載浩之裁
我得貞者也

Koko ni bigyoku ari.
Untoku shite kore o 25 sen ka.
Zenko o motomete kore o uran ka.
Shi notamawaku, kore o uran kana kore o uran kana.
Ware wa ko o matsu mono nari.

I have a beautiful gem here.
Should I put it into a case and hide it away?
Or should I try to get a good price and sell it?
The Master said, “Sell it! Sell it! But I would wait for the right merchant.”

Analects IX, 12.

21+.14 威中有臣室
其子歸臨宮殯
以其時不吉勸令忍勿生
逾時子母俱殯

Gochū ni shinshitsu ari.
Sono shi na tsu ma shiteme ni nozonde uman to su.
Sono toki na fukitsu naru o motte susumete shinonde shozuru koto o nakarashimu.
Toki o koete shibo tomo ni taoru.

In the capitol of Wu, there was a minister’s lady.
This noble’s wife stared at the mattress waiting to give birth.
But the time was not propitious and she forced herself not to give birth.
When the time had passed, both mother and child had died.

21+.15 元元坐定思量箇不思量底
不思量底如何思量非思量

Gotsu gotsu ta shite zajō shite kono furūyō-tei o shirūyō seyo.
Furūyō-tei ikan ga shirūyō sen. Hi shirūyō.

Sit dead-still in samādhi and ponder the imponderable.
How to ponder the imponderable? By not-pondering.

Analects XIX, 12.
Equality without discrimination is not the Buddha-dharma—it is bad equality. Discrimination without equality is not the Buddha-dharma—it is bad discrimination.

Mountains and rivers, the great earth and the ten thousand things in total array: Insects and plants, people and animals—Each one radiates the great illumination, Each one stands 10,000 fathoms high.

Let one who has long legs uses them to step on a spade. Let one who has a strong back use it to carry earth. Let one who has a squint eye use it to line things up. Let one who has a bent back use it to paint.

In the same carriage there is a girl Whose face is the bloom of a morning glory, She set dancing Waistband gems and jewel pendants. The Chiang’s lovely first daughter, Beautiful and refined.

Book of Songs #83.
The great sage Confucius alone taught three thousand,  
And seventy became disciples. You young ones, eight or nine,  
Cultivate kindness and know propriety.

Alternate reading: Tōjin ni nobosu, kyūitsu sude ni sanzen shichijū shi o kae, shōsei hachi kyū shi ka nari, jin o nashi rei o shiru teki nari. This phrase is an old Chinese rhyme for teaching 25 Chinese characters and Confucian precepts to young children. Quoted in Hakuin’s Kaian-kokugo "Kokugaku" (IIDA Tōin 1955, 109); also translated in MIYAZAKI 1981, 114.

As a sovereign, he rested in benevolence.  
As a minister, he rested in reverence.  
As a son, he rested in filial piety.  
As a father, he rested in kindness.  
In communication with his subjects, he rested in good faith.

Trans. from LEGGE 1985, Great Learning III.

Salt in the water, glue within the dye—  
For sure they are there but you cannot see their form.  
Thus the soul-king resides in the body going in and out the portals of the face,  
Adjusting to things, following feeling,  
Free and unhindered.

Duke Ching of Ch’i had a thousand teams of horses,  
But on the day of his death the people could think of no good deed for which to praise him.  
"Po Yi and Shu Ch’t starved at the foot of Mount Shou-yang,  
Yet the people sing their praises down to this very day."
21.24 節彼南山維石巖巖 節彼南山維石巖巖
赫赫師尹民具爾瞻 赫赫師尹民具爾瞻
有國者不可以不懼 有國者不可以不懼
Setsuwaru kano nanzan, kore ishi gan-gantari
Kaku-kakutaru shi in, tami to tomo ni nanji o miru.
Kuni o motsu mono motte tsutsushimazumba aru bekarazu.

"Lofty is that southern hill, with its rugged masses of rocks!
Greatly distinguished are you, O [Grand] Teacher Yin, the people all look up to you."
Rulers of states may not neglect to be too careful.

Trans. from Waley 1938, Analects XVI, 12.
7GS 21+.24, Shiba na

21.25 前面是真珠瑤瑤 前面是真珠瑤瑤
後面是瑪瑙寶珠 後面是瑪瑙寶珠
東邊是觀音勢至 東邊是觀音勢至
西邊是文殊普賢 西邊是文殊普賢
中間有一寶幟 中間有一寶幟
被風吹着 被風吹着
道胡廬胡廬 道胡廬胡廬
Zenmen wa kore shinju menō,
Gomen wa kore menō shinju,
Tōhen wa kore kannon seishi,
Saihen wa kore monju fugen,
Kaze ni sui jaku serorete,
Kore-kore to in.

The front face—pearls and agate;
The back face—agate and pearls.
To the east—'Kuan-yin' and 'Mahâsthâmaprâpta';
To the west—'Manjûsûri' and 'Samantabhadra'.
In the middle there is a banner
Blown by the wind—
"Flap, flap."

Variant: 有臨風子 Chûkan ko no hansu ari instead of Chûkan isshu no hata ari.
ZGS 21+.25, Shiba na

21.26 善來四君子 善來四君子
茲謝遠來 茲謝遠來
來坐吾明窓下 来坐吾明窓下
空廬空淨而 空廬空淨而
無可充供養 无可充供養
壁間幸 壁間幸
有鳞飾鍍鍍底物 有鳞飾鍍鍍底物
掛在年于茲 掛在年于茲
以待諸君來 以待諸君來
各與七八頓 各與七八頓
貶向無佛世界 貶向無佛世界
Zenrai shikunshi,
Koko ni onrai o sha su.
Wa ga meisō no moto ni raiza seyo.
Wa ka ro kaso ni shite,
Kuyo ni atsu bekki nashi.
Hekikan sai wai ni,
Rin-rin shun-shun tai no mono ari.
Kazai suru koto koko ni toshi ari.
Motte shokun no kitaru o matte.
Kaku shichi hachi ton o atate.
Mubutsu seka ni henkō sen.
Four gentlemen have kindly come from afar—  
My deepest appreciations!  
May you be seated by our bright windows.  
My thatched roof is merely a shelter  
With nothing to offer.  
But fortunately on the wall there is  
Something reptile-skinned, chipped and cracked all over,  
That’s been hanging up there for years.  
I’ve been waiting for you gentlemen to arrive  
To give you each seven or eight whacks with it.  
And then I’ll drop into the world without buddhas.

When master Tseng was ill, he called the disciples of his school and said,  
“Uncover my feet, uncover my hands.  
It is said in the Book of Songs, ‘Be fearful and alert, As if peering into an abyss,  
As if treading on thin ice.’”  
*Analects* viii, 3. See also 12.64 and 12.142.

If the blue water is clear,  
It is fit to wash my chin-strap.  
If the blue water is muddy,  
It is only fit to wash my feet.

Because the King of Ch’u lost his monkey, he destroyed the forest;  
Because the King of Sung lost his jewel, all the fish in the pond died.
My strength plucked up the hills, my might shadowed the world;  
But the times were against me, and Dapple runs no more.  
When Dapple runs no more, what then can I do?  
Ah Yü, my Yü, what will your fate be?

Trans. from WATSON 1993, Han 1, 45; Shi-shi 7.

Josho said, "The Diamond Sutra says: `Thus have I heard.  
At one time the Buddha was in the kingdom of Sравasti...'  
If you pierce even one word of this, then you will be 'for a thousand miles, always the same.'"

The first part is from Josho-roku §442. For Senri defu, see 4.345.

When a mother of a house on the east side died, her son mourned for her but was not sad.  
The son in a house on the west side saw this, and on returning home said to his mother,  
"Mother, why should you mind if you die an early death? I would certainly mourn for you."  
But one who wishes for the death of his mother could not possibly grieve and mourn her death.

The vast, flowing River Wu-ch'i. My, how deep!  
Birds cannot fly across, animals cannot be seen.  
Alas! the Wu-ch'i overflows with poison.
The Wu-ch'i River is located in Henan Province.

If you share your pleasures with others,
Others will bear your sorrows;
If you make common peace with others,
Others will support you in trouble.

At the end of spring, when the making of spring clothing is complete,
With five or six youths who have been capped and with six or seven boys,
I would wash in the River I, enjoy the breeze among the rain altars, and return home singing.

When the leper woman gives birth to a child in the dead of the night,
She rushes to fetch a torch and examine it,
Trembling with terror
Lest it look like herself.

The light of the bright moon is for gazing into the distance and not for doing fine calligraphy,
A morning of deep mist is for doing fine calligraphy and not for gazing into the distance.
Not even one who maligns Mao-ch'iang and Hsi-shih can conceal their beauty, Not even one who glorifies Mo-mu or Wei-k'uei can conceal their ugliness.

Mao-ch'iang and Hsi-shih were famed in Chinese legend and history for their great beauty; Mo-mu and Wei-k'uei were equally renowned for their ugliness (Morohashi 796.5).

“Those who, when young, show no respect to their elders Achieve nothing worth mentioning when they grow up. Merely to live on, getting older and older, Is to be a useless pest.”

And he struck him across the shins with a stick.

The Dragon Spring Sword and an axe are both made of iron, but there is a vast difference in their sharpness, A plodding nag and a fleet stallion are both on the track but there is a difference in their speed.

To walk hand in hand with the patriarchs of the ages, To join eyebrow to eyebrow, To see with the exact same eye, to hear with the exact same ear— How can one not be overjoyed?
Wa ga tō no choku naru wa kore ni kotonari.
Chichi wa ko no tame ni kakushi,
Ko wa chichi no tame ni kaku su.
Naoki wa sono uchi ni ari.

Among us, in our part of the country, those who are upright are different from this. The father conceals the misconduct of the son. And the son conceals the misconduct of the father.

Uprightness is to be found in this.


At fifteen, I had my mind bent on learning. At thirty, I stood firm. At forty, I had no doubts. At fifty, I knew the decrees of heaven. At sixty, my ear was an obedient organ. At seventy, I could follow what my heart desired, without transgressing what was right.

Glossary

The verses and phrases used as Rinzai kōan capping phrases are taken from classical Chinese literature. They employ a large number of allusions, poetic images, and symbols that assume a considerable background knowledge of the history, myths, culture, and literature of China. Rather than supply the necessary background information as annotations to the verses themselves, a format that would require numerous repetitions of the same information, the explanations have been gathered together here in the form of a general Glossary.

The Glossary has been composed primarily with readers in mind who have little or no background in Japanese or Chinese culture and language, and who are doing kōan training in the Japanese Rinzai tradition. At the same time, a certain amount of more technical information, including Chinese characters of terms and names cited, is given for the sake of completeness.

Where a more or less standard English translation of a term exists, the entry will be listed under that translation. A small number of commonly used Sanskrit terms are listed under the original Sanskrit. Otherwise, where a standard English translation does not exist, entries have been arranged according to their Japanese pronunciation.

Because this book is designed for people working in the Japanese Zen tradition, the names of persons directly connected with Ch’an have been rendered in their Japanese pronunciation rather than in their Chinese, e.g., Rinzai, Mumon, Jōshō, and Setchō rather than Lin-chi, Wu-men, Chao-chou, and Hsüeh-tou. The Chinese pronunciation has always been provided. There are, however, a number of exceptions to this rule. For example, the entry for Bodhidharma is given under the Sanskrit, “Bodhidharma,” not under “Daruma” (J.) or “Tamo” (Ch.). Also, in discussing the Sixth Patriarch, it is now more common to use the Chinese name, Hui-neng, rather than the Japanese name, Enō, a custom we will follow here. In any event, alternative pronunciations and translations have been cross-referenced.

Glossary entries occasionally refer to examples from the phrases themselves to illustrate the explanation. For further examples, consult the cumulative Index at the end of this volume.

Terms marked in bold print have their own entry in the Glossary.
“A” (the character)  Aji (J.) 阿字

In Esoteric Buddhism, aji represents अ, the first letter of the Sanskrit alphabet. The first letter is said to contain all the other letters. It is also the first letter of the Sanskrit word anuttāpa, “unborn,” and thus symbolizes the original nature of the universe, neither arising nor passing away.

In the Esoteric practice known as “seeing the letter A,” ajikan阿字観, the practitioner meditates upon a diagram of the letter अ drawn upon the full moon or a lotus flower and through it becomes one with Dainichi Nyorai (Vairocana) Buddha.

Adding feet when drawing a snake  Ja o egaite ashi o sou (J.) 畫蛇添足

This saying is a Chinese proverb to illustrate the foolishness of doing too much. Several attendants of a lord had received a flask of wine, enough for one but not enough for them all. They decided to have a competition, the winner to take all the wine. The task was to draw a snake. One man finished first and grabbed the wine. Congratulating himself on his speed and skill, he said to himself, “I even have enough time to add feet.” So he added feet. When another man finished his drawing, he declared that a snake does not have feet and took the wine. Thus the man who finished first lost the wine.

Anan → Ananda

Ananda (Skt.) Ananda (J.) 阿難陀

Ananda is one of the Buddha’s “ten great disciples” (十大弟子). It is said that he served the Buddha as attendant for 25 years, during which time he attended most of the Buddha’s lectures. Because of his great memory, at the First Council he was able to recite exactly the Buddha’s words, which were then recorded to form the sūtra-piṭaka. In Zen phrases, Ananda, most advanced in learning, is sometimes contrasted with the other great disciple of the Buddha, Kāśyapa, who was most advanced in meditation and ascetic practice.

Apparent and real → Five Ranks

Attendant  Jisha, ini, sannō (J.) 侍者, 陰侍, 三應

There are several terms for the attendant monk who serves the master of a Zen monastery. The most common term is jisha 侍者 (5.62, 5.153, 7.195). In the Northern Sung period, a master of a large monastery had two attendants, but by the Yuan period the number of attendants had increased to five: an incense attendant, a secretary attendant, a guest attendant, a robe attendant, and a “hot water and medicine” attendant who cooked for him (焼香侍者, 書状侍者, 講客侍者, 衣錦侍者, 湯藥侍者; ZGDT 432a, 343a). In the modern Rinzai monastery, however, the usual terms for attendant are ini 陰侍 (short for inryō 隱寮 no jisha, “attendant of the rōshi’s quarters”) and sannō. The term sannō literally means
"three responses" 三番 and is taken from the well-known kōan “The Master Calls Three Times” MMK 17 (14.272). See also Shōji.

Asōgikō (J.) 院子破劫
Asōgi is the Japanese pronunciation for the Sanskrit term asamkhyya or asamkhyeya, which means “countless,” “limitless.” The kō in Asōgikō means kalpa. Asōgikō is therefore an incalculably long aeon of time. Conze describes “incalculable” as “a number so high that neither human nor heavenly mathematicians can calculate it. It is, in any case, more than 10 followed by 27 noughts” (Conze 1959, 31).

The fifty stages of the bodhisattva’s practice are divided into three periods. There are differing accounts of this division but one popular account says that the first 40 stages (十倍, 十倍, 十行, 十遍向) are accomplished in the first asamkhyeya kalpa; the last ten practices (十地) are divided into two groups, 1 to 7 and 8 to 10, each of which requires an asamkhyeya kalpa (ODA 1954, 603-4; ZGDJT 387).

Asura (Skt.) Ashura, shura (J.) 阿修羅
Asura are fighting gods. Their realm is one of the six realms of rebirth. Asura are said to be gods who have fallen out of heaven because of their penchant for fighting. They are associated with war, battlefields, and violence in general. They are included in the eight beings.

Auspicious grass and spiritual shoots Zuisō reimyo 瑞草靈苗
Auspicious grass, zuisō, is a mysterious plant without roots and without buds. They can be taken as symbolic of plants that exist outside the usual realm of life-and-death, samsāra. Spiritual shoots, reimyo, connote awakened mind in general, and outstanding disciples or descendants in particular (10.98; ZGDJT 1306d, ZGJI 561).

Autumn down Shūgō (J.) 秋毫
In ancient China, it was said that some animals and birds shed their old coats at the end of the summer and grew new coats in the autumn. The new hairs had very fine tips. The tips of this autumn down became a symbol for anything fine, tiny, difficult to distinguish. Also written 秋毫 (Morohashi 24940.46; 24940.49).

Awl, pick, gimlet, drill Sui (J.) 鬆
An awl or a pick is a sharp needle-shaped hand tool used for puncturing holes into leather, picking apart knotted rope, breaking ice, etc. If the sides of the round shaft head are beveled so that it has a point with three or four flat sides, it becomes a drill, the handle of which is twirled between the two flat surfaces of the hand. The Chinese expression “not enough ground in which to stick a pick” 無立雉地 connotes extreme poverty. In phrases like "He sees only the sharpness
of the gimlet, he does not know the squareness of the chisel” 只見鍼頭利，不知錐頭方 (10.322), the gimlet’s sharpness and the chisel’s squareness represent the two aspects of Zen practice, *hajū* and *hōgyō*. The phrase “drill bit in a bag” 空中錐 has two connotations. On the one hand, it connotes something quite small (as in 14.666); on the other hand, it connotes something quite prominent, since the point will pierce through the bag cloth (6.217).

In a completely different context, “withered old drill” *rōkosui* 老古錐 is a set term that refers to the mature Zen practitioner. See *Kareta*.

**Bandit → Thief**  
**Barbarian monk → under Bodhidharma**

**Big bug** *Daichū* (J.) 大蟲

*Daichū* 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” *(shōbi no daichū)* 焦尾大蟲, and it is also said to be toothless *(mushi no daichū)* 無齒大蟲. It is possible to translate *daichū* as “tiger,” but *Zen Sand* 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” (7.219). The contrast is important, since *daichū* is one of several phrases, like “withered old drill” *(rōkosui)* 老古錐, which describe the *kareta* aspect of a mature Zen practitioner. For lack of a better translation, we translate the characters literally: “big bug” (ZGDJT 578).

**Bin, ben (J.) 便**

This character occurs in several important idioms. For some usages, there is disagreement on its meaning. The character 便 may indicate “convenience,” or it may indicate “news” or “communication.” The phrase 便不著便 *(5.229)* has been translated “It is inconvenient for me,” but it is possible to translate it also as “No news has reached me.” The core phrase 不著便 and its variant 不著便 occur in other longer phrases. Shiba 112 reads 5.322 彼此不著便 as *Hishi tayori o tsukezu*, taking 便 as some kind of communication. Based on the gloss “not in any place reached by differentiation or language,” *Zen Sand* translates this phrase as “Chit-chat does not get through.” “Chit-chat” translates the term 彼此 *hishi* “there and here,” which implies dualism or differentiation. The same phrase also occurs in *Heki* 33 Main Case in 早是不著便, which *Omori* glosses as “You haven’t greeted me” (1994, vol. 1, 267). In these two cases 便 is used to mean some sort of communication, in one case in a logical context and in the other in a practical context.

The phrase also occurs in *Heki* 42 Main Case *agyo* in 前頭到尾不著便. *Iriya*, *Mizoguchi*, and *Sueki* interpret both occurrences in *Heki* 33 and *Heki* 42 to
mean “at a total loss” (1992, 11, 33, 115, 116). The ZGJT, which Iriya edited with his students, gives the same explanation (ZGJT 339).

Birds with shared wings — under Matrimonial harmony

Birth-and-death Shōji (J.) 生死

Shōji literally means “birth-death” and translates the Sanskrit Buddhist term samsāra.

Black crow | Black lacquer 黒鳥 | 黒漆

The characters 黒 “crow” and 漆 “lacquer” connote the color black. Although in English “pitch” literally means “tar,” the expression “pitch black” just means “deep black.” Similarly, although the characters in compounds such as 鳥鶴 (7.40) and 鳥鶏 (7.41) literally mean “crow turtle” and “crow rooster,” the terms just mean “black turtle” and “black rooster.” “Black lacquer” kokushitsu 黒漆 is another compound that often just means deep black, as in “black chaos” (7.139–7.141), not “black lacquer chaos.” The set phrase “black lacquer tub” kokushittsu 黒漆桶 is a metaphor for a state in which nothing can be discriminated (7.137–7.138). The phrase “my two eyes black as crows” (ittsui no ganzei uritsu-ritsu ... 對眼睛黑糊糊, 7.33, 14.480) could imply both that the eyes are colored black or that the eyes do not discriminate things.

Blackbird, Blackbird wings — Poison blackbird

Black dragon pearl Riju, riryōju, riryōju (J.) 驄靄 | 驄龍珠

A fabulous gem kept underneath the chin of the sleeping black dragon. To attempt to steal the pearl is a metaphor for risking one’s life. See, for example, the story in Chuang-ťzu, ch. 32, “Lieh Yü-k’ou” (Watson 1968, 360).

Blind donkey Katsuro (J.) 盲騾

When Rinzai was about to pass away, he sat up in bed and said, “After I am gone, you must not destroy my True Dharma Eye.” His first disciple, Sanshō, said, “Who would dare to destroy the Master’s True Dharma Eye?” The Master asked, “If someone asked you, what would you say?” Sanshō gave a shout, “Ka!” The Master said, “Who knows? My True Dharma Eye may well be destroyed by this blind donkey here!” Then, remaining in upright sitting position, he entered nirvana (Rinzai-roku §68, translation adapted from Watson 1993B, 126).

Blue-eyed barbarian — barbarian under Bodhidharma

Bodai (J.) Bodhi (Skt.) 善提

Bodai is the Japanese pronunciation for the Sanskrit term bodhi, the wisdom of awakening. The characters 善提, pronounced p’u-t’i in Chinese, attempted to recreate the pronunciation of bodhi and not to translate the meaning of the term. Other terms, “way” 道, “awakening” 覚, “wisdom” 智, etc. tried to translate the meaning.
According to Zen tradition, Bodhidharma (also written 達摩) is the Indian monk who first brought Ch'an/Zen from India to China. He is revered as the twenty-eighth Indian patriarch after Sakyamuni and the first patriarch of the Ch'an/Zen sect in China. Biographies of Bodhidharma in texts like the Keitoku dentō-roku (published much later, in 1004) say he arrived in China in 527, but recent research has suggested other dates (for example, ZGDJT 831c notes birth and death dates of 346-495). Dumoulin (1990, vol. 1, 85-94) has tried to separate the historical Bodhidharma from the image of Bodhidharma in Zen history. The Japanese scholar Sekiguchi Shindai, in a book-length study of seventeen early documents, has concluded that the legend of Bodhidharma combines the biographies of three figures—the historical Bodhidharma, an intermediate figure Dharmatrata, and Daruma, the founder of the Zen sect—together with elements taken from the biographies of other Zen monks (Sekiguchi 1967).

Because Rinzai kōan training uses elements of the Bodhidharma legend to express points in its teaching, the historical factuality of the Bodhidharma legend is not a great concern. The following points of the Bodhidharma legend are important for the understanding of capping phrases.

**ANCESTRY AND LINEAGE**
Legend says Bodhidharma was born the third son of a Brahman king and received the Dharma from the twenty-seventh patriarch Prajñātāra, thus becoming the twenty-eighth patriarch of Buddhism. He is the central figure linking the Ch'an/Zen patriarchs in China, and later Japan, to Sakyamuni Buddha, as if all the Buddhist patriarchs formed a Chinese-style ancestral lineage (the Chinese character for “patriarch” 祖 is the same as for “ancestor”).

**APPEARANCE AND ICONOGRAPHY**
In iconography, Bodhidharma is usually shown with a red robe pulled up to cover his head and large grotesque eyes (because he has no eyelids). He has blue eyes, a red beard (see MMK 4), a hairy chest, and earrings. He has long earlobes, a trait that seems to be borrowed from the iconography of the Buddha (see Thirty-two marks). He is also referred to as the “pierced-eared traveler” (see below) although this has nothing to do with earrings. He is usually shown in one of two postures, one in seated meditation and one standing, often on a single reed, and often carrying a single shoe over his shoulder.

**BARBARIAN**
Bodhidharma is called the “barbarian monk” 胡僧 kosō (J.), the “blue-eyed barbarian” 碧眼胡僧 hekigan no kosō (J.) (since blue eyes in China are a sign of for-
eign origin), and “the old barbarian” 莽胡 rōko, although this last term can sometimes be used of Sakyamuni himself. His beard, hairy chest, and earrings also mark him as a barbarian. See also **BAREFOOT PERSIAN**.

**BAREFOOT PERSIAN**  *Sekkyaku (shakkyaku) no hashi (J.)* 赤脚波斯
Another literary term referring to Bodhidharma. *Hashi* 波斯, 波斯, pronounced *po-ssu*, is an old Chinese term for Parsa or Persia (ODA 1954, 1395). *Sekkyaku, shakkyaku* 赤脚, “barefoot,” implies that he is a barbarian. ZGDJT also interprets bare feet to symbolize the freedom of someone well grounded (474-4).

**BODHIDHARMA RETURNS TO INDIA CARRYING A SINGLE SHOE** 筆履歸天
When he died, Bodhidharma was buried on Hsiung Erh (熊耳 Bear Ear) Mountain. Later a monk traveling in the mountains between India and China reported meeting Bodhidharma carrying one shoe and traveling towards India. Bodhidharma’s grave was opened but there was nothing inside except one shoe (OGATA 1990, 73-4).

**BODHIDHARMA TRANSMITS THE DHARMA TO FOUR DISCIPLES**
Some biographies of Bodhidharma contain a story in which he asks four of his disciples to show their understanding. With each successive answer he says, “You have gained my skin,” “You have gained my flesh,” “You have gained my bone,” and finally “You have gained my marrow.” This story is sometimes held up as an example of “mind-to-mind transmission” (*ishin denshin* 以心傳心). If so, it uses body-to-body transmission as a metaphor for mind-to-mind transmission. Some versions of the story have Bodhidharma declaring he is 150 years old and implying that it is time for him to return to India to die. Some versions have three disciples instead of four, blood for skin, or a different order to the answers (SEKIGUCHI 1967, 159–63).

**BODHIDHARMA’S VERSE**
Bodhidharma is said to be the author of the four-line poem:

敬外別傳  *Kyōge betsuden*
不立文字  *Furyū monji (Furu moji)*
直指人心  *Jikishi jinshin*
見性成佛  *Kenshō jōbutsu*.

A separate transmission outside doctrine,
Not founded on words or letters,
Pointing directly at human mind,
Seeing nature, become Buddha.

**EKA DAISHI CUTS OFF HIS ARM**  *Eka danpi (J.)* 慧可斷臂
Eka 慧可 (Ch. Hui-k’o) visited Bodhidharma, waited long in the snow, asking to be instructed in the Dharma. Bodhidharma refused until Eka cut off his arm as
a sign of his determination. In MMK 41, when Eka says, “Your disciple’s mind is not yet at rest. I beg the master to give my mind rest,” Bodhidharma answers, “Bring your mind and I will give you rest.” Eka replies, “I have searched for my mind and cannot find it.” Bodhidharma replies, “I have set your mind totally at rest.” SHIBAYAMA has a teishō on this kōan (1974, 292-9). Eka went on to become Bodhidharma’s successor and the second patriarch in Chinese Ch’an/Zen.

ENCOUNTER WITH EMPEROR WU OF THE LIANG

Emperor Wu was known as a Buddhist emperor. He not only promoted the construction of monasteries and the spread of Buddhism in general, but also personally entered monasteries for short intervals.

In reply to Emperor Wu’s question, “What is the supreme first truth (無上第一義),” Bodhidharma gave the answer, “Vast emptiness, nothing holy” (廓然無聖). To the question, “Who stands before me?” he answered “Do not know” (不識). See Heki 1.

These phrases, expressing the difference between Emperor Wu’s Buddhism and Bodhidharma’s Zen, have become parts of the standard vocabulary of all Zen monks. Disappointed with Emperor Wu, Bodhidharma crossed the Yangze River on a single reed and traveled north.

NINE YEARS FACING THE WALL  Kyūnen menpeki (J.) 九年面壁

In a cave on Shao-shih Peak, Bodhidharma sat in meditation for “nine years facing the wall.” To prevent himself from falling asleep, it is said that he cut off his eyelids, and where the eyelids fell, tea bushes grew. For this reason Zen monks drink tea to keep themselves awake during meditation. Because he did not move, his arms and legs atrophied and fell off. The Japanese daruma doll has no arms or legs; shaped like a squat rounded bowling pin, whenever it is pushed over it rights itself.

It was during this period that Eka came to seek instruction in the Dharma from Bodhidharma.

“The Patriarch came from the West”

Bodhidharma’s country of origin is said to have been either Persia (Hashi 西天) or India (Nantenjuku 南天竺 or Saiten 西天). He is said to have come from the West (the term for India 西天 means “Western Heaven”), and the set phrase “the point of the patriarch’s coming from the west” 祖師西來意 (soshi seirai i) is a conventional way of referring to the fundamental point of Zen.

The kōan index 禪門公案大成 (Zen School Kōan Compilation) lists 118 kōan whose main question is “What is the point of the patriarch’s coming from the west?” (OTOBE 1918, 50-90).

D. T. SUZUKI discusses a variety of possible answers to this kōan (1953, 227-53). The character 意 is sometimes translated as “meaning” (as in “What is the mean-
ing of Bodhidharma's coming from the west?"), and sometimes as "intention" (as in "What was Bodhidharma's intention in coming from the west?"). The translation used in *Zen Sand*, "point," attempts to straddle these two interpretations.

**PIERCED-EARED TRAVELER** Senni no kyaku (J.) 穿耳客

**PIERCED-EARED BARBARIAN MONK** Senni no kosei (J.) 穿耳掛僧

The term *senni no kyaku* (10.302) can refer to any awakened monk, but *senni no kosei* is usually a reference to Bodhidharma. The term "pierced-eared" has no connection to the fact that Bodhidharma wore earrings. ZGJT 63 cites 止観輔行:

> Of those who have heard the Buddha-Dharma during their lifetimes and become wise, copper can be passed right through their skulls; but of those who are still ignorant, copper cannot be passed through their skulls.

The following story, though taken from a thirteenth-century Japanese text called *Shasekishū*, describes the same measuring of Dharma understanding:

> In India lived a Brahman who bought skulls. He would place a copper chopstick into the ear sockets and pay most for those skulls which the chopstick penetrated deeply, less for those which it penetrated slightly, and nothing for those which it would not penetrate at all. His reasoning was that the earholes of those who heard the Law in ancient times were deep, the earholes of those who heard little were shallow, and the earholes of those who heard nothing were impenetrable. The man bought the skulls of those who heard the Law, erected stupa, and performed services for them. For this he was born into the heavens (MORRELL 1985, 120).

**ROBE AND BOWL**

Because he foresaw that people would doubt, Bodhidharma gave his robe and bowl to Hui-k'o as proof that he was the true successor. Bodhidharma's robe and bowl, as symbols of true transmission, also appear in the story of how Hui-neng, who later went on to become the Sixth Patriarch, received transmission from Hung-jen, the Fifth Patriarch.

**SHAO-LIN, SHAO-SHIH, SUNG-SHAN**

After leaving Emperor Wu, Bodhidharma settled into a temple called Shao-lin ssu 少林寺 (J. Shorin-ji) on Shao-shih Peak 少室 (J. Shōshitsu) on a mountain called Sung-shan 嵯山 (J. Sōzan). All of these names—Shao-lin, Shao-shih, Sung-shan—occur in Zen phrases and imply that the phrase is about Bodhidharma, although he may not be mentioned by name.

**VERSE UPON TRANSMISSION** Denbō no ge (J.) 傳法の偈

Bodhidharma uttered a verse on transmitting the Dharma to his disciple.

吾本來茲上

Bodhidharma

傳法敷迷情

Hō o tsutae mejō o sukuiwan to nari.

一華開五葉

Ichige goyō o hiraki,

結果自然成

Kekka jinen ni naru.
I first came to this land,
    To spread the Dharma and save people from delusive passion.
A lotus opens five leaves,
    And of itself bears fruit.

The *Platform Sutra of the Sixth Patriarch* contains a collection of the verses uttered by the first five Zen patriarchs upon transmission of the Dharma to a successor (Yampolsky 1967, 176-7).

**Brahma**  
Originally an Indian god, *Bonten* (Brahma) was absorbed into Buddhism, along with Nata, Vaiśravaṇa and others. He is the lord of heaven and functions as a protector of Buddhism.

**Branches with a common grain**  
under Matrimonial harmony

**Broken mirror**  
*Hakyō (J.)*  
破鏡

"Broken mirror" will sometimes connote unfaithfulness between lovers (e.g., 10.410). In an old Chinese legend, a couple who had to part broke a mirror in two as a sign of their promise to be faithful to each other. Each kept half of the mirror, awaiting the time when they could put the two halves together again. But while the man was away, the woman took a new lover. Her half of the broken mirror turned into a magpie and flew off to the former lover to inform him of what had happened. The bird in this story, however, does not seem to have any connection with the Broken-mirror bird.

**Broken-mirror bird**  
*Hakochō (J.)*  
破鏡鳥

The broken-mirror bird is said to want to eat its parent (8.338). The *Shih-chi* describes an imperial ceremony in which are sacrificed an owl, which wants to eat its mother, and a "broken-mirror" 破鏡 bird, which wants to eat its father (史記封禅書). Morohashi also lists a reference to the *Laṅkāvatāra sūtra* that mentions an evil bird called "broken mirror" 破鏡, which wants to eat its parent (Morohashi 1424.27).

**Butterfly's dream**  
*Kochō no yume (J.)*  
蝴蝶夢

In *Chuang-tzu*, chapter 2, Chuang-tzu recounts that he dreamed he was a butterfly. When he awoke, he did not know if he were a person dreaming he was a butterfly, or a butterfly dreaming he was a person.

**Cangue**  
Stock

**Catty**  
*Kin (J.)*  
*Chin (Ch.)*  
斤

A catty is an ancient Chinese unit of weight. From the Chou through the Warring States periods it was equivalent to 256 grams, or a little more than half a pound; 30 *kin* (斤) was equal to 1 *kin* (鎊, Ch. ｃｈīn). See *Shinjigen*, 1223-4.
Chang (Ch.)  Chō (J.) 張

Chang is an extremely common name in China. “Third Son Chang, Fourth Son Li” 張三李四 is a set phrase, equivalent to “Tom and Dick” or “Smith and Jones,” names for the common person.

Chang Han (Ch.)  Chōkan (J.) 張翰

Chang Han (258?-319?) was a government official, originally of the state of Wu, sent to a distant outpost. One day while traveling on a river, the autumn breeze brought back memories of the delicious rice, soup, and fish of his home in Wu. Immediately he resigned his post, ordered a carriage, and returned many thousands of miles home (Morohashi 9812.148).

Chang Liang (Ch.)  Chōryō (J.) 張良

In founding the Han Dynasty, Liu Pang (see Han Kao-tsu) was assisted by the “Three Heroes” 三傑. Among them was Chang Liang. Physically weak and often ill, he did not participate much in actual fighting. He practiced austerities, followed special diets (such as going without grain), and sometimes secluded himself in his house for a year at a time (WATSON 1993A, Han 1, 109). But he was the brilliant military strategist about whom it was said, “Plotting strategy inside a battle tent, he decides a victory a thousand miles away” (8.337). When Liu Pang entered the capital of Ch’in, on the advice of Chang Liang, he refrained from the usual plundering of the city and the slaughter of its civilians (referred to in 7.51) and thereby gained a reputation for supporting the common people. (Sometimes Hsiao Ho is credited with this policy. See under Han Kao-tsu.)

In another example of clever strategy, on retreat from the capital, Chang Liang advised Liu Pang to burn the wooden trestle pathway over which they had just crossed (the only passable route through a steep gorge) in order to show that Liu Pang had no intention of returning east to contend for supremacy of the Ch’in capital. This is the event referred to in 16.4: “One is like Tzu-fang burning the trestle pathway.” Deceiving his rival into complacency, Liu Pang later did return east, defeated Hsiang Yü, and established the empire of the Han (WATSON 1993A, Han 1, 109). (See Han Kao-tsu below for other interpretations of this incident.)

Verse 14.460 contains the line “Chang Liang stepped on the [commander's] foot and had Han Hsin enfeoffed.” One of Liu Pang’s generals, the brilliant Han Hsin, had defeated the state of Ch’i and sent word by envoy to his commander Liu Pang that he wished to be made its local king. Liu Pang was angered when he received the envoy’s message and started to curse, but advisor Chang Liang stepped on Liu Pang’s foot and whispered into his ear (so that Han Hsin’s envoy would not hear) that he should make Han Hsin the local king in order to retain his loyalty (WATSON 1993A, Han 1, 175).
Chao Chün (Ch.) Shōkun (J.) 昭君

Chao Chün, the “Brilliant Lady,” is one of Chinese history’s famous beauties (10.237, 14.670). She was born Wang Ch’iang in 53 BCE, the daughter of a Han official, and died in 18 CE, the widow of a barbarian chieftain. Schooled in Confucian virtue, she grew into a young lady of delicate beauty, great cultural refinement, and strong moral sense. When she was seventeen, an imperial minister seeking beautiful girls for the imperial harem took her to the capital. Because there were so many women, the emperor did not actually see the women but inspected paintings made by the court painter. The court painter expected bribes from the women and their families. Because of her strong moral upbringing, Wang Ch’iang refused to bribe the painter, who, in retaliation, disfigured her portrait by adding a mole under her right eye.

The Han emperors entered into treaties with the barbarian Hsiung-nu, in which the Han gave gifts, supplies, and an imperial princess to keep them pacified. Emperor Yuan Ti 元帝 (r. 48-33 BCE) selected Wang Ch’iang to send to the Hsiung-nu. At the formal handover to the Hsiung-nu envoys, he saw her for the first time. Realizing that his ministers and the court painter had kept the most beautiful of his women away from him, he had them executed and tried to substitute another woman. However, Wang Ch’iang herself, now titled Chao Chün, the Brilliant Lady, insisted that if the emperor failed to present her to the Hsiung-nu, in revenge they would cause much damage to the Han empire. Sadly he realized that she was right and sent her to the barbarians.

As queen of the Hsiung-nu, Chao Chün learned to ride, hunt, and drink goat’s milk tea. She gave birth to a son, who became one of many princes under the Great Khan, who had already had sons by two previous queens and several other women. In 32 BCE the Great Khan died, leaving Chao Chün a young widow and mother at age twenty-two. Ordered by the Han emperor to conform to Hsiung-nu custom, she acquiesced when the new Great Khan took over all of his father’s women, including Chao Chün. She became his queen, and by the young Khan, Chao Chün gave birth to two daughters. The young Khan, however, was struck by a virulent disease and Chao Chün was again a widow at age thirty-three. One of her daughters was sent to the Han imperial court as a lady in waiting, and the second daughter was married to a minister then in office. Her son, who was a contender for the position of Khan, was murdered by a rival. She spent the rest of her days mourning his loss (SHU 1981c).

Chaos → K’uin-lun
Chao jewel → Hsiang-ju
Ch’ang-an Chōan (J.) 长安

Now the present-day city of Sian in Shensi Province, the ancient city of Ch’ang-
an was the capital during the Han and T'ang dynasties. In Chinese literature and history, the name of Ch'ang-an had a romantic ring. Obata describes the city as follows: "Beside the main castle with its ninefold gates, there were thirty-six imperial palaces that reared over the city their resplendent towers and pillars of gold, while innumerable mansions and villas of noblemen vied with one another in magnificence. By day the broad avenues were thronged with motley crowds of townsfolk, gallants on horseback, and mandarin cars drawn by yokes of black oxen. And there were countless houses of pleasure, which opened their doors at night, and which abounded in song, dance, wine, and pretty women with faces like the moon" (1935, 4). By the seventh century Ch'ang-an was the largest city in the world, with a population of one million (Steinhardt 1990, 93).

The city was laid out as a symmetrical grid of straight north-south and east-west streets dividing the city into wards. A great outer wall, reaching thicknesses of 6-12 metres, defined the square perimeter, making the city a virtual fortress. The imperial palace complex rose at the north end of Vermilion Bird Avenue, the wide north-south thoroughfare that bisected the city. Several other palaces were scattered throughout the city, and imperial tombs dotted the northwestern suburbs. The emperor maintained a large park where he hunted animals. From time to time the emperor and his entourage made procession to the various altars, where he conducted rituals. Magnificently equipped soldiers with golden whips (14.238) stood guard around imperial buildings and accompanied the emperor on his processions along imperial avenues reserved exclusively for the emperor and his family (14.238).

Ch'ang-an was the terminus of the Silk Road, the great travel route that stretched across central Asia to reach India, the Middle East, Africa, and the Mediterranean. An eastward extension reached Nara in Japan. Even during the Han, Ch'ang-an was already a cosmopolitan city with a significant international population of foreign merchants, envoys of foreign states, and Buddhist monks (Schafer 1963, 7-39).

During the T'ang, the city contained 130 Buddhist monasteries and 40 Taoist monasteries. These numbers are small in comparison to the 1,367 religious buildings in the Northern Wei capital of Lo-yang, but the monasteries were often vast complexes occupying entire city blocks (Steinhardt 1990, 102). Envoy ships from Japan brought students and monks eager to learn the culture of the T'ang and the teachings of Buddhism. The Japanese so admired Chinese culture that they imported the Chinese imperial city plan and constructed the Japanese capitals of Heijō (now Nara), Nagaoka, and Heian (now Kyoto) in imitation of Ch'ang-an (Steinhardt 1990, 108-21).

Ch'ao-fu ➔ Shun
Chiang-hu ➔ River and Lake
Chiang-hsi → River and Lake

Chiang-nan (Ch.) Kōnan (J.) 江南

Chiang-nan was a southern region reputed to be a paradise, famed for its beautiful landscape, women, food, etc. It was often contrasted with Yu-chou, which was a northwestern boundary state in ancient China with a reputation for being cold, barren, and desolate.

Chieh and Chou (Ch.) Ketchū (J.) 輝顼

Just as Yao and Shun are held up as the epitome of the virtuous ruler in Chinese legend, the pair King Chieh and King Chou are remembered as the classic examples of evil tyrants (12.86). Chieh was the last king of the Hsia Dynasty (2205–1766 BCE). Giles says that after coming to power, he “for many years indulged in cruel brutality and lust almost unparalleled in history” (1939, 139). Chou was the last king of the Yin Dynasty (1766–1122 BCE). “To please his consort, the infamous Ta Chi, he [Chou] made a lake of wine, hung up quarters of meat on a forest of trees, and held a great banquet during which naked youths and women were made to pursue each other among the meat-laden trees.” In the story behind Analects xviii, 1, Chou is also said to have torn the heart out of the body of an uncle who reproached him for bad government.

Ching K'o (Ch.) Keika (J.) 刺客

Ching K'o does not appear by name in Zen Sand, but his story is assumed in several of the verses. During the Warring States period (403–221 BCE), Ching K'o was sent by Prince Tan of the state of Yen to assassinate the king of Ch'in, the man who later went on to become Ch'in Shih Huang Ti, the ruthless founder of the first unified empire of China. Ching K'o knew that he would not return alive from his mission. He became the topic of poetry by later poets, and lines from these poems are used as kōan capping phrases (e.g., 10.178–10.179).

Ching K'o's biography is included in Chapter 86 of the Shih-chi, "Assassin-Retainers" (Watson 1993a, 167–78, where his name is rendered Jing ke); see also Yang and Yang 1979, 392–402; and Mair 1994, 671–83). Chen Kaige has made a full-length film, The Emperor and the Assassin, about Ching K'o and the king of Ch'in. In this movie, when Ching K'o sets out on his attempt to assassinate the king of Ch'in, the couplet at 10.178–10.179 is recited.

Chinshu → Poison blackbird

Chou → Duke of Chou

Chu Jung (Ch.) Shukuya (J.) 祝融

In early Chinese mythology, Chu Jung is the name of the fire god who, among other acts, executed Kun, the father of Yü, the hero who saved China from the great flood. By association, the characters in the name Chu Jung can also mean fire in general. There is also a Chu Jung Peak in Hunan Province (the same
province that contains Lake Tung-t’ing [14.253]). Birrell 1993 (79, 81) has a brief mention of Chu Jung (where it is spelled Chu Yung).

Chu-ko (Ch.) Shokatsu (J.) 諸葛
In the Romance of the Three Kingdoms 三國志, Chu-ko Liang 諸葛亮 (also called Chu-ko K’ung-ming 諸葛孔明, Shokatsu Kömei in J.) was the celebrated military strategist in the army of Shu 蜀. The ruler of Shu was Liu Pei 劉備 (J. Ryūbi, 161–223), last ruler of the Later Han Dynasty. Before Liu Pei became emperor, Chu-ko was living in seclusion in the countryside. Liu Pei visited Chu-ko, asking him three times to come out of seclusion from his grass-roofed hut and help the new emperor (10.244). This is the origin of 三顧 (J. sanko), the custom of showing respect by making a request three times.

Chapters 53 and 54 of the Romance of the Three Kingdoms describe the final confrontation between Chu-ko Liang and the leader of the opposing Wei army, Ssu-ma I 司馬懿, whose style name was Chung-ta 仲達 (J. Chūdatsu). He was a fierce general, said to be the only man whom Chu-ko feared. In the skirmishes between them, Ssu-ma I, always afraid of getting caught in one of Chu-ko’s ingenious traps, never met Chu-ko head-on. Chu-ko, however, was failing in health and knew that he would soon die. After his death, as his coffin was being transported back to Shu, Ssu-ma I attacked, thinking his opportunity had finally come to defeat the Shu army. He walked right into a trap in which the Shu army, carrying the Prime Minister’s banners of Chu-ko Liang, surrounded and counter-attacked. Ssu-ma I’s army panicked, and he himself fled for his life. This is the background for 7.196, 8.214. See Brewitt-Taylor 1959, 450–69.

Chü Ling ➔ Flower Peak

Ch’i-lin (Ch.), Kirin (J.) 麒麟
In Chinese legend, the ch’i-lin is a fabulous animal with the body of a deer, the tail of an ox, a hide of many colors, a belly colored yellow, and one fleshy horn. It does not tread on grass nor eat anything living. The male is ch’i and the female is lin. Sighting a ch’i-lin was rarely reported, but when it did occur the sighting was always considered a great good omen.

Chung Tzu-ch’i ➔ Intimate, intimate friend

Ch’ü-tzu ➔ Ch’ü Yüan

Ch’ü Yüan (Ch.) Kutsugen (J.) 屈原
Also known as Ch’ü-tzu 屈子 (J. Kusshi) and Ch’ü P’ing 屈平 (J. Kuppei), Ch’ü Yüan (340?–278 BCE) was a government official during the period of the Warring States. He is remembered in Chinese literature as the model selfless and loyal minister who suffered slander and banishment. The Shih-chi, ch. 84, contains a short biography. Ch’ü Yüan was minister to King Huai of the state of Ch’u at a time when the state of Ch’in in the west had already started on the road to the
military conquest of all China. A jealous court rival of Ch’ü Yüan slandered him to the king and had him removed from office. Although he no longer had official position at court, Ch’ü Yüan continued to give advice to King Huai, advice that the reckless King Huai, intent on military adventure, ignored to his disadvantage. Eventually King Huai was taken prisoner and died a hostage in a foreign state. Banished from the country by his enemies at court, Ch’ü Yüan wandered through southern China and finally drowned himself in Mi-lo 河羅 River in Chiang-t’ an 江潭 (J. Kótan) (Watson 1993A, Han 1, 435–43). This took place on the fifth day of the fifth month, and still today, this day is an annual festival in which people fill small bamboo tubes with offerings of rice and throw them into the river to the spirit of Ch’ü Yüan.

An early collection of poetry inspired by Ch’ü Yüan’s martyrdom is the Ch’u tz’u 楚辭 (J. Soji), The Songs of Ch’u, translated as Songs of the South by David Hawkes (1985). The only poem in the collection that can be attributed with confidence to Ch’ü Yüan himself is the Li Sao 離騷 (J. Risō), translated as “Encountering Sorrow,” a lament on the petty evil of court intrigue and the weakness of an unprincipled ruler (14.450). Hawkes has a complete translation as well as a detailed account of the Ch’ü Yüan legend (Hawkes 1985; Niem-Hauser et al. 1986, 347–9, 352–3).

Ch’un ch’iu 春秋 ➔ Spring and autumn
Claws and teeth ➔ Talons and tusks
Cloth drum Fuko (J.) 布鼓
A cloth drum, no matter how hard it is struck, makes no sound. (ZGDJT 1069)
Clouds and rain Un’u (J.) 雲雨
“Clouds and rain” is a literary phrase that, at its crudest, connotes sexual intercourse and, at more elevated levels, implies intimate encounter with a goddess (14.175, 14.605). It is an abbreviation of “morning clouds, evening rain” 朝雲暮雨 (J. Chön bou). The source of these uses is “Rhapsody on the Kaotang Shrine” by the poet Sung Yú, in the early poetry collection Wen Hsüan (Literary Selections). The poem tells how the ancient king, Hsiang, hunting on Mount Wu-shan (“Shaman Mountain”), lay down for a daytime nap. In his dream he was visited by a beautiful goddess who shared his bed. When she left, she said:

I live on the sunny side of Shaman Mount,
Among the defiles of a lofty hill.
Mornings, I am Dawn Cloud,
Evenings, I am Pouring Rain.
(translation from Xiao 1996, 325–39)

Schäfer 1980 has an extended discussion of the figure of the divine women in Chinese legend and literature.
Cold Mountain → Han-shan

Coming from the west → PATRIARCH CAME FROM THE WEST UNDER BODHIDHARMA

Coral  Sango (J.)  珊瑚

Coral is one of the traditional eight jewels: gold, silver, lapis lazuli, mother of pearl, agate, coral, amber, pearl (金銀瑠璃珊瑚珊珊琥珀夜明珠 Kon gon ruri shako menō sango kohaku shinju). Folk legend said that coral branches grew under the influence of moonlight and that their tips had a halo of light (ZGJI 345: 7.177). In order to understand the meaning of coral in Zen verses, it is worthwhile remembering that the moon is a traditional symbol for awakened mind. It is otherwise difficult to understand verses like 7.124 or 7.332.

Crooked → Five Ranks

Datsunyō no shinpu (J.)  端命神符

Literally “a divine tally for stealing your life away,” this is a “metaphor for the spiritual power attained after the experience of the Great Death” (ZD 279).

Deer musk  Jakkō (J.)  麝香

Oil from the musk deer, taken from the musk gland around the navel, was considered both a particularly exotic aromatic and a medicinal drug (5.412, 10.226). Barbarian rulers of kingdoms in Manchuria and Yunnan sent gifts of this perfume as tribute to the Chinese emperor during the T’ang (SCHAFER 1963, 158; Morohashi 47682.3).

Diamond Mountain → Sumeru, Mount

Dipper and Ox  Togyū (J.)  斗牛

“The Dipper and the Ox” imply the entire heavens. In traditional Chinese astrology/astronomy, the sky was divided into the four directions, which were in turn subdivided into seven lodges. The Dipper and the Ox were two of the lodges, but the compound Dipper-Ox was used as an abbreviation for all twenty-eight lodges (Shinjigen 448).

Directed upwards  Kōjō (J.)  向上

The characters for kōjō literally mean “directed upwards,” but in Zen they imply the path of awakening. “The kōjō path is not transmitted by even a thousand sages. Seekers struggle with its form but they are like monkeys trying to grasp reflections in water” (傳授録巻七, 墨山實寂章, quoted in ZGDJT 314b). Here kōjō may be translated “ultimate” (5.89).

In some accounts of the Rinzai koan system, kōjō is an advanced category of koan given to students near the end of the entire curriculum (see Introduction). For these koan, the literal translation “directed upwards” has been retained, since kōjō koan are sometimes contrasted with another category of koan, kōge 向下 “directed downwards.” Shōichi Kokushi (1202–1280) said, “The Buddhas
and ancestors have produced [koan] of principle, of dynamic action, those directed upwards, those directed downwards” (Akizuki 1987, 77).

In other contexts kōjō has been translated “superior” (compare 12.39 and 12.49).

Donkey hitching post Keroketsu (J.) 騭驢橛
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.

Doomsday fire → under Kalpa

Double ninth Choyo (J.) 重陽
The ninth day of the ninth month, a festive holiday (5.64, 8.279, 14.35). See also Five festive occasions. The characters literally mean “Double Yang,” since nine was the greatest yang number. During the T'ang period it was customary on the Double Ninth day to climb to a high place such as a hill or tower, to cut a twig of dogwood to wear in the hair as a protection from evil spirits, and to drink chrysanthemum wine together with friends. For a discussion of the theme of double ninth in Chinese poetry, see Davis 1968.

Dragon Gate Ryamon (J.) Lung Men (Ch.) 龍門
When Yü the Great drained the waters that flooded the world at that time, he cut a three-step 三級 (J. sankyu) waterfall (10.202, 14.207) through mountains to open up a passage for the Yellow River. This waterfall became known as the Dragon Gate. Legend says that, on the third day of the third month, when the peach trees are in flower, vigorous carp that can scale this three-tiered waterfall will transform into dragons. Climbing the Dragon Gate is a general metaphor for success and transformation after long effort (7.483, 10.349, 14.129, 14.523; ZGDJT 1278b).

Dragon Spring sword Ryōsenken, ryōsenken (J.) 龍泉劍
Ryōsen is the name of a famous sword in Chinese legend. In one version of the story, it is part of a pair, the other sword being the famous T'ai-a Sword. In another version, a swordsmith tempered his swords by alternatingly firing them and thrusting them into water. One of his swords, when thrust into spring water, turned into a dragon. He called the sword thereafter Dragon Spring (Morohashi 48818.377).

Dragon-tiger formations Ryūko no jin (J.) 龍虎陣
The dragon and tiger formations are formations of troops in Chinese military science. See Eight formations.

Drillhead → Kareta
Duke of Chou  周公

The Duke of Chou was the brother of King Wu, who with his father, King Wen, founded the Chou Dynasty. When King Wu died, the throne went to his son Ch’eng 成, still a young boy. The Duke, as uncle to Ch’eng, became regent to the young king. The Duke is revered as an model upright statesman who never succumbed to the temptation to take the throne for himself.

One day when Ch’eng was playing with his younger brother, he clipped the leaf of a tree into the shape of a sceptre and said to his brother, “With this sceptre I grant you a fief.” Duke Chou, the regent, overheard this, and declaring a day of ceremony, started to make preparations for a real enfeoffment. When Ch’eng said, “I said it only in play,” the Duke replied, “The Son of Heaven says nothing in jest. As he has spoken, the ministers will duly record it, carry it out with proper ceremony, and celebrate the occasion with music and song.” And the younger brother was duly made a feudal lord over a state (史記周世家).

Dust  jin, jin’ai (J.) 墟 | 墟埃

The term “dust” is a Buddhist metaphor to denote the sources of sensation, which in Buddhist thought are said to defile the original purity of mind. The “six dusts” are sight, sound, taste, smell, touch, and thought. The world of the six dusts is the phenomenal world known through sense perception. Many Chinese expressions are influenced by the metaphor of dust: “red dust,” “mote in the eye,” “flowers in the eye,” etc.

Eight beings  Hachibusha (J.) 八部衆

The eight kinds of supernatural beings, often repeated in such texts as the Kannon Sutra, are: gods, naga (or water gods), yakṣa, gandharva (musician spirits who feed on incense and emit fragrance), asura, garuda, kinnara (music spirits with a human body and a horse’s head), and mahoraga (music spirits with human body and head of a snake) (天龍夜叉乾闥婆阿修羅迦樓羅羅睺那羅摩摩羅遮ten ryū yasha kendatsuba ashura karura kinnara magoraga).

Eight consciousnesses  Hasshiki (J.) 八識

In the Consciousness-only school of Buddhism, the eight consciousnesses include the basic six consciousnesses (seeing, hearing, smelling, tasting, feeling, and consciousness) plus manas or mind, and ālāya or the so-called storehouse consciousness.

Eight-cornered mortar stone  Hakkaku no maban (J.) 八角磨盤

The eight-cornered mortar stone, a weapon mentioned in Indian mythology, is a grindstone with eight sharpened points. It symbolizes huge destructive power capable of destroying everything at once (ZGJT 383).

Eight formations  Hachijin (J.) 八陣

“Eight formations” was a technical term in early Chinese military science to
describe eight ways of deploying an army for battle. There is, however, no single explanation of them, although the eight types of battle formation were thought to correspond to the **eight trigrams** and thus to embody different combinations of the powers of *yin* and *yang* and the Tao. Needham gives a chart of eight formations: Heaven, Earth, Wind, Clouds, Flying Dragon, Winged Tiger, Soaring Bird, Curling Snake (Needham and Yates 1994, 58–66).

**Eight model brush strokes of the character *ei* **Eiji happo** (J.) 永字八法

In Chinese calligraphy there are no more than eight basic brush strokes, all of which appear in the model character 永. The character’s meaning, “long” or “eternal,” is not relevant to its use here.

**Eight poles, eight extremities **Hakkyoku (J.) 八極

Ancient Chinese geography depicted the earth as laid out in a flat three-by-three grid of nine states or countries. Seen from the point of view of people living in the central state, in each of the eight directions there was a state or country that one could reach if one went to extreme distances. These are the eight extremities. For an overview of Chinese geographical ideas at the time of the Han, see MAJOR 1993, esp. ch. 4, and ALLAN 1991.

**Eight trigrams **Hakka (J.) Pa kua (Ch.) 八卦

In the Chinese divination text, *I ching*, a trigram 卦 is a diagram composed of three lines. Lines can be either solid (*yang* lines) or broken (*yin* lines). There are eight possible combinations and each such trigram is named and given a philosophical significance.

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乾 兑 震 离 坎 彖 坤
Ch'ien Tui Li Sun Ch'en K'an Ken K'un
Heaven Marsh Fire Thunder Water Mountain Earth
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Trigrams taken in pairs produce a hexagram (also 卦), a stack of six lines (六爻). There are 64 possible combinations of hexagrams. Some Zen Sand verses explicitly refer to the *I ching* (8.426, 12.60). In addition, the *I ching* character combination 乾坤 (Ch. *ch'ien/k'un*, J. *ken/kun*), which means “heaven and earth” or “the universe,” has entered Chinese language in general and occurs in numerous verses in *Zen Sand*. It implies that the universe consists of dualities. Thus, in addition to “heaven and earth,” the term might also be translated “light and dark,” “male and female,” etc., depending on the context.

In the Rinzai koan curriculum, there is a final set of koan based on hexagrams of the *I ching*. A standard translation of the *I ching* is WILHELM 1967. Several new translations have recently appeared, among them LYNN 1994.
Eight winds  

*Happū* (J.) 八風

The eight winds that move human feeling are the winds of gain and loss, defamation and eulogy, praise and blame, suffering and pleasure 利衰毀譽稱讚苦樂 (*ZGJI* 265).

Empress Lü  

*Ryokō* (J.) 呂后

Empress Lü was the wife of Han Kao-tsu, the first emperor of the Han Dynasty. Verses in *Zen Sand* (e.g., 14.604) point to one incident in particular from her colorful life. Though the emperor had a son by Empress Lü who was designated the heir apparent, the emperor himself favored his son by Lady Ch'i, one of his consorts, because of all his eight sons, her son, Chao Ju-i 趙如意, most resembled him. In fact, Kao-tsu intended to displace the son of Empress Lü and install Chao Ju as the heir apparent when the little boy came of age. In her jealousy, the Empress Lü had the child Ju-i poisoned and then tortured Lady Ch'i by cutting off her hands and feet, gouging out her eyes, forcing her to drink a chemical that destroyed her voice, and forcing smoke into her ears to make her deaf. Finally, she was cast into a toilet pit where she was exhibited as a “human pig.” Empress Lü’s story forms chapter 9 of the *Shih-chi* (*Watson* 1993: Han 267-84).

Enter the painting  

*Gato ni iru* (J.) 入畫図

A good painting was said to be so realistic that the viewer entered the painting, stepping into the world it represented.

Eyebrows  

*Bimō* (J.) 眉毛

Eyebrows are mentioned in several Chinese idioms. It was said that if one defamed the dharma, one’s eyebrows would fall out. Since the dharma is said to be beyond words and letters, to speak even a little is to defame the dharma (*ZGJT* 399). This association is behind the kōan “Ts’ui Yen’s Eyebrows” (*Heki* 9). “To shave the eyebrows” 剃起眉 means to get better vision. It implies that one cannot see clearly because the eyebrows are so long and shaggy. “To cross eyebrows” 交眉 is an idiom meaning “to be friendly, to exchange cordial greetings,” like “rubbing elbows” in English. “Ritual raising to the level of the eyebrows” 齊眉禮 is the lifting of any food or drink to the level of the eyebrows before serving to guests as a show of respect (*Shinjigen* 1172). This is still the common practice in Japanese Zen monasteries.

Shapely eyebrows were also considered a sign of feminine beauty. See Moth eyebrows.

Fan K’uai (Ch.)  

*Hankai* (J.) 楊哙

Fan K’uai was originally a dog butcher who early attached himself to Liu Pang, the rebel who went on to found the Han Dynasty (see also *Han Kao-tsu*). The verse 5.317 “Fan K’uai stands at the Hung-men Gate” refers to the critical meet-
of Liu Pang with his military rival Hsiang Yü at the Hungmen Gate. Though
supposedly a friendly meeting, Fan K’uai sensed the danger to Liu Pang and
stayed close beside him, preventing his assassination. The incident is described
in the *Shih-chi*, ch. 7 (Watson 1993A, Han 1, 30-2).

Fireplace → Karotō

Fire pit and bellows, forge  Rohai (J.)  焚鞴

The characters individually mean “fire pit” and “bellows,” the equipment in a
blacksmith’s workplace. The Zen master’s dojō is likened to a blacksmith’s forge.
In *Zen Sand*, the term “forge” has also been used to translate kantsui or kentsui
鍛鞴, which means “Tongs and hammer,” a similar image for the Zen master’s
teaching methods.

Fish with paired eyes → Matrimonial harmony

Five Emperors → Three Sovereigns and the Five Emperors

Five festive occasions  Go setsu no e | gosetchie, gosetku (J.)  五節會, 五節句

The five festivals were observed on the first day of the first month, third day of
the third month, fifth day of the fifth month, seventh day of the seventh month,
and ninth day of the ninth month. These are all the days on which a yang num-
ber is duplicated in the day and month position. See also Double ninth.

Five flavors  Gomi (J.)  五味

The term “five flavors” is used in two contexts, one Chinese and one Buddhist.
In accordance with the Chinese typology of Five phases, it classifies flavors into
five: sour, bitter, sweet, spicy, and salty. In Buddhism, however, it refers to five
kinds of products that can be made from milk: fresh milk, yogurt, coagulated
cream, butter, and a highly refined buttery product called in Sanskrit maṇḍa, or
sarpimaṇḍa (J. daigo 菩提, sometimes translated in *Zen Sand* as “milk of wis-
dom”). The last of these was said to possess both the finest flavor and the power
to cure illness. The five flavors were used as a metaphor in Tendai Buddhism for
the Five Periods of the Buddha’s teaching, with daigo as a metaphor for the Nir-
vana teaching and for Buddha nature itself (Mochizuki 1958, 1299).

A related term is soraku 輻勳 (Skt. ghṛta). On the one hand it was considered
a refined product (see 12.67 where it is translated “refined butter”). But on the
other hand, it was considered unrefined in contrast with daigo, the most refined
milk product, as in soraku daigo 酥酪酥縞 (16.41), which has been translated
“curds and whey” in order to capture that contrast.

Five grave offenses → Five sins

Five heavens  Goten (J.)  五天

The ancient term for India was Western Heaven (J. Tenjiku 天竺). The five heavens
are the five areas of India: north, south, east, west, and center (ZGDJT 353). More generally, the term is used to mean the universe in general (14.384).

**Five hells without interval**  *Gomugengoku* (J.) 五無間獄

For the sake of smoother reading, this term has been abbreviated to “five hells” (e.g., 12.96). *Gomugengoku* is actually a single hell but with five kinds of punishment. Although accounts differ according to text, the realm of hell (Skt. *naraka*, J. *jigoku*) 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 who commit the Five sins. This is *avici* (Skt.), known as the hell of five kinds of punishment “without interval.” “Without interval” has more than one meaning. *Mugen* 無間 translates *anantara* (Skt.), 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 (ZGDJT 1203c, ODA 1954, 574; DAITÔ 1991, 94).

The *avici* hell has a “tree of swords and the mountain of blades” 創樹刀山, (J. *kenju tōzan*). The tree has branches consisting of swords protruding outwards (8.93). The mountain is a mass of swords all arranged with blades pointing upwards (14.101, 14.102). Sinners have to climb both the tree and the mountain with bare hands and feet. There is also a sword wheel 創輪 (J. *kenrin*) in *avici* hell, another means of inflicting endless suffering (HYDCD 752; 14.102).

**Five lakes**  *Goko* (J.) 王湖

There are several areas in China that have bodies of water called “five lakes” (Morohashi 257.385). For capping phrases, it is not particularly important to identify the five lakes geographically; the term connotes scenic beauty and a sense of leisure.

**Five phases**  *Gogyō* (J.) 五行

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 (years, seasons, hours of the day, imperial reigns, etc.), place (directions, city space, household space, etc.), 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 unchang-
ing 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 (Major 1993, 186–9).

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. For longer discussions, see Henderson 1984, Major 1993, Smith 1991.

Five Ranks  Goi (J.)  五位

See the extended discussion in chapter 1 of the Introduction (pages 23–6).

Five sins  Gogyakuza (J.)  五逆罪

The five grave sins in Buddhism are usually listed as killing one’s father, killing one’s mother, killing an arhat, shedding the blood of a buddha’s body, and causing dissension in the sangha. There is some variation in the items of this list, depending on the text one consults.

Five skandha (Skt.)  Goun (J.)  五蕴

Since Buddhism denies that there is an essential self, it offers an alternative analysis of the human personality—the theory of the five skandha, translated variously as “aggregates” or “elements.” The original term connotes a “heap,” or random collection whose whole is no greater than the sum of its parts. That is, no “self” is created when the elements of the heap are piled together. The human personality consists of the five skandha, which are form, feeling, thought, volition, and consciousness. The Heart Sutra explicitly denies that any of the skandha has an essential core. In the words of the well-known formula, it says “Form itself is emptiness and emptiness itself is form,” and then goes on to say that the same is true for all the other skandha.

Flower Peak  Hua-shan, Hua-yüeh (Ch.)  Kazan, Kagaku (J.)  華山，華嶽

Hua-shan or Hua-yüeh (Ch.), literally “Flower Peak,” is the western member of the so-called Five Peaks of China and stands in the province of Shensi. Hua-shan has several peaks and steep cliffs between which flows the Yellow River. Legend says that long ago the mountain was a single peak and the Yellow River flowed around it. Then the Giant Spirit of the Yellow River, Chü Ling (J. Kyorei), split the mountain open with his hand, allowing the Yellow River to flow through. Today one may still see the imprint of the god’s fingers and palm atop Hua-shan, while his footprint is visible atop Shou-yang Mountain (Birrell 1993, 42; KZS #11521).
Flowers in the eye  *Ganchū no hana* (J.)  中華  |  *Ganri no hana* (J.)  日華

**Flowers in the sky**  *Kūge* (J.)  空花  |  空華

Pressing a finger against the eyeballs causes spots to appear before the eyes (5.372). These are the “flowers in the eye” or “flowers in the sky.” They are not existent in themselves but created in the eye of the observer. In the verses of *Zen Sand*, not only are the objects of the sensible world said to be flowers in the eye, but so also is awakening itself. Since the character for “sky” can also be read as “emptiness” (*śāntyātā*), the term can also be read “flowers of emptiness.”

**Flowers of emptiness**  ➔  **Flowers in the eye**

**Foot**  ➔  Inch and foot

**Forge**  ➔  Fire pit and bellows, Tongs and hammer

**Forked hands**  *Shashu* (J.)  叉手

Monks carry the hands in one of two positions: *gasshō*  合掌  — palms flat together in “prayer position”— or *shashu*  (literally, “forked hands”)—the fork between thumb and first finger of one hand inserted into the fork of the opposite hand, both hands held flat against the chest (8.34). According to Mujaku Dōchū, *gasshō* is derived from an Indian ritual form, while *shashu* is a Chinese ritual form (quoted in ZGJT 187). The two positions have a bit of a *yin-yang* relation: when one enters the *zendō*, the hands are in *gasshō*, but when one exits, they are in *shashu*; when one approaches the altar for offering incense, they are in *shashu*, but when one returns from the altar to do three bows, they are in *gasshō*.

When standing or walking in their long robes, monks always have their hands either in *gasshō* or *shashu*. Almost any individual act—picking up a teacup or bowl, getting up from sitting in meditation, receiving something offered, etc.—is preceded and followed by a *gasshō*. *Shashu* is the default position: when not in *gasshō*, the hands are in *shashu*.

In contrast to either *gasshō* and *shashu* is *suishū*.

**Four births**  *Shishō* (J.)  四生

In early Buddhist thought, living things were said to be born in four possible ways: from the womb (humans, mammals), from eggs (fish, birds, reptiles), from moisture (mosquitoes), and from transformation (butterflies, moths). This phrase is often paired together with *rokudō*, six realms, as a literary expression for *samsāra*, the cycle of birth and death.

**Four dharma-dhatu, four dharma realms**  *Shihokkai* (J.)  四法界

The four *dharma-dhatu* or dharma realms of Hua-yen Buddhism are generated through combination of the two basic elements: 事 (J. *ji*, Ch. *shì*), and 理 (J. *ri*, Ch. *lǐ*), variously translated as “phenomenon” and “noumenon,” or “fact” and “principle.” The four realms are:
1. 事法界 (J. jihokkai, Ch. shih-fa-chieh), the realm of phenomena;
2. 理法界 (J. rihokkai, Ch. li-fa-chieh), the realm of noumena;
3. 理事無礙法界 (J. riji muge hokkai, Ch. li-shih wu-ai fa-chieh), the realm of unhindered mutual interpenetration of noumena and phenomena;
4. 哲事無礙法界 (J. ji ji muge hokkai, Ch. shih-shih wu-ai fa-chieh), the realm of unhindered mutual interpenetration of phenomena and phenomena.

Four propositions and the hundred negations  Shiku hyappi (J.) 四句百非
The four propositions refer to Nagarjuna’s tetralemma: 一異無有, or “identity, difference, negation, and affirmation.” Logically, if P is any statement, then the four propositions are P, not-P, neither P nor not-P, both P and not-P. These basic four propositions are then manipulated to get the hundred negations. Each proposition contains the entire set of four, thus the four contain a total of sixteen. Since these all exist in each of the three worlds of matter, form, and formlessness, their total number is forty-eight. Each of these exists in an already arisen state and in an about-to-arise state, which makes ninety-six. Add to these the original four propositions to get one hundred propositions. Since these one hundred propositions are non-actual, they are called negations. Thus one hundred negations (ZGJI 148–9). This terminology arises in several kōan (e.g., Heki 73).

The phrase uku muku 有句無句 (Kattō-sha 35) refers to two of the four propositions. An affirmative proposition is uku 有句 and a negative proposition is muku 無句.

Four seas  Shikai (J.) 四海
The term literally means “four seas,” and in particular cases it can mean the seas in the four directions surrounding Mount Sumeru. But in most Zen verses, it usually connotes “everyone,” “the world,” “everywhere,” and it would be inappropriate to translate it literally as if there were some strong connection with seas and oceans.

Four worlds  Shi sekai (J.) 四世界
A reference to the four dharma-dhatu of Hua-yen Buddhism.

Fox, fox slobber → Wild fox

Fu Daishi (J.) Fu Ta-shih (Ch.) 傳大師
Layman Fu Daishi (497–569) spent his life in extreme ascetic discipline. After being exposed to Buddhism, he lived with his family under a pair of sala trees at the foot of Pine Mountain. He did manual labor by day and talked about Buddhism to all and sundry in the evening. During the famine of 527–529 he sold his house and fields to buy food for the starving villagers. Eventually the emperor installed him in a temple near the capital, but he left it to build a Buddha Hall again under the sala trees. In 548 he once more gave away all his fields and prop-
erty to the people and proposed to immolate himself after a month of fasting; by
this act he hoped to alleviate the suffering caused by the recent military disasters.
However, nineteen of his disciples volunteered to take his place and hundreds of
others engaged in extreme ascetic practices in order to persuade him not to
immolate himself. Some years later, when famine again struck the land, Fu
Daishi once again gave everything away and worked in the fields to help the poor
(ZD, 262-4).

**Fulling block and club** *Chinsho* (J.) 石杵
This character compound consists of 石 (J. chin), a stone block upon which silk
cloth was pounded, and 杵 (J. sho), the wooden pestle or club for pounding.
Women's work in ancient China included weaving silk and making clothes (a
man's work was tilling in the fields and fighting in the army). After weaving, the
finished silk cloth was extremely stiff and had to be beaten on a fulling block to
make it soft enough to wear (10.43, 10.343, 14.406). In poetry, the fulling block
and club became a metaphor for a solitary wife whose husband had been sent to
the frontier (e.g., 10.339). See *Birrell* for other literary uses of this metaphor

**Fun** (J.) 分
A small unit for measuring length in ancient China. In the first to third centuries
CE, it was 0.2304 cm; in the third century, 0.2412 cm; in the sixth and seventh
centuries, 0.2951 cm; and during the seventh to tenth centuries, 0.311 cm (Shin-
gigen, 1224-5).

**Fundamental** → **Honbun**

**Gai** → **Moxa**

**Garuda** (Skt.) *Konji* (J.) 金翅
The characters 金翅, which literally mean "golden winged," are sometimes read
kinji, but following Nakamura (1981, 422), we read them as konji. The garuda
bird is one of the Eight beings in Buddhism.

In Indian legend it is the fierce, beautiful, and magnificent king of the birds.
In Chinese Buddhist literature the *garuda* of Indian legend starts to resemble
the great roc of Chinese legend, described in texts like *Chuang-tzu*, ch. 1. Gold in
color, its wing span is said to be 3,360,000 miles wide. It lives around the base of
Mount Sumeru, the gigantic central mountain of the universe.

**General Li  Ri Shogun** (J.) 李將軍
General Li Kuang 李廣, a Han general, early established a reputation as a fierce
fighter, a clever strategist, and a leader admired by the common soldier. He ren-
dered eminent service in fighting the Hsiung-nu nomads, who came to know
and respect him. He was a great archer. Among the many stories told about him,
it is said that one day he mistook a rock for a tiger in the grass and shot an arrow
with such force that it imbedded itself in the rock. In another story, he shot
down two eagles with one arrow. His biography is ch. 109 of the Shiht-chi (see

**Gensha → Shasanrō**

**Genshi hantoku** (J.) 减師半德

Phrase 15.4 reads “If your kensho is equal to your teacher’s, then you have dimin-
ished his merit by half; if your kensho surpasses your teacher’s, then you are
competent to receive transmission.” The phrase genshi hantoku, however, can
also be translated to mean that the disciple’s merit, not the teacher’s merit, is
diminished, e.g., “If your view equals your teacher’s, you have less than half your
teacher’s virtue” (Cleary and Cleary 1977, 74, 326; see also Asahina 1935, 171;
Sasaki 1975, 57). Some reference texts are ambiguous on this point (Iriya 1991,
199). Zen Sand follows those commentators who say that it is the teacher’s merit
that is diminished (Akizuki 1972, 212; ZGJT 107; Watson 1993B, 115).

**Giant Spirit Flower Peak**

**Giant statue of Chia-chou Kasha no daizō** (J.) 嘉州大象

Chia-chou was a district in present-day Szechuan. The giant statue was a Bud-
dhist image, 360 feet in height, carved into the sheer face of a cliff at Wu Hsia,
one of the gorges on the upper Yangtze River (KZS #1130).

**Giant turtle** Kyoggō (J.) 巨龜

The Chinese, like the Indians, had a myth that the earth rested ultimately on the
back of a great turtle. The turtle thus came to symbolize solidity, such that pil-
lars, posts, stone tablets, etc. were often placed on stone footings designed in the
shape of a turtle (Williams 1976, 403–6).

In addition, for the ancient Chinese, “heaven is round, earth is square” and
“heaven is round, earth is flat.” Sarah Allan has argued that, because of these
associations, the early Chinese associated the turtle with the shape of the cos-
mos, since its shell has a round dome over a flat base that roughly resembles five
squares (Allan 1991). Perhaps for this reason the turtle shell was used for divi-
nation (plastromancy) along with the scapula bones of oxen (scapulimancy).
The remains of these turtle shells and scapula bones are the famous “oracle
bones.”

**Gibbon, orangutan** Shōjō (J.) Hsing-hsing (Ch.) 猩猩

This term is translated into English as “gibbon,” “orangutan,” and sometimes
“ape.” Several kinds of legend about the gibbon circulated in early China
(Schafer 1963, 208–10; 1967, 231–3) but in Zen Sand, important is the fact that a
gibbon, like a parrot, was thought to be able to talk.
Gimlet ➔ Awl

Goi ➔ Five Ranks

Going out at night ➔ Yakō (J.) 夜行

In the Chinese city, citizens were not allowed to walk the streets at night. Curfew was imposed at the end of the day when the city gates were closed and the drums in the towers were beat to mark the time. Anyone found on the streets thereafter was taken into custody and brought before court. Curfew remained in place until the next morning when the city gates were opened again to the sound of drum beats. Phrase 4.304 reads “The watchman violates the night curfew.” To catch violators, watchmen patrolled the streets at night. That is, to enforce the rule, they themselves broke the rule (ZGDJT 520a, ZGT 207).

Gōko ➔ River and lake

Golden crow ➔ Sun

Golden chain on the sick monkey ➔ Kinsa byōen (J.) 金鎖病猿

The golden chain on the sick monkey is the awakening of the practitioner. To shatter the golden chain on the sick monkey (奪金鎖於病猿, 12.17) is to cut the practitioner’s attachment to his own awakening (ZGJI 567).

Golden dragon ➔ Sun

Goose ➔ Kari, gan (J.) 鵝雁

The goose is a migratory bird that travels long distances. It is often depicted in Chinese poetry as crossing high across a serene sunset sky. It has a special nuance, however, frequently appearing in stories of people separated by long distances but bound together by loyalty or love. See, for example, the story of Su Wu, who was kept in captivity by the Hsiung-nu for nineteen years until he tied a letter to a goose that flew all the way back to the capital and was shot down by the emperor. In poetry, the goose is sometimes associated with the lone wife thinking of her far-off husband who has been conscripted as a soldier to man a frontier garrison or to work on the Great Wall. The People’s Republic of China postal service still uses as its logo the image of a goose carrying a letter (BIRRELL 1993, 308; WILLIAMS 1976, 216–7).

Great thousand-realm universe ➔ Three thousand worlds

Hair-cutter sword ➔ Suimoken (J.) 吹毛劍

Among the many famous swords in Chinese legend is the hair-cutter sword, Suimoken, so called because it was so sharp that it would cut a hair that was blown by the wind against it (Heki 100).

Han Hsin (Ch.) Kanshin (J.) 韓信

Along with Chiang Liang and Hsiao Ho, Han Hsin was one of the “Three Heroes” who assisted Liu Pang in establishing the Han Dynasty (see Han Kao-tsu).
Although Han Hsin was of lowly birth, he was recognized as a man of courage and ability. Through his loyalty and military accomplishments, he rose through the ranks, finally becoming commander-in-chief, and was rewarded with a fiefdom of his own within the empire. During his time, however, other people tried on several occasions to involve Han Hsin in plots to seize power from the emperor. On one occasion, Han Hsin knew that the emperor suspected him of disloyalty and that he would most likely be taken prisoner and executed if he appeared at court, but nevertheless he decided to make a court appearance (5.48). He uttered the famous words, "When the cunning hares are dead, the good dog is boiled." Eventually he was killed in a court intrigue. See the biography of the Marquis of Huai-yin in Watson 1993a, Han 1, 163–84.

Han Kao-tsu (Ch.) Kan no Koso (J.) 漢高祖

The founder of the Han Dynasty is usually known by his posthumous title, “Han Kao-tsu,” which literally means “High ancestor of the Han (Dynasty).” His polite name was Liu Chi (劉季), his familiar name Liu Pang (劉邦). The story of the fall of the Ch’in Dynasty (221–206 BCE) and the establishment of the Han Dynasty is one of the great historical dramas of China. Ch’in Shih Huang Ti, the First Emperor of Ch’in, had succeeded in conquering the many warring states of early China and forging a single Chinese empire in 221 BCE. Though he proclaimed that his Ch’in Dynasty would last for 10,000 generations, the new empire was riven by internal revolt a few years after its founding when the emperor died in 209 BCE. While the Ch’in empire under the Second Ch’in emperor tried to maintain its hold on power, many rebel groups, angry at the cruel and authoritarian First Emperor, openly revolted and eventually coalesced around two figures, the fierce general Hsiang Yü and the more temperate Liu Pang, who went on to become Han Kao-tsu, the first ancestor of the Han Dynasty.

Liu Pang was leading a group of men who had been ordered to work on the First Emperor’s great mausoleum (where many centuries later the terra cotta warriors would be discovered). Fearful of the extremely harsh working conditions, his men started to run away. Since the punishment would be the same for failing to prevent his men from running away or for actively revolting, Liu Pang released all his men. Thus began the career of the commoner who rose to found an empire. Phrase 7.34 reads, “One man started the trouble and destroyed the seven ancestral shrines” (quoted from the “Faults of Ch’in” by Chia I in Shih-chi, ch. 6; Watson 1993a, Qin, 80). This is a way of saying that the rebellion started by Liu Pang eventually led to the overthrow of the Ch’in Dynasty and the establishment of the Han Dynasty. Noble families had ancestor temples whose size reflected their social rank. Lesser-ranking nobility had ancestor temples with one, three, or five shrines, depending on rank. Only the emperor had a temple with seven ancestral shrines: a central shrine to the first ancestor and
then three shrines each on the left and right sides of the corridor leading to the central shrine (Morohashi 6.433).

In the beginning, Hsiang Yü and Liu Pang cooperated in their struggle to overthrow the Ch’in. Through a combination of tactical skill and good fortune, Liu Pang managed to enter and capture the Ch’in capital city of Hsien-yang 咸陽 in Kuan-chung, “the land within the passes” (the event referred to in 4.183). The two had earlier agreed that whoever entered the capital first would take possession of it for himself. Later historians say that Liu Pang treated the deposed Ch’in ruler with courtesy, forbade his generals from looting the capital, and instituted a compassionate legal code to replace the former harsh Ch’in code. That is the point of 7.51, “He destroys the stronghold within the passes and takes the maps and documents”—the maps and documents being the only things needed for proper government. Four months later, however, Hsiang Yü arrived, forcing Liu Pang out. Hsiang Yü immediately put the former Ch’in ruler to death, allowed his men to sack and burn the city, and carved up the country, parceling out fiefs to his generals and allies. Liu Pang was given a remote piece of land far to the south, an area called Han.

Phrase 8.394 reads “By daylight, he repaired the hanging road; at night, he crossed over from Ch’en-ts’ang.” This verse is about the military tactic used by Liu Pang when he withdrew from Hsien-yang. There are differing accounts of this tactic. Shibayama (Shiba 236) says it was devised by Chōryō (Ch. Chang Liang), but ZGJT 445 and KZS #923 say it was devised by Kanshin (Ch. Han Hsin). In 206 BCE, when Hsiang Yü arrived and forced him out, Liu Pang left by a hanging road through a narrow gorge, a trestle structure made of poles inserted sideways into the cliff face. Shiba 236n and KZS 923n say he repaired this hanging road, giving the impression he would return again to attack from this direction, but he actually advanced using the old road from Ch’en-ts’ang and successfully surprise-attacked his enemy. This is the story as transmitted in footnotes to Zen texts. The Shih-chi, ch. 8, however, says that Liu Pang burned the hanging road behind him to give the impression he would never return. Four months later he returned to begin the long campaign that ended in victory over Hsiang Yü in 202 BCE. See also the explanation in Waddell 1996, 78.

Hsiang Yü was militarily more powerful and on more than one occasion Liu Pang faced certain defeat but managed to escape final destruction with just a handful of men. Throughout his struggles with Hsiang Yü, Liu Pang was assisted by the so-called “Three Heroes” 三傑, the military strategist Chiang Liang, the general Han Hsin, and the judicious administrator Hsiao Ho. With their aid, Liu Pang forged military alliances with local rulers, rallied his soldiers to fight for him out of loyalty, won the trust of the common people, and finally defeated Hsiang Yü to become the founding ancestor of the Han.
Han-shan (Ch.) Kanzan (J.) Cold Mountain 寒山

Han-shan (J. Kanzan), whose name means "Cold Mountain," is a legendary figure who may have been an actual person, a poet during the mid-T’ang period (around 750). He is always paired together with his friend Shih-te 拾得, (J. Jittoku, "the foundling"). According to legend, Han-shan and Shih-te were two recluses who lived near a Buddhist monastery but who were much too eccentric and irreverent to actually join the monkhood. Han-shan wrote poetry and lived on the mountain behind the monastery; Shih-te worked in the monastery kitchen and fed leftovers to Han-shan. They are always depicted as saying and doing nonsensical things, gleefully laughing at some private joke. In iconography, Han-shan is often shown with paper and a writing brush in hand; Shih-te is often shown with a broom. Han-shan and Shih-te were said to be reincarnations of Manjusri and Samantabhadra, respectively. Han-shan’s poetry has been translated many times.

Heaven and earth ➔ under Eight trigrams

Hermit Lin 林處士 (J.)

Hermit Lin is Lin Ho-ching 林和靖 of the Sung Dynasty, who built a small hut for himself on West Lake, did not enter town for twenty years, and was buried in the grave he dug for himself beside his hut. He never married and had no children. He grew plum trees and raised cranes, thus was nicknamed "Plum-wife, crane-child" (Morohashi 14551.222).

Hexagram ➔ under Eight trigrams

Ho jewel 和 (J.)

Phrase 16.15 reads "The jewel smith presented a treasure, but the king of Ch’u punished him." A man named Pien Ho 卞和 found a large piece of jade and presented it to his king, but the king thought it was a mere stone and punished Ho by cutting off his left leg. When the king died and his successor took the throne, Ho again presented the jade and this time had his right foot cut off. He wept for three days and nights after which the king enquired again. This time the jade was recognized to be truly a jewel (Shiba 404; Watson 1964, Han Fei Tzu, 80). Shihi-chi, ch. 81, says this jade was the jewel at the center of the conflict between Lin Hsiang-ju and the king of Ch’in, where it is called "the disc of Chao" 趙蠍 (J. chōheki). See Hsiang-ju.

Hōgyō ➔ Taking in and letting go

Holy monk ➔ Shōsō

Holy attendant ➔ Shōji

Honbun (J.) The fundamental 本分

This term is used in two senses. In ordinary usage, it means one’s duty or social
responsibility. But in Zen, it indicates the fundamental nature of a realized person, unconcerned with either awakening or ignorance. It also indicates actuality itself, as-it-is-ness itself (ZGJI 60, ZGDJT 1168a, ZGJT 430).

The "fundamental" was also the first of the "eight realms," a standard system for organizing phrases in early Zen phrase books. See the explanation on page 14 above.

**Horn-hooking antelope**  *Tsuno o kakeru* (kakuru) *teiyō* (J.) 掛角羚羊

*Shinjigen* §6279 has this entry: 
"(1) An antelope that, at night when it sleeps, hooks its horns into the branches of a tree to avoid harm; (2) A Zen expression used in poetry for skill so subtle nothing about it can be said to be skillful" (see also ZGDJT 877).

**Houbai** (Ch.) Kohaku (J.) 猴白

A thief named Houbai one day met a woman named Houhei 猴黒 (J. *Kōkoku*) standing next to a well. She said, "I dropped a bag with 100 gold coins down this well. Get it for me and I will give you half as reward." Houbai went down the well but could find nothing. When he climbed out, he found his clothes had all been stolen. In other versions of this story, Houhei says she has dropped her hairpin into the well (ZGJT 463).

**Houhei** Houbai

**Hsi-liu Garrison** Sairyūei (J.) 細柳營

The Hsi-liu ("Slender Willow") Garrison was a military base in Hsi-liu, an area southwest of Hsien-yyang in Shensi during the Former Han period. Because of the severity of its military discipline, the term "Hsi-liu Garrison" came to imply a crack military unit or a military base of superior officers (*Shinjigen*, 773).

**Hsi-shih, Hsi-tzu** (Ch.) Seishi (J.) 西施, 西子

See also Wu. Hsi-shih is one of Chinese history's most beautiful women. At age sixteen, Hsi-shih was already the perfection of beauty. Her complexion was said to rival the moon, her eyebrows were long and arched, her hair was long and glossy, and her swaying walk had the alluring grace of the languorous willow. Frowning made her even more beautiful. Homely girls tried to imitate her beautiful frown but merely succeeded in making themselves ugly (*Chuang-tzu*, ch. 14). Her "bones were white polished jade," a phrase that in classical Chinese indicated great beauty. She was the woman of whom it was originally said that her beauty could "overturn a state, topple a city" (傾國傾城). Her beauty is measured in such political terms because her story is inextricably woven into the history of the long struggle between the powerful kingdoms of Wu and Yüeh during the Spring and Autumn period (770–403 BCE) in Chinese history. Hsi-shih's beauty led to the final destruction of the kingdom of Wu in 473 BCE. See *SHU* (1981B) for an account of the legend of Hsi-shih.
Hsi Wang Mu → Queen Mother of the West

Hsia-hui (Ch.) Kakei (J.) 下惠

Liu Hsia-hui 柳下惠 (J. Ryō Kakei) was a sage teacher in the Chou Dynasty. Instead of emulating his sageliness, his disciples copied only his rough casualness and his irreverence for ritual (8.419; ZGJI 471, 472). He is mentioned in Mencius 11, a, 9: “Liu Hsia-hui... was not ashamed of a prince with a tarnished reputation, neither did he disdain a modest pose. When in office, he did not conceal his own talent, and always acted in accordance with the Way. When he was passed over he harboured no grudge, nor was he distressed even in straitened circumstances” (Lau 1970, 84).

Hsiang-ju (Ch.) Shōjo (J.) 相如

In the Warring States period, the minor state of Chao had for generations possessed an unusual jade disc (趙璧 chōheki, “the disc of Chao”), made from the Ho jewel. The king of the powerful state of Ch’in heard of the disc and offered to trade fifteen cities for it. Chao, a militarily weak state, could not refuse and sent Lin Hsiang-ju 邺相如 with the disc to the Ch’in king. Hsiang-ju, however, perceived that the king had no real intention of ceding fifteen cities and said to the king, “The jewel has a flaw. If you will give it to me, I will show you where it is.” Once he had the jewel back in his hands, he backed himself up against a pillar and threatened to smash the disc against the pillar if the king did not follow proper ritual, fast and purify himself for five days, and honestly offer the fifteen cities. The king promised to do so. While waiting for the king to complete five days of preparation, Hsiang-ju sent one of his attendants dressed in disguise back to Chao via a secret route with the disc. On discovering this, the king of Ch’in reluctantly agreed with Hsiang-ju that killing him would not bring back the disc and so released him (Shih-chi, ch. 81, Yang and Yang 1979, 139–51).

Hsiang-wang (Ch.) Zōmō (J.) 象罔

Hsiang-wang is a person who appears in the Chuang-tzu, ch. 12. Hsiang-wang means “shape indistinct.” Watson translates the name “Shapeless” (1968, 128–9). One day the emperor was traveling on the river and lost his pearl in the water. He sent three people to find it. They were “Knowledge” 知, Li Chu 竺朱 (also known as Li Lou), famous for his keen eyesight, and Ch’ih-kou 喟詰, whose name means “Wrangling Debate.” When none of them was able to find it, he sent Hsiang-wang, “Shapeless,” who succeeded in recovering it. This is the story behind phrase 14.401. The story personifies the claim that the pearl of wisdom cannot be obtained by knowledge, discrimination, or language; it can only be obtained by something without precise shape or form.

Hsiang Yü (Ch.) Kōu (J.) 項羽

The Ch’in Emperor was the first to unify the many states of China into a single
empire under one ruler in 221 BCE. Though he predicted that his empire would last ten thousand generations, in fact, internal rebellion brought the dynasty to an end in 207 BCE after a mere fifteen years. The spontaneous rebellions and uprisings that erupted in different parts of the Ch’in empire in 210 BCE were at first uncoordinated and easily suppressed by the Ch’in army. Then Hsiang Yü, who was from a military family in Ch’u, arose to unite the different rebellions into an organized resistance. He swiftly established a reputation as a forceful leader (9.6) and a cunning tactician superior to the generals that the Ch’in deployed against him. He was famous for his great strength. It was said he could lift great three-legged metal cauldrons weighing 4000–5000 kin and could uproot mountains. His warhorse, Dapple, could run 1000 ri in a day (14.669).

He was, however, not the only able military leader in the field. Liu Pang, who later became the first Han emperor (Han Kao-tsu), had started his own rebellion and gathered forces loyal to him. Liu Pang was supported by Chang Liang, Han Hsin, and Hsiao Ho, who managed to secure important territories for Liu Pang, keep his army properly supplied, and provide him with good political advice. In the final confrontation, which is one of the great dramatic moments in Chinese history, Hsiang Yü found himself surrounded by Liu Pang’s forces. In the night, he heard the Han enemy forces all singing the songs of Ch’u as if they had already conquered Ch’u, his territory. The Shih-chi records his last moments. He had with him his beautiful Lady Yü and his horse Dapple. He composed this song, which appears in Zen Sand as verse 21*30:

My strength plucked up the hills,  
My might shadowed the world,  
But the times were against me,  
And Dapple runs no more.  
When Dapple runs no more,  
What then can I do?  
Ah, Yü, my Yü,  
What will your fate be? (Watson 1993A, Han i, 45)

He then mounted his horse and with 800 cavalry broke through the Han ranks and escaped into the night with several thousand Han forces in pursuit. The Han pursued him, but in battle after battle, Hsiang Yü cut through his enemy until he was finally backed up against the Yangtze River. When he had first set out to take the empire years earlier, he had led his forces across the Yangtze. At the end, he refused to cross back over and instead turned to face the Han forces who surrounded him, cut his own throat, and died. In phrase 20.4 his concubine Yü applauds his fighting spirit: “The soldiers of Han already hold the land. From all four sides come voices singing the songs of Ch’u. The great king has exhausted all his strength. But how can I, a lowly concubine, go on living?”
For historical background, see Loewe 1986, esp. 110–19 and Watson 1993a, Han 1, 17–48.

**Hsiao Ho (Ch.) Shōka (J.) 蕭何**

Hsiao Ho (?–193 BCE) was one of three advisors who assisted Liu Pang, later known as Han Kao-tsu, in establishing the Han Dynasty. Originally, Hsiao Ho had been prime minister of his local state, acquiring a reputation for thorough understanding of laws and letters. Subsequently he became the military advisor responsible for keeping Liu Pang's army well stocked with provisions.

When Liu Pang entered the Ch'in capital city of Hsien-yang, he did not allow his army the usual looting of the enemy's treasures. Only Hsiao Ho gathered up the maps and documents that had been used by the Ch'in ministers and officials (7.51).

According to legend, when Hsiao-ho fought against the chief of the Hsiang-nu nomads, he deceived and captured his enemy by saying that he had a silver city in his home country that he was willing to sell (7.216, ZGJI 351, Iriya et al., 1992, II, 122). But biographies of Hsiao Ho make no mention of his ever taking part in such military action (Burton Watson personal communication, 4 November 1997). Hsiao Ho's biography is ch. 53 of the Shih-chi. See Watson 1993a, Han 1, 91–8.

**Hsiao-hsiang (Ch.) Shōshō (J.) 潭湘**

Hsiao-hsiang is the name of the place where the Hsiao River empties into the Hsiang River, near Lake Tung-t'ing in modern Hunan Province, a location famed for its beauty. Phrase 5.383 is “Night rain passes through Hsiao-hsiang,” describing one of the Eight Famous Views of Hsiao-hsiang 潭織八景.

**Hsieh San-lang ➔ under Shasanrō**

**Hsü Yu ➔ Shun**

**Hua-liu (Ch.) Karyū (J.) 骏驄**

In Chinese legend a fabulously swift horse, one of eight prize horses belonging to King Mu of the Chou Dynasty (HYDCD 12.867).

**Huai-an (Ch.) Kaian (J.) 桧安**

In the legend of Huai-an, which means “Acacia Peace,” a man, whose custom was to drink beneath the large acacia tree by the side of his house, one day was escorted by mysterious envoys through an opening in the tree. Inside he discovered an entire empire, whose king invited him to marry his daughter. Subsequently he became an official in this kingdom and assumed the post of governor of one of its frontier states. After a twenty-year career, however, the king put him in a chariot and sent him back out of the acacia tree, whereupon he awoke from his drunken slumber. In some versions of the story, it is said that a pot of yellow
millet that the man had put on to boil before he fell asleep was still only half-cooked. The story is told in Bauer and Franke 1964, 93–107. For some references to the development of this story in novels and drama, see Yao 1985, 149–50. Hakuin named one of his major works *Kaiankokugo* (Words from the Land of Acacia Peace).

**Huang-ti** ➞ Yellow Emperor

**Hui-yüan** (Ch.) Eon (J.) 慧遠

Hui-yüan is an early Chinese Buddhist (334–417) cited as a precursor to the development of organized Pure Land Buddhism in China. He formed the White Lotus Society at the temple Tung-lin ssu 東林寺 on Mount Lü for studying the *Nirvana Sutra* and reciting the Buddha’s name. The verse at 14.728 can be taken two ways. (i) Hui-yüan’s head has turned white from his great efforts to save people by including them in the Lotus Society. (2) Hui-yüan, however, did not include everyone in the society. He excluded Hsieh Ling-yün (Sha Rei-un in J.) saying he was not pure of heart. The verse can then be taken to mean, as Hui-yüan is already white-haired with age, we must hurry if we are to do something for Hsieh Ling-yün’s salvation.

**Hun-tun** (Ch.) Konton (J.) 混沌 | 深淵

From *Chuang-tzu*, Inner chapter 7: The emperor of the South Sea was called Shu [Brief], the emperor of the North Sea was called Hu [Sudden], and the emperor of the central region was called Hun-tun [Chaos]. Shu and Hu came to meet from time to time in the territory of Hun-tun, and Hun-tun treated them very generously. Shu and Hu discussed how they could repay his kindness. “All men,” they said, “have seven openings so they can see, hear, eat, and breathe. But Hun-tun alone doesn’t have any. Let’s try boring him some!” Every day they bored another hole, and on the seventh day Hun-tun died (translation adapted from Watson 1968, 97).

**Imperial avenues** Gyogai (J.) 御街

The imperial avenues were roads that originated at the imperial palace and were reserved for the exclusive use of the emperor and members of his immediate family when he went forth in procession on official functions. Needham (1971, 4–8) has described the extensive system of highways constructed by the First Emperor of Ch’in. In the vicinity of the capital, these highways were nine-chariot-lanes wide, with the inner lanes reserved for the emperor and his entourage. Although Morohashi 1957.33 says that the term 御街 refers to walkways within the grounds of the imperial palace, the way the term is used in Zen verses suggests there must have been grand impressive avenues that led away from the imperial palace into the distance (see, for example, 14.238, 14.685).
Inch and foot  **Sun, shaku** (J.) 寸, 尺

A **sun** (J.) is a unit for measuring length, one-tenth of a **shaku** (J.). A **shaku** was about a foot long (23 cm during the Han period, 31 cm during the T'ang; see Shinjigen 1224–5). In **Zen Sand**, **shaku** and **sun** have been translated “foot” and “inch” (e.g., 4.262).

**Suntetsu** (J.) 尺鐵, “an inch of iron,” is a dagger or other small weapon. **Sanzun** (J.) 三寸 “three inches” is sometimes an abbreviation for 三寸舌 “three-inch tongue” (7.261). These two phrases are combined (三寸鐵 “three inches of iron”) to refer to the Buddha’s tongue, and by extension to the Buddha’s teaching (7.261, 14.723).

**Indra’s net**  **Teimô, Taimô** (J.) 帝網

帝 refers to **Taisakuten**, the Buddhist name for the Indian god Indra. Indra had a net of jewels, each of which reflected the reflections in all the other jewels, creating infinite reflections within reflections. This image was used in Hua-yen philosophy to explain the mutual interrelatedness of all causes and conditions (8.296). ZGS 8.186 gives the reading **teimô** while **ODA** 1954, 1214, gives **taimô**.

**Inexhaustible lamp**  **Mujintô** (J.) 無盡燭

This well-known image has two meanings. First, the lamp of the dharma is inexhaustible in the sense that it is always alight and never stops burning. And second, just as the flame of one lamp can light another lamp, and it in turn can light another, and so on and on, so also one person’s awakening can trigger another person’s, and that person can awaken another, and so on without end. Tôrei, the disciple of Hakuin, named his work **Mujintoron** with just this image in mind (ZGDJT i2o9a).

**Inferno at the gate**  **Ōmon no wazawai** (J.) 炎門畏

“**Inferno at the gate**” is a Chinese proverbial saying that connotes a great misfortune with unseen consequences. When the city gate of the Sung capital was on fire, people used the water in the ponds to put out the conflagration, with the result that all the fish died. The fire at the gate led to the death of the fish (YANG Liyi 1987, 170–1).

**Inka** (J)  Accreditation

**Inka** is an abbreviation for **inka shômei** 印可証明, or accreditation to teach. If the **Zen** teacher judges that the practitioner’s own awakening has fully ripened and that the practitioner has the ability to teach others (two different things, 宗 and 説), then the teacher will confer an accreditation recognizing maturity of awakening and giving permission to teach. It is sometimes a paper document but not always so. Different lineages have different traditions for conferring **inka**.
Intercalary month ➔ Repeated month

Intimate, intimate friend  

The term *chiin* literally means “know sound” but is translated here as “intimate friend.” The term refers to the story of Po Ya and his close friend Chung Tzu-ch'i. When Po Ya played his *ch'in* lute, Chung Tzu-ch'i knew without needing explanation what Po Ya felt. When Chung Tzu-ch'i died, Po Ya smashed his lute and never played again, for he felt no one could understand his music. This story can be traced to the *Lieh-tzu*, a Taoist work that is now thought to have been written about 300 CE, though composed in the style of the third century BCE. See The Book of Lieh-tzu (GRAHAM 1990) for the story of Po Ya (109-110) and Graham’s Introduction for discussion of the dating of the text. See also chapter 4 of the Introduction, pages 56–61 above.

Iron hammerhead without a socket  

An “iron hammerhead without a socket” is a solid chunk of iron without any way to attach a handle. It is a metaphor for something that cannot be grasped and manipulated (ZGDJT 1202d, ZGJT 441).

Iron ring of mountains ➔ under Sumeru

Iron Ox of Shen-fu  

Shen-fu is an old name for an area on the Yellow River in modern Shenhsi. The Iron Ox was the local protector god. It was said to be huge in size—so huge that it supported the Yellow River on its back, with its head south of the river and its tail north. It was said that Yu the Great used the Ox at the time of the great flood (KZS #113on).

Isle of Parrots  

The Isle of Parrots, paired together with the Yellow Crane Pavilion, is a famous landmark in Hubei Province on the Yangtze River. The picturesque Isle of Parrots lay in the waters right across from the Yellow Crane Pavilion (14.36).

Jade rabbit ➔ under Moon

Jambu tree ➔ under Sumeru

Jewel in the clothing, jewel in the robe  

The *Lotus Sutra*, ch. 8, contains the parable of the jewel sewn into the robe. A destitute man visiting a close friend gets drunk and falls asleep. Without waking him, the friend sews a jewel into the lining of his robe and then leaves. Years later when the man is in desperate poverty, they meet again. The friend then tells the other how he has been carrying around a jewel in his robe without knowing it. The *Lotus Sutra* goes on to explain that this jewel is a symbol for the wisdom that the Buddha planted in human beings ages ago.
**Jōjūmotsu, jōjū no mono (J.)** Permanent things

Literally “permanent things,” this term can also refer to the fixed property or possessions of a monastery (ZGDJT 555d). The offices of a monastery are called jōjū, as opposed to the dōrai, meditation hall, which houses the monks who do not have office.

**Jōmyō (J.)** 法名 Another name for Vimalakirti.

**Jujube  Natsume (J.)** 素

The jujube was considered by Taoists to be a fruit of immortality.

**Kalpa (Skt.)** 劫, kō (J.) 劫

A kalpa is an ancient Indian unit for measuring time. Immeasurably long, its length is explained metaphorically as the length of time it takes for the kalpa stone to wear away.

**Doomsday fire  Gokka tōnen (J.)** 劫火洞然

The great fire in the kalpa of destruction is called gokka tōnen, here translated “doomsday fire.” The image of a great conflagration that consumes the entire universe is so dramatic that, apart from any cyclical theory of universes, the term gokka tōnen came to be used as a symbol of total annihilation (see Heki 29).

**Four kalpa  Shikō (J.)** 四劫

This describes the cycle of creation and destruction of universes. The first kalpa is that of creation or formation, jōkō (J.) 成劫, in which a universe is created; its six worlds come into existence and sentient beings populate them. The second is the kalpa of existence or continuation, jūkō (J.) 住劫, in which buddhas appear in the universe and the life span of human beings first decreases from 84,000 years to 10 years at the rate of 1 year every century and then increases again to 84,000 years. The third is the kalpa of destruction, ekō (J.) 垮劫, during which the universe is destroyed in a great fire. The fourth is the kalpa of annihilation, kūkō (J.) 空劫, in which there is nothing. Then the cycle starts all over again. Each such kalpa is actually a long kalpa composed of twenty smaller kalpa (ZGDJT 427a).

**Kalpa stone  Gosseki (J.)** 劫石

The characters 劫石, read kōseki, kōshaku, gōseki, or gosseki, are here translated kalpa stone. How long is a kalpa? Imagine a huge stone cube forty yojana in width, length, and height. A yojana is a measure of distance, estimated by different sources at anywhere from 7 kilometers (NAKAMURA et al., 1995, 814) to 160 kilometers (DAITŌ 1991, 370). Suppose a yojana is 100 kilometers; then the kalpa stone is a huge cube 4,000 kilometers on each side. Once a century, an apsara (angel) from heaven flies across its surface, dragging its gossamer sleeves across
the stone’s face. A *kalpa* will have passed when the friction from its sleeves has worn away the stone.

**Kankosui → Kareta**

Kannon → Kuan-yin

Kanzan → Han-shan

Kao-tsu → Han Kao-tsu

**Kareta (J.)** Withered 枯れた

*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” (5.151, 5.152). 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” 大蟲, the tiger who has lost its tail and teeth. Another image is that of an “old drillhead” (*kankōsui* 開古錐 or *rōkosui* 老古錐), which suggests a wizened master who has lost the sharpness of youth. *Kan* 開 implies that the master lives at leisure (ZGJt 178d, ZGJT 68, 488). *Kareta* is the quality that, in the fine arts, *Hisa* 素latsu labeled “lofty dryness” 極高 (1971, 31).

**Karōto (J.)** Fireplace, keeper of the fires 火焚頭

“Fireplace” is a tentative translation for *karōto* in 7.404. *Karōto* also appears in ZGJI 287, 火焚頭無賓主 *Karōto ni hinju nashi* “In the fireplace, there is no guest or host.” The ZGII commentary is that “all are host when everyone is gathered in a circle around a fire.” The character 頭 may indicate a person as well as a place. Just as the monk in charge of vegetable gardening is the 园頭 and the monk in charge of the bathhouse is the 浴頭, so also 火焚頭 may be the monk in charge of the fireplaces and stoves. The original source seems to be *Jōshū-roku* 320, 師示楽云 老僧三十年前在南方火廻頭有宿無賓主話。直至如今 無人著 (Suzuki and Akizuki 1964, 55). James Green translates this, “The master instructed the assembly saying, ‘Thirty years ago when I was in the south, I was the monk in charge of the fires and I had a conversation without host and guest. To this very day no one has said anything’” (1998, 104).

**Kāśyapa (Skt.) Kashō (J.)** 迦葉

Kāśyapa, also known as Mahākāśyapa, “Great Kāśyapa,” is considered one of the
Buddha’s ten great disciples. Kāśyapa, reputed to be the most advanced in ascetic practice, is often paired and contrasted with Ānanda, reputed to be the most learned and to have had the best memory for all the Buddha’s discourses (ZGJI 287). The strengths of the two disciples thus illustrate the two sides of Zen practice. Kāśyapa and Ānanda are listed as the second and third patriarchs following Śākyamuni Buddha.

Kāśyapa figures in the important kōan “Śākyamuni raises a flower” (MMK 6). In front of all his followers who had gathered to hear a discourse, the Buddha merely held up a flower in silence. Only Kāśyapa understood and smiled. The Buddha said, “I have the true Dharma eye, the marvelous mind of nirvana. This I now transmit to you, Mahākāśyapa” (ZD 152, also 255–6). This story, which cannot be traced to any Indian source, is used to illustrate the “mind-to-mind transmission” of Zen. See pages 56–8 above for a discussion of this story and its relation to the long Chinese tradition of silent communication.

In East Asian literature, Kāśyapa is sometimes called Onkō (J.), “drinker of light,” a translation of the Sanskrit name (e.g., 7.66 “The ‘drinker of light’ raised his eyebrows at the flower”). It is said that Mahākāśyapa’s body glowed so brightly, other people found it hard to look at him; it was as if he had drunk the light of the sky, sun, and moon (Jimbo 1974, 153).

Keeper of the fires ➔ Karōtō

Kenkon ➔ Heaven and earth

Ki (J.)  Dynamism, energy, impulse, action

In Zen texts, ki 機 and zenki 靈機 are extremely difficult to translate. The character 機 (J. ki or hata) originally meant a weaver’s loom and in many phrases is used with this meaning (10.326, 10.449, 14.144, 14.572). It connotes a mechanism and is part of the modern Japanese compound kikai 機械 “machine.” In other branches of Buddhism, ki denotes the potential of the practitioner or disciple (Inagaki 1984, 178) and by extension the practitioner or disciple himself (ZGJT 191d). The Zen term kien 機縁, which means “disciple and master,” shares this meaning (ZGJT 78).

In Zen, however, ki often refers to some movement of mind (ZGJT 191cd) 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 kōan curriculum described in the Preface, the first classes of kōan are hosshin 法身 “Dharma-body” and kikan 機関, translated “dynamic activity.” Here the ki in kikan is hataraki, Zen activity, and to be contrasted with hosshin “Dharma-body,” and stillness in Zen. This contrast thus resembles the relation between “body” and “function” (體用) in Chinese philosophy, or between hajū and hōgyō (taking in and letting go). See also page 21 above.
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. Thus the term *kikan* is interpreted as the mechanism or skillful means by which a teacher guides his students (ZGJT 78). The Zen teacher's skill is usually described as both totally disguised and deadly sharp (7.60, 7.382). In these contexts, *ki* has been translated "blade," taking a cue from compounds like *kiho* "ki-spear" (7.60, 7.111, 7.383).

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, as in "Once forget all impulses (*ki*), then great emptiness is flawless" (8.18, see also 7.262).

Because of the great variety of meanings,* Zen Sand has deliberately avoided trying to translate *ki* with a single word. Instead, *ki* has been translated "loom," "impulse," "blade," "dynamism," "energy," "act," "power," "potential," "spirit" depending on what seemed the best to fit the particular context (10.92). The compound *kizen* has similarly been translated by a variety of different expressions, depending on context: "in one fell swoop" (10.81).

**Kin ➔ Catty**

**King Wen**  
Wen Wang (Ch.)  
Bunnō (J.)

King Wen is the legendary virtuous hero who started the rebellion against the tyrant Chou, the last king of the Yin Dynasty. His son King Wu, completed the rebellion and assumed the throne as the first king of the Chou Dynasty (see Shih-chi, ch. 4). King Wen was early eulogized in the Book of Songs (nos. 235, 240, 244); subsequent Chinese philosophical and poetic literature frequently alludes to these florid images (7.350, 8.217, 8.320, 8.350, 8.358, 9.23, 10.453, 10.454). His son, King Wu, is mentioned less frequently in Zen Sand, but there is a well-known passage taken from the Mencius in which he is mentioned (8.355).

Phrase 10.453 reads: "On the day that King Wen became emperor, he paid respect to King Chi three times." King Chi is King Wen’s father. In Confucian ritual, a son visits his father twice daily to inquire about his well-being. King Wen, being extraordinarily filial in spite of his position, visited his father three times.

**King Wu ➔ King Wen**

**Ko Hung** (Ch.)  
Kakko (J.)

Ko Hung (283–343) is an important figure in Taoism because of his role in developing alchemical practices for the attainment of immortality. Born in Danyang, southeast of Nanking, he later took the name Pao-p’u-tzu, which is the title of his major book. Losing his father when he was 13, he there-
after sold firewood to buy writing materials and spent his time copying books to study. From early youth he started to learn the practices for becoming a hsien, Taoist immortal, but got caught up in the numerous rebellions and civil disturbances of the time. His life took him to many places, but important for Zen Sand is the fact that at one point he went south and secluded himself on the mountain Lo-fu-shan (J. Rafuzan), where he practiced hexen-tan (J. rendan), the alchemy of converting cinnabar to gold (Noguchi et al. 1994, 69–70).

Kōjō → Directed upwards

Konron → K’un-lun

Ku-su Terrace Kosotai (J.) 姑蘇台

The Ku-su Terrace was a pleasure pavilion built by King Fu-ch’ai for his beautiful concubine Hsi-shih. In Chinese poetry, it became a symbol for the inevitable fall of pomp and power (ZD #196n). Phrase 16.22 reads: “On the Ku-su Terrace, we do not discuss the Spring and Autumn Annals. In front of a patch-robed monk, would you theorize about the dark mystery?” To discuss the Spring and Autumn Annals means to discuss history (ZGJI 694). “Dark mystery” is associated with philosophical Taoism. See Three mysteries below.

Kuan-yin Kannon (J.) 觀音

The Bodhisattva of Compassion is known by several names: Kannon (J.) or Kuan-yin (Ch.) 觀音, the “observer of sounds”; Kanzeon (J.) or Kuan-shih-yin (Ch.) 觀世音, “the observer of the sounds of the world”; and Kanjizai (J.) or Kuan-tzu-tsai (Ch.) 觀自在, “free observing.”

The Bodhisattva started off in India as the male Avalokiteśvara (Skt.), but in China came to be depicted in female form. Sometimes he/she was depicted as a young innocent maiden, sometimes as a sexually alluring mature woman, sometimes as a maternal figure. In iconographic study it is common to distinguish several varieties of Kuan-yin: the Thirteen-headed Kuan-yin, the Kuan-yin of a Thousand-Hands and Thousand Eyes, the White-robed Kuan-yin, the Horse-headed Kuan-yin, etc. Continuing research has shown the influence of Tibetan stories, Chinese local folk legends, and even Christian images of Mary in shaping the images of Kuan-yin (Yü 1994, 2001).

More important to Zen koan practice is the image of Kuan-yin as presented in the Heart Sutra (J. Hannya Shingyō) and the Kuan-yin Sutra (J. Kannon-gyō), the 25th chapter of the Lotus Sutra. The Heart Sutra presents the bodhisattva giving a discourse on prajña wisdom, the teaching on emptiness. The 25th chapter of the Lotus Sutra depicts the compassion and skillful means of the bodhisattva, who is capable of appearing in any one of thirty-three forms in order to save beings in peril (7.87). These two sutras thus present the two basic thrusts of Ch’an/Zen Buddhism: wisdom and compassion.
The Bodhisattva also appears in folk stories, some of which are relevant to the understanding of Zen Sand phrases (e.g., 14.166). On the Golden Sands River lived a beautiful girl whom many men hoped to wed. She said, “I will teach you how to chant sutras and will consider any man who learns the Universal Gateway Chapter of the Lotus Sutra in one evening.” Next morning, twenty men had learned the Chapter. She refused them, saying, “I cannot marry you all but will consider any man who can learn the Diamond Sutra in one evening.” By the next morning there were ten who could do this. Again she refused, saying, “I will consider anyone who can learn the Lotus Sutra within three days,” and only a young man named Ma could do this. She and Ma were wed, but when she entered their house, she at once fell dead and her body rotted away. Then a monk appeared who together with Ma opened her coffin and discovered only a golden chain on the bones of a skeleton. The monk said, “This was Kuan-yin, who changed her physical appearance to help you.” And with that he disappeared. Ever since, in the Shensi Gorge there are many people who can chant sutras (Yü 2001, 419–20).

**Heki 89** is an important koan: “How does the Bodhisattva of Great Compassion use her thousand hands and thousand eyes? Just like her hand reaching behind her for the pillow at night.”

*K’un-lun* (Ch.) *Konron* (J.) Chaos 溝嶺 | 崗嵐 | 溝淪

The term *k’un-lun* has several meanings. K’un-lun-shan (J. Konronzan) refers to a mountain, or mountain range, that is said to be the home of the fabled immortal, the Queen Mother of the West. There is also a tribe of people called the K’un-lun.

In Taoist creation myth, *k’un-lun* is the formless chaos that preceded the division into *yin* and *yang*. The term can also simply mean “black” (7.56). In Zen texts, *k’un-lun* is used with all these meanings without clear discrimination, but since in Zen Sand it seems to refer to formless chaos quite frequently, it has either been translated “chaos” or left as *k’un-lun* (5.129, 5.130, 5.131, 5.132, 5.208). For a review of recent scholarship, see Birrell 1993, 183–5.

In 4.222 *konron* is used adverbially: 溝嶺吞棗 *Konron ni natsume o nomu* “He gulps down the jujube whole.” *Konron ni* is used adverbially to show the swallowing is done blindly, in one gulp, without discrimination. Since the jujube was thought to be a fruit of immortality, this verse puns on the meaning of *konron*.

**Lake Tung-t’ing** Dōteiko (J.) 洞庭湖

Lake Tung-t’ing in Hunan Province is the largest freshwater lake in China. Chinese poetry regularly referred to it and its “Eight Scenes” as symbols of scenic beauty.

**Land within the passes** ➔ Han Kao-tsu
Landscape

Several terms, such as 前山 “mountain in front”; 中山 “central mountain”; 主山, “host mountain”; 前川 “river in front”; and others make little sense unless understood as parts of an idealized landscape in which there is a central mountain in the north facing south, two flanks of lesser mountains curving out east and west and then turning south to form a rough horseshoe, and two streams flowing in from east and west to meet in a single stream flowing out south. According to Chinese feng shui 風水 concepts of siting, these roughly are the features of a properly sited grave, a house, a formal garden, and the imperial city plan. See, for example, 6.125: “The main mountain is high, the surrounding mountains are low.” The term for the central mountain in the north, “host mountain,” implies that the surrounding mountains are “guest mountains” (Iriya et al. 1992, II, 233; Hirata 1982, 244).

Layman P’ang (Ch.) Ho koji (J.) 鶴居士

Hō koji, or Layman P’ang, is another interesting lay figure in the lore of Chinese Ch’an. Although a lay person, he was just as awakened to Zen as any monk. In fact, the impression given by his Recorded Sayings is that both his wife and his daughter were just as awakened as any monk. He is the main figure of the well-known koan “Layman P’ang and Good Snowflakes” (Heki Case 42), which contains his oft-quoted verse at awakening (10.217-8). His recorded sayings have been translated into English (Sasaki et al. 1971).

Li (Ch.) Ri (J.) 李

“Fourth son Li.” See under Chang.

Li Kuang → General Li

Li Ling (Ch.) Riryo (J.) 李陵

Li Ling, a military man like his famous grandfather, the Han General Li Kuang, served Emperor Wu during the Former Han Dynasty, leading expeditions against the Hsiung-nu nomads on the far northwestern borders of the empire. In his last expedition, he led a small force of 5,000 footsoldiers into Hsiung-nu territory and encountered the Shan-yü, the leader of the Hsiung-nu, with a cavalry of 30,000. So able was Li Ling’s leadership that his little force of 5,000 was able to inflict great damage upon the cavalry. Far outnumbered, Li Ling was eventually captured alive. The Hsiung-nu much admired his great military leadership (18.16) and kept him prisoner for twenty years (10.397).

Li Ling’s biography forms part of the chapter on Li Kuang in Pan Ku’s History of the Former Han and is translated into English in Watson 1974, 24-33.

Li Lou (Ch.) Rirō, Riru (J.) 離娄

In Chinese legend, in the age of the Yellow Emperor, Li Lou was a man famous for his extremely sharp eyesight. It was said that he could distinguish the hair
tips of autumn down. He is often paired with Shih K'uang, famous for his extremely sharp hearing. See the story at Hsiang-wang.

Li Po (Ch.) Rihaku (J.) 李白


Li Ssu (Ch.) Rishi (J.) 李斯

Li Ssu (280?–208 BCE) was Chancellor of the Ch’in Dynasty (221–207 BCE), the first dynasty to succeed in uniting all of China into one empire. Li Ssu is remembered as the official responsible for poisoning Han Fei-tzu, his competitor for office, and for the notorious Burning of the Books (Bodde 1938: 62–77, 80–4). After the death of the First Emperor, the powerful eunuch Chao Kao 趙高 (J. Chōkō) used forged documents to eliminate the crown prince and in his place install on the throne the youngest son, Hu-hai 胡亥 (J. Kogai), a youth of only twenty-one. Then Chao Kao assumed virtual control of the government and in the name of Hu-hai managed to have Li Ssu himself executed under imperial edict. This is the incident behind verse 16.15. Li Ssu and his son were sentenced to receive the “five punishments” (branding the forehead, cutting off the nose, cutting off the feet, death by flogging, exposure of the head and corpse in the marketplace). In the end, though, it seems he was actually executed by being cut in two at the waist. This was followed by extermination of his family to three degrees (Bodde 1938, 52). Li Ssu’s biography constitutes ch. 87 of the Shih-chi (Watson 1993A, 179–206). Bodde 1938 presents a detailed study of the man, with its own translation of Shih-chi, ch. 87.

Life-and-death illness Kōgō (J.) 命門

In ancient Chinese physiology, kō 命 was the fatty tissue at the bottom of the heart, and go 命 was the diaphragm separating the chest cavity from the intestinal organs. The confined area between these two regions, kōgō, was considered very hard to treat medically. To say that “the illness has got into the kōgō” implied that there was no hope for the patient. Used as a metaphor for the life-and-death struggle of Zen practice (14.395, ZGJT 310a).

Life-stealing magic charm Datsuyō no shinpu (J.) 壽命神符

Literally “a divine tally for stealing your life away,” this is a “metaphor for the
spiritual power attained after the experience of the Great Death” (ZD 279). The phrase *datsumyō no shinpu* is often paired together with the “dharma cave of talons and tusks” (J. *hokkutsu no sōge*; see Talons and tusks). Both refer to the strenuous and challenging practices of the Zen training hall.

**Light and dark  Kōin (J.) 光陰**

The two characters literally mean “light and shadow” or “light and dark” but the compound together means “time,” since the passing of the days is the constant alternation of daylight and darkness. In most Zen monasteries, at dawn and dusk—that is, when dark changes to light and back again—a monk marks the time by beating a mallet against a thick wooden slab. The slab bears the inscription 生死事大，光陰可惜，無常迅速，時人不待: “Life and death are the great matter. Be watchful of your time. All is impermanent and passes swiftly away. Time waits for no one.”

**Ling-yün → Reiun**

**Liu Hsia-hui → Hsia-hui**

**Lo-fu-shan (Ch.) Rafuzan (J.) 羅浮山**

The mountain Lo-fu-shan in Canton Province in south China is strongly associated with Taoism (8.2, 14.576). In addition to its scenic beauty and clean water, it is famous for herbal drugs, since its humid climate favors the growth of the kind of trees and herbs used in Taoist alchemy. The mountain began its association with Taoism when Ko Hung and his wife came in 326–334 to research methods for converting cinnabar to gold as a means of gaining immortality (Noguchi et al. 1994, 588).

**Lo-yang  Rakuyo (J.) 洛陽**

Situated in the northeast region of present-day Honan Province, the city of Lo-yang was important in both the political and religious history of China. During the Sui and T'ang periods, the Chinese emperors maintained two capital cities, moving the imperial residence back and forth between Ch'ang-an in the west and Lo-yang on the east. Though Lo-yang was known as the Eastern capital, it was always the stronger economic power, benefiting from its geographical position as the center through which goods from the south intersected with the vast east-west river transportation system (14.682). When the emperor was in residence in Lo-yang, the city became the center for the civil service administration and for military command. Impressive monuments like the Tower of Five Phoenixes (14.238) were built. Its markets were filled with hustling sellers and wealthy buyers (14.441–2). Though it was outshone by the greater glory of Ch'ang-an, nevertheless the name of the city of Lo-yang also connoted beauty, urbanity, and sophistication (14.33, 14.708).

Lo-yang figures prominently in the history of Buddhism in China. The first
Buddhist monks and first Buddhist texts to reach China were housed in the White Horse Temple, built in Lo-yang (10.116). The first major translations of Buddhist texts were done in Lo-yang, and the first patriarch of Ch’an, Bodhidharma, was said to have visited Lo-yang and been so impressed by the beauty of the temple Yung-ning ssu (J. Einei-ji) that he put his hands together and uttered “Namu, Namu.” Eka Daishi, the monk who became the Second Patriarch after cutting off his arm before Bodhidharma, was born in Lo-yang. The drama of the Sixth Patriarch was partly played out in Lo-yang: Ho-tse Shen-hui (J. Kataku Jinne), the monk who campaigned to have his master Hui-neng declared the Sixth Patriarch, came from the temple of Ho-tse ssu in Lo-yang, the temple that gave him his name.

Long, wide tongue  
Kōchōzetsu (J.), literally “long, wide tongue,” is one of the thirty-two marks of the Buddha’s body. It is often used as a metaphor for the Buddha’s skillful eloquence: when he spoke, every listener heard in his own language. A related expression is sanzun tetsu, 三寸鐵, “three inches of iron,” which also refers to the Buddha’s tongue and his eloquence in explaining the Dharma.

Lord Five Ram-Skins  
Goko taifu (J.) 五羖大夫
Lord Five Ram-Skins is Po-li Hsi or Pai-li Hsi, 白里奚 (J. Hyakuri Kei), a statesman famed for his virtue, who served under Duke Mu of Ch’in (659–621 BCE). When the state of Ch’u took Po-li Hsi captive, Duke Mu offered five black ram skins for his return. He was thereafter known as Lord Five Ram-Skins (Watson 1993a, Qin, 9). Duke Mu made him prime minister of Ch’in and within seven years Po-li Hsi had so strengthened the state that it had become the hegemon over the other states (Yang and Yang 1979, 67; Watson 1993a, Ch’in, 96–7).

Lou-lan (Ch.)  Rōran (J.) 棗蘭
The minor state of Lou-lan lay several hundred miles past the Jade Gate barrier on the far western border of the Han empire. It was one of many such minor states that the Han empire hoped to use in its continuing fight with the Hsiung-nu nomads. In the introduction to his novel titled Rōran (translated into English as Lou-lan Stories [Inoue 1979] and made into a movie, Rōran), the Japanese historical novelist Inoue Yasushi says that Lou-lan was first noticed by the Chinese about 120 or 130 BCE and disappeared about 77 BCE. To the average Han Chinese male subject to conscription into the army, “Lou-lan” probably suggested a faraway desolate outpost from which one would very likely never return.

Lu Pan (Ch.)  Roban (J.) 魯班
Lu Pan is the name of a famous carpenter-mechanic who is said to have lived at
the time of Confucius. He is now worshipped as the god of carpenters (Giles 1939, #1424).

Lu-neng ➔ NAME under Sixth Patriarch

Lung Men ➔ Dragon Gate

Mahāsthamapārtha (Skt.) Shih-chih (Ch.) Seishi (J.) 驚至

The Bodhisattva Mahāsthamapārtha is associated with Amitābha Buddha. He stands to the right of Amitābha Buddha as guardian of wisdom, while Kuan-yin stands to the left as guardian of compassion.

Maheśvara (Skt.) Makeishura (J.) 摩醯首羅

Maheśvara was originally the Indian god Śiva, creator god of the universe. In Buddhism Maheśvara is said to rule the universe in defense of the Dharma. He is extremely fierce in appearance, with three eyes and eight arms (NAKAMURA 1981, 1278; ZGDJT 976c). Phrase 14.105 contains a pun: “Maheśvara knows numbers but cannot distinguish colors, but when you enter willows, that’s green, and when you enter flowers, that’s red.” The character for “color” 色 can also mean “form” (as opposed to emptiness), and in Buddhism Maheśvara is the god of the realm of form (色界).

Maitreya (Skt.) Mi-lo (Ch.) Miroku (J.) 彌勒

Just as Śākyamuni is the Buddha of the present age, Maitreya is the Buddha of the future. Even now, Maitreya sits in deep samādhi in the Tuṣita heaven awaiting final reincarnation into this world. In Chinese Buddhism the so-called laughing Buddha, Pu-tai (J. Hotei), is said to be an incarnation of Maitreya.

Man from Tseng ➔ Mo Yeh

Mandarin ducks ➔ under Matrimonial harmony

Mañjuśrī (Skt.) Wen-shu (Ch.) Monju (J.) 文殊

The Bodhisattva Mañjuśrī is familiar to most Zen monks, since the principal image of the zendo (meditation hall) is that of Mañjuśrī. There he is called the shosso-san (in correct pronunciation, shōsō 聖僧 “holy monk”). He has an attendant called the jishu or shōji. When a monk patrols the zendo with keisaku stick in hand, he is the embodiment of Mañjuśrī and the keisaku is Mañjuśrī’s sword.

In iconography, Mañjuśrī is often paired with the Bodhisattva Samantabhadra (Fugen Bosatsu). Mañjuśrī, representing wisdom 智, stands to the left of Śākyamuni Buddha, while Samantabhadra, representing principle 理, stands to the right. Mañjuśrī is often shown riding a lion while Samantabhadra rides an elephant.

In Zen koan practice, Mañjuśrī is the bodhisattva of highest attainment of wisdom, so much so that he is called the “teacher of the seven Buddhas.” In this role he appears in the Vimalakirti sūtra as the only one of the Buddha’s disciples will-
Matrimonial harmony, symbols of

Zen verses and phrases sometimes use symbols of matrimonial harmony, exploiting the fact that they connote a harmony of paired opposites, the necessity of two sides of a duality, ineffability, etc.

**Birds with shared wings**  *Hiyoku no tori* (J.) 比翼鳥

Birds with shared wings were a Han symbol of matrimonial harmony. One bird had only one right eye and one right wing; the other had one left eye and one left wing. They could fly only when joined together (Cammann 1953, 210).

**Branches with a common grain**  *Renri no eda* (J.) 連理枝

The stem of one tree is grafted into the root of another tree. The branches of the resulting tree are said to display a common grain (Shinjigen 1003).

**Mandarin ducks**  *En'tō* (J.) 鵲鴦

Because of their beautiful plumage, which resembled the luxurious robes of imperial courtiers, mandarin ducks symbolized wealth and luxury (10.119). But they also symbolized love and matrimonial harmony. Male and female mandarin ducks were said to develop so strong an attachment that if one died, the other would pine away. The poet Wen T'ing-yün 溫庭筠 wrote, “With you, I would at once be your mandarin duck mate, and set to rest all my desire to traffic with the world” (CMKJT §378). Images of pairs of ducks were often embroidered onto the covers of bedding that a bride presented at the time of marriage. Phrase 14.69 uses this imagery in a Zen context: “The mandarin ducks that I’ve embroidered I will let you see, but the golden needle that made them, do not give to another.”

**Paired fish, fish with paired eyes**  *Himoku* (J.) 比目

*Himoku* literally means “paired eyes.” The *himoku* is a fish with only one eye. Only when two fish align themselves side by side can they see to swim (Shinjigen 549). They are similar to the *hiyoku*, BIRDS WITH SHARED WINGS (Cammann 1953, 210; Bodde 1975, 155).

The parallelism in Chinese verse often required the poet to say the same thing in two ways. Phrase 14.597 is “If I could be paired fish with you, I would not begrudge even death. Let us become mandarin ducks and we will not envy even the immortals.”

Mi-lo → Maitreya
Min Tzu-ch'ien (Ch.) 漢子禽

Min Tzu-ch'ien, a disciple of Confucius, was famed for his filial piety (Analects XI, 4). His mother died when he was a child. His father married again and had two children by the second wife. She favored her children and neglected Min Tzu-ch'ien. The father noticed this neglect and in anger ordered the second wife to leave his home. But Min Tzu-ch'ien said, "If mother is here, then one child is cold; If mother is gone, won't three children be cold?" (Waley 1938, 245-6; 10.423)

Mite Shômei (J.) 螨蛾 | 螨蛾

In Chinese legend, the mite is an insect so tiny it can make its nest in the whiskers of a mosquito. It symbolizes the extremely small (Morohashi 1911:112; ZGDJT 236.b).

Mo-tzu (Ch.) Bokushi (J.) 墨子

Mo-tzu, one of the philosophers of the so-called Hundred Schools, is remembered for his theory of universal love and his studies in logic and in military science. 8.367 contains the phrase "Mo-tzu lamented the dyeing of thread." This refers to ch. 3 of the text Mo-tzu: "Watching a dyer of silk at work, Motse [Moz-tzu] sighed, saying: What is dyed in blue becomes blue, what is dyed in yellow becomes yellow.... Therefore dyeing should be done with great care. This is true not only with silk dyeing; even a country changes its color in response to its influences" (Mei 1977, 18).

Mo Yeh sword Bakuya (J.) 鐵輝劍

In the ancient state of Wu, the swordsmith Kan Chiang 干將 (J. Kanshô) made a pair of fabulous swords. He named these swords, one male and one female, after himself and his wife Mo Yeh. One version of their story has been inserted into the Commentary of Case 100 of the Hekigan-roku (omitted in Cleary and Cleary 1977). The story is as follows:

One summer the wife of the King of Wu, while enjoying the evening cool, embraced a metal pillar and felt herself pregnant. Subsequently she gave birth to a chunk of iron. The King of Wu had Kan Chiang make this chunk of iron into swords. Three years went by and two swords were finally made, one male and one female. Kan Chiang presented the female sword to the king but secretly kept the male sword. The king kept his in a case but he kept hearing the sound of a voice crying from inside. The king consulted his ministers, one of whom said, "There are male and female swords. The one that is crying is lonely for the male sword." The king was very angry and had Kan Chiang taken into custody with the intention of having him killed. Kan Chiang, who had already hidden his sword inside a roof post, managed to tell his wife Mo Yeh, "The sun rises from the north door; on the south mountain, there is a pine; the pine is born from a stone; the sword
is inside that." His wife afterwards gave birth to a son whom she named Mei-chien Ch'ih (J. Mikenjaku). When the son turned fifteen, he asked his mother about his father. His mother then related the above incident. They split open the post and found the sword that had been so long in her thoughts. After that, night and day, the son was filled with the desire to avenge his father. Hearing of this, the King of Wu spread the word there would be a reward for the person who could capture Mei-chien Ch'ih. Immediately Mei-chien Ch'ih fled. Presently he met a traveler who said, "You must be Mei-chien Ch'ih." "That's right." The traveler said, "I am from Mount Tseng (J. Sho). I have been thinking for a long time about how you could avenge your father." Ch'ih said, "My father was innocent but he was forced to drink poison tea. What is your idea and what do you want?" The traveler said, "What I really need is your head and the sword." Ch'ih then promptly gave him the sword and his own head. The traveler took these to the King of Wu, who was very pleased. The traveler said, "Please heat up some oil and let's stew this." Right away the king threw Ch'ih's head into a cauldron. The traveler then lured the king, saying, "The head is not cooking." When the king went to take a look, the traveler from behind cut off the king's head with his sword and dropped it into the cauldron. There the two heads bit at each other. The traveler was afraid that Ch'ih would not win, so he decapitated himself to assist him. Then there were three heads all biting at each other. In a while, all three heads were cooked (IRIYA et al. 1992, 271-2; see also BIRRELL 1993, 221-7 for other versions of the legend).

The image of the sword is frequently used as a symbol of the zenki of the enlightened master (7.580, 14.77). But the image of the Mo Yeh sword is doubly interesting, since the man from Tseng uses it to cut off his own head (10.145). Zen Sand verses mention the Mo Yeh sword, the female sword, but in the above story the female Mo Yeh sword is given to the king and it is the male Kan Chiang sword that is used by the man from Tseng.

**Monkey cry** 獼啼 | 獼叫 | 獼聲

In Chinese literature, the call of the monkey was thought to resemble a human voice crying in sadness and grief. Phrases 14.248, 14.116, and 14.432 make this connection explicit, but the nuance is there in many other verses (10.250, 10.183, 14.152, 14.193, 14.201, 14.353, and others).

**Moon**

The moon is one of the most frequently used images in Chinese poetry, and in Zen is one of the standard images for Zen awakening. There were, however, complex legend and lore about the moon in Chinese literature, some of which is relevant to understanding the Zen use of this image. Since a toad was said to live in the moon, expressions like kosen "lone toad" refer to the moon, as in 14.224: "The lone toad shines brilliant, the thousand mountains are still, at the
long, drawn-out roar, heaven and earth are startled." The "lone toad" implies the moon, and the moon is here used to refer to Zen awakening. The verse then can be read as an expression of the two sides of Zen awakening, stillness and startle, hajfu and hivy6 (see also 10.279). The moon is also called "cassia circle" 回輪 (J. keirin), because a great cassia tree is said to grow on the moon (7.122). The cassia is a type of cinnamon tree, whose bark is used for fragrances and spices. These images can be combined, as, for example, in "toad cassia" 蝾桂 (10.534).

A rabbit or hare was also said to live in the moon. Perhaps this is a Chinese remnant of the Jataka tale about the hare in the moon. The moon was also called "jade rabbit" because a jade rabbit was said to pound the elixir of immortality underneath the cassia tree. 14.540 reads "Deep in the white clouds, the golden dragon dances. Within the blue waves, the jade rabbit is startled." Here golden dragon refers to sun and jade rabbit to moon. The moon in the waves is a standard image for the realization of awakening in the busyness of daily life.

Chinese folk legend said that a rabbit became pregnant if it gazed at the moon and that a pearl was conceived when moonlight entered the open mouth of an oyster shell. These are the associations behind Heki 90. To the Chinese, the pearl was associated with the moon; the yin of the moon congealed within an oyster to create a pearl. The pearl was also considered a wish-fulfilling gem, and by association, in some contexts, the pearl symbolizes enlightenment itself (see Black dragon pearl). Because pearls are round like an eyeball and luminous like the moon, they were ground up and made into a medicine for eye ailments (SCHAFER 1963, 242–4).

Morning clouds, evening rain → Clouds and rain

Moth eyebrows Gabi (J.) 蛾眉

"Moth eyebrows" were considered a sign of great feminine beauty (14.4, 14.93, 14.122, 14.423). Reference books give the explanation that beautiful eyebrows were long and curved like the antennae of a moth (e.g., Morohashi 33082.10), but BIRRELL says that moth eyebrows were "thick dark eyebrows" made by applying kohl in a thick broad line over and beyond the natural line of the eyebrow (1986, 319). A beautiful woman's eyebrows were also said to resemble the shape of long narrow willow branches which rose upwards and whose ends curved gracefully down (14.407).

Mount of Five Elders Gorōhō (J.), Wu-lao-feng (Ch.) 五老峯

The Mount of Five Elders is Mount Wu-lao (Ch.), a famous mountain in Chiang-hsi Province, considered a great scenic site because of its five peaks. Li Po built a dwelling here (ZGDT 362). It was said the first three peaks belonged to the
human world, while the other two belonged to the gods (ZGJI 659; 14.227; 14.528, Heki 34).

Mount Wu-t'ai  Wu-t'ai-shan (Ch.)  Godaisan (J.) 五台山
The great mountain Wu-t'ai-shan is located in north Shan-hsi Province. Wu-t'ai means “Five Peaks.” The mountain has a center cone, the lowest of the five, and four other peaks in each of the four directions, the highest of which reaches 9,500 feet above sea level. The mountain, said to be the residing place of the Bodhisattva Manjuśrī, is one of the four Buddhist mountains of China, the others being P'u-t'o-shan in the east (home of Kuan-yin), O-mei-shan in the west (home of P'u-hsien), and Chiu-hua-shan in the south (home of Ti-tsang). Wu-t'ai-shan, with more than a hundred temples on its slopes, is a popular pilgrimage site. Pilgrims on the mountain roads are careful to treat everyone they meet, whether beggar or peasant, with great reverence, since it is known that Manjuśrī has appeared to pilgrims in such disguise (ZGDJT 350a).

Mountain monk  Sansō (J.)  山僧
Sansō “mountain monk” is used as a first person pronoun, equivalent to “I,” “me.”

Mountain of blades  →  Five hells without interval
Moxa  Gai (J.)  艾
Moxibustion is a treatment in traditional Chinese medicine in which small lumps of dried moxa, or mugwort grass, are burned on the skin.

Musk deer  →  Deer musk
Mustard seed  Ikke  一芥
A mustard seed is tiny, but in these verses, it can cover the whole world (12.4).

Nata, Prince  Nata Taishi (J.)  那咤
Nata (Skt. Nalakuvara) is another Indian deity adopted into Buddhism as one of its protectors (14.28, 14.454). A powerful demon-king, he is one of the five sons of Bishamonten (Skt. Vaiśravaṇa) and is traditionally represented as extremely fierce in appearance, with three faces and eight arms (7.361, 7.388, 7.429, 7.430). In every hand he wields an iron club, a symbol of his tremendous destructive power. His ferocity allows no approach (5.295; ZGJI 370 and 374, ZGJT 356).

Kattō-shū  Case 261 is one of the first kōshin koan: “Prince Nata cut his flesh and returned it to his mother, cut his bones and returned them to his father; then, revealing his true appearance and wielding his great spiritual power, he expounded the Dharma for his mother and father.” This koan is based on the following story. When he was born, Nata immediately started to cause havoc by overturning the palace and trying to pull the tendons from a dragon. Fearing that he might eventually cause great misfortune, his father tried to have him
killed. At this Nata was enraged. With a knife, he cut off all his own flesh and gave it back to his mother; he cut up all his own bones and gave them back to his father. He thus repaid his debt to his parents and, free from their authority, he went to the realm of ultimate bliss in the West to serve the Buddha (Mochizuki 1958, 3995; Anthony Yu 1983, IV, 131).

Night-shining jewel  

The night-shining jewel (7.396) was so called because it was so brilliant it glowed even at night. It is thus an apt symbol for the undimmed light of Buddha-nature (ZGJT 1239b). Several of the jewels could be strung together to make a jewel screen 夜明珠 (14.683). There is a possibility that the night-shining jewel was the phosphorescent eyeball of a whale (Schafer 1963, 237). Needham suggests that it was a stone cut from mineral fluorspar imported into China from Syria. Such a jewel would glow when heated or scratched in dim light (Needham and Ronan 1978, 71).

Nine heavens  

There is more than one explanation possible for the term “nine heavens” (14.288, 14.383, etc.). Nine heavens would result if heaven were divided into the traditional Chinese 3 x 3 grid: one heaven would be assigned for each of the eight directions and the center. The term could also refer to heaven conceived as 9 vertical levels (Morohashi 167.472).

Nine mountains and eight seas → Sumeru

Nine-tiered imperial palace  

“Nine-tiered palace” (7.98) is a literary term to indicate the residence of the emperor (HYDCD 1-74o).

Nine years facing the wall → under Bodhidharma

North Star  

Hokuto, literally “north dipper,” refers to the constellation known as the Big Dipper in the West. The full phrase is “Northern dipper, seven stars” 北斗七星 (5.363, 10.485, 14.37). In addition to indicating the direction north, the north dipper indicated time. Since in one cycle of night and day the handle of the dipper turned through one revolution, close observers could estimate the time from the angle of the handle (Shinjigen 133).

O-pang (Ah-fang, A-pang) Palace  

The First Emperor of the Ch’in Dynasty built the O-pang Palace for his imperial capital in the Shang-lin Park near the city of Hsien-yang in 212 BCE. The palace is a symbol in Chinese literature for splendor and luxury on a vast scale (5.6, 8.258, 12.144). If it had actually been built according to the dimensions given in the Shih-chi, the palace would have been incredibly large: 675 meters by 112
meters (see Twitchett and Loewe 1986, 192, for a discussion of these dimensions). It was said that the upper part of the palace could seat 10,000 persons, and on the lower part five great flagpoles 11.2 meters high were erected. The summit of the Southern Mountains was declared the gateway to the palace and covered walkways led from it to the palace itself. An elevated walkway led from the palace north across the Wei River to the city of Hsien-yang. The Shih-chi says that over 700,000 persons condemned to castration and convict laborers were assigned to building the palace and to the other great construction, the First Emperor’s mausoleum (Watson 1993a, Ch’in, 56).

“When the Six Kings were destroyed, the world became one. When the Szechwan mountains were laid bare, the O-pang Palace emerged” (12. 144) is a couplet taken from Tu Mu 杜牧, “O-pang-kung fu” 阿房宮賦. The “Six Kings” is a reference to the six states that united in 240 BCE to oppose the state of Ch’in. The O-pang Palace was of such a scale that the surrounding mountains were laid bare to provide lumber to build it.

When Hsiang Yü finally entered the city of Hsien-yang with his troops, he set fire to the O-pang and other Ch’in palaces. This is the event referred to in 8.258: “How sad—the man of Ch’u’s single torch has scorched the earth.” This too is a verse taken from Tu Mu’s “O-pang-kung fu.” It is said that the palaces burned for three months (Watson 1993a, Han, 33).

Old barbarian → barbarian under Bodhidharma
Old man on the frontier who lost his horse Uma o shissuru saidō (J.) 塞翁失馬
On the northern frontiers was an old man whose horse wandered off. Neighbors said, “What misfortune!” “Is that so?” said the old man. A day later, the horse came back bringing with it another horse, fine and strong. People said, “What great luck!” “Is that so?” said the old man. The next day, the old man’s son tried to ride the new horse but was thrown and broke a leg. Neighbors said, “What misfortune!” “Is that so?” said the old man. A little while later, the barbarians attacked the border and all able-bodied young men were conscripted into the army. The son could not go because of his broken leg. In the army, nine out of ten died, but the old man and his son survived (Huai-nan-tzu 淮南子, 人間訓).

Old monk Rōshō 老僧
The characters literally mean “old monk” but they are often used as a first-person indicator, equivalent to “I” or “me.”

Original face → under Sixth Patriarch
Oshō (J.) 和尚
The term oshō is a general term for priest or monk. In Japanese contexts, however, it can also be used in the second person, meaning “you” if the person to whom one is speaking is a priest or monk.
Paired fish → under Matrimonial harmony

Pāpiyās (Skt.) Hajun (J.) 波旬

In early Buddhism, the pāpiyās was an evil spirit who interfered with the practice of the Buddha and bodhisattvas. The pāpiyās was not clearly distinguished from Māra, the god of evil. A related figure is yakṣa (ZGDJT 1019b).

Patch-robed monk Nōsō, Nōsōge (J.) 柘僧 | 柘僧家

The traditional Indian monk’s robe was a large rectangular piece of cloth made of rags patched together and then dyed a dirty yellow color. It was wrapped around the body and then draped over the left shoulder, leaving the right shoulder bare. “Patch-robed monk” can mean Buddhist monk in general, but in Zen texts it means the Zen monk in particular (ZGDJT 1007B). When Buddhism came to China, the patched robe was combined with native Chinese clothing, so that by the T’ang a monk in formal dress wore two layers of clothing: an under layer of tailored Chinese robes similar to T’ang court dress, and a top layer of a rectangular patched cloth draped over the left shoulder. The Japanese Zen monk’s rakusu 箍子, a small bib-like garment, is an abbreviation of the patched robe and still retains the patchwork pattern. Legend says that it was made during the T’ang Buddhist persecution of 845 so that Buddhist monks could wear the robe hidden beneath ordinary clothing. On Buddhist robes, see Izutsu 1970, Kyōma 1989.

Peach Momo (J.) 桃

Mention of the peach evokes a cluster of associations in Chinese literature. In the Book of Songs, the peach tree is used as a symbol for a beautiful young woman (16.60). The image of peach petals floating on water brings to mind T’ao Yuan-ming’s Peach Blossom Spring, the idyllic valley on the other side of a cave from which flowed a stream of water through a peach grove. The fruit of the peach is associated with the Taoist immortals’ search for longevity. Legend says that in the garden of the Queen Mother of the West there grows a peach tree that blossoms once every three thousand years. Eating this fruit confers immortality (10.71). Taoist immortals are said to keep a diet that includes blue peaches (Morohashi 24334.124; see 14.486). In Zen, mention of peach flowers immediately brings to mind the story of Reiun Shigon Zenji, who experienced awakening at the sight of peach blossoms (10.379, 14.506).

Permanent things → Jōjumotsu

Persian → BAREFOOT PERSIAN under Bodhidharma

P’eng-lai (Ch.) Hōrai (J.) 禅山

In Chinese Taoist folk legend the terms P’eng-lai and P’eng-lai-shan 蓬萊山 (Mount P’eng-lai) were names for the residence of the immortals (14.354, 14.338, etc.). Usually it was said to be an island in the seas east of China, but it was also
sometimes said to be a mountain in the interior continent. There the elixir of long life and immortality was made (p'eng and lai are the names of herbs). The P'eng-lai Palace, a building in the imperial capital, was built by the T'ang Emperor Kao-tsun.

Pi-lo Monument  Hekiraku no hi (J.)  碧落碑

The Pi-lo Monument (4.555, 6.238) was a T'ang Dynasty monument in the Pi-lo Kuan Taoist temple. It was inscribed in ancient characters written in a style so unique that not even master calligraphers could make an exact copy (ZGJT 415).

Pick → Awl

Pierced-eared traveler → under Bodhidharma

Pine wind  Shōfū (J.)  松風

The sound of wind sighing through the branches of mountain pine trees was thought to be a particularly natural and beautiful sound (7.300, 10.556, 14.168). To the Chinese poet's ear, the sound of water boiling in a tea kettle resembled the sound of wind in the pines (7.446, 14.271). In the modern tea ceremony there is still a great deal of attention paid to the quality of sound made by water boiling in an iron kettle over hot coals in the tea room, and to the stillness of mind required to appreciate the sound.

Po Ya → Intimate

Po Yi and Shu Ch'i (Ch.)  Hakui, Shukusei (J.)  伯夷 | 叔齊

At the very end of the Yin Dynasty, Po Yi and his younger brother Shu Ch'i were heirs to a small kingdom. Their father named the younger brother Shu Ch'i as successor, but when the father died, Shu Ch'i offered the throne to the older brother, Po Yi. Po Yi insisted that Shu Ch'i take the throne as the father had wished. Being unable to decide, both fled the state. Thus did they acquire a reputation for being good men pure in virtue.

At this time, King Wu was engaged in a rebellion against the king of the Yin Dynasty. Though the Yin king was an evil ruler, nevertheless it was still an act of disloyalty to rebel against him. Po Yi and Shu Ch'i reprimanded King Wu for disloyalty. He refused to punish them, recognizing their upright motivation (14.635). When King Wu overthrew the Yin king and established the new Chou Dynasty, the two brothers refused to “eat the grain of Chou” and withdrew to Mount Shou-yang (J. Shuyō), where they eventually starved to death (10.235). Their story is ch. 61 of the Shih-chi (WATSON 1958, 11-15).

Poison bird wings → Poison blackbird

Poison blackbird  Chincho (J.)  噬鳥

The poison-winged blackbird has feathers that contain a virulent poison (20.10). Soaking a feather in wine makes poison wine (J. chinshu, Morohashi
Poison-painted drum ➔ Poison blackbird

Pole star *Hokushin* (J.) 北辰
The characters 北辰 literally mean “northern dragon.” The Han Chinese thought that heaven turned around an axis that was marked by the pole star, the star that remained fixed in place while the other stars revolved around it. The star, it was said, ruled the heavens as the emperor ruled the earthly world. Thus the pole star was called the Celestial Emperor and nearby stars called Prince, Concubine, or some other name taken from the imperial court. The Confucian Analects depicts the *chün-tzu* 子 (J. *kunshi*), the cultivated person, as a human still point in the midst of flux. “The Master said, He who rules by moral force (te) is like the pole-star, which remains in its place while all the lesser stars do homage to it” (Waley 1938, 1).

For a discussion of exactly what star the Chinese designated the pole star and the point around which the sky seems to turn, see Needham 1959, §20 “Astronomy,” 171–461.

Princess(es) of the Hsiang *Shokun* (J.) 湘君
In the singular, this refers to the goddess or consort of the Hsiang River 長江 to whom ritual sacrifices were made in ancient China. In the plural, it refers to the daughters of the legendary Emperor Yao, who gave them to his successor Emperor Shun; when Shun died, they dutifully drowned themselves and became the princesses of the Hsiang. There are, however, several different accounts. See Waley 1955, 33; Birrell 1986, 308; Schaeper 1980.

Queen Mother of the West *Hsi Wang Mu* (Ch.), *Seiôbo* (J.) 西王母
The Queen Mother of the West was said to dwell in the K’un-lun Mountains in the far west and to be surrounded by troops of spiritual beings (or sometimes it is said, by large numbers of youths, partners for Taoist sexual immortality practices). In her garden grew special peach trees that once in 3,000 years put forth fruit. Those who ate the peach would gain immortality (10.71; Birrell 1993, 171–5; Cahill 1995).

Rabbit horns and turtle hairs *Tokaku kimo* (J.) 兔角龜毛
Since rabbits do not have horns and turtles do not have hair, “rabbit horns and turtle hairs” symbolize things that are thought to be real but which do not exist (ZGJT 331; 5.58). The conventional or dualistic way of thinking both falsely imputes permanent existence to things and also classifies them into dualistic cat-
egories. Thus it is possible to say, “Turtle hairs are long, rabbit horns are short” (6.55, also 7.26).

Real and apparent → Five Ranks

Red eyes  Sekigen, sekigan, shakugan (J.) 赤眼

“Red eyes” has two connotations. First, it is a term for a turtle (ODA 1954, 800; ZGJT 248). Second, it signifies a person who has overcome the discriminative thinking of conventional consciousness (ZGJT 652). It is unclear what association redness of the eyes has with either of these. The second of these two meanings applies to 14.332: “The flaming tile broke through the solid layers of ice. Red eyes collide with the burning brush.” Here red eyes signify an awakened mind and the burning bush signifies the burning of the passions. This interpretation creates a nice parallel with the first verse; both become metaphors for Zen in action that cuts through the dross of intellectualization and the burning passions.

Red dust  Kōjin (J.) 紅塵

Red dust is the dust that arises from carts and horses passing back and forth. It thus symbolizes the busyness and defilement of the everyday world.

Reiun (J.) Ling-yün (Ch.) 瑞雲

Ch’an monk Ling-yün Chih-ch’in 嶽雲志勤 (J. Reiun Shigon), a Dharma heir to Kuei-shan Ling-yu (J. Isan 岳山霊育), is most remembered for attaining awakening when he saw peach flowers in bloom. His verse is much quoted in Zen:

Some thirty years I sought an expert swordsman.
How many times leaves fell, how many times branches burst into bud!
But from the instant I saw the peach flowers blooming,
From that moment to this I have had no doubts.
(Keitoku dentō-roku 11, T 51: 285a; translation from ZD 292)

In response to this, the Zen monk Gensha Shibi (14.506) wrote his own verse:

For thirty years, it was always the same,
How many times had the falling leaves emitted their gleams of light?
Then he took one step out beyond the great sky,
And his perfect voice and body matches that of the Dharma King.
(Gensha kōroku, MZZ 126.357)

Relaxing the hands  ➔ Suishu

Repeated month, intercalary month  Jungetsu, Uruuzuki (J.) 閏月

In the ancient Chinese lunar calendar, the six major months had thirty days and the six minor months had twenty-nine days, for a total of 354 days in a year. Since this is approximately 10–11 days short of the solar year, within a few years the human calendar and the solar seasons became unsynchronized. To adjust for
this mismatch, from time to time an extra month was inserted into the calendar—one in every three years, twice in five years, and seven times in nineteen years. This extra month was inserted by repeating one of the regular months so that the same month occurred twice that year. The second such month was the "repeated month" or "intercalary month" (10.511; Shinjigen 1059).

**Restored cinnabar  Kantan (J.)** 還丹

Ko Hung, an early authority in Taoist longevity practices, claimed that while breathing exercises, calisthenics, and herbal medicines could extend life, they could not prevent ultimate death. To attain the condition of not aging and not dying, one had to ingest restored cinnabar and potable gold. Restored cinnabar was so called because ordinary cinnabar, thought to be a mercury sulphate compound, could be refined to produce pure mercury. This in turn could be refined further to produce an even purer mercury product, which, because it was red and had the appearance of ordinary cinnabar, was called restored cinnabar (Noguchi et al. 1994, 79; Ware 1981, 68–96).

In Zen, the term "restored cinnabar" and other such Taoist terms are used figuratively in relation to practices of self-transformation.

**Ring of iron mountains  →  Sumeru**

**River and Lake  Gōko (J.), Chiang-hu (Ch.)** 江湖

This term in Zen texts is usually an abbreviation for Chiang-hsi 江西 (J. Kōsei) (14.446) and Hunan 湖南 (J. Konan), and although its two characters literally mean "river" and "lake," it connotes the world of Zen practice. The Chiang-hsi area was the domain of Baso Dōitsu (709–788) 馬祖道一 (Ch. Ma-tsu Tao-i), while Hunan was the domain of Sekitō Kisen (700–790) 石頭希遷 (Ch. Shih-t'ou Hsi-ch'ien), the two greatest Chinese masters of the eighth century. A Ch'an monk serious about practice would find himself going back and forth between "the river and the lake," that is, going back and forth between Baso and Sekitō (ZGDJT 309b). The term gōko turns up also in text titles such as the Gōko futetsushū (J.) 江湖風月集 (The River and Lake Wind Moon Collection), an anthology of poetry and commentary from several Zen monks and an important source of capping verses, and the Gōko hosshiki bonbaishō (J.), 江湖法式梵呗抄 (The River and Lake Handbook of Protocol and Chant), an instruction book for performing Zen rituals.

**Robber Chih (Ch.)  Tōseki (J.)** 盗跖

In Chinese legend, just as Po Yi and Shu Ch'i became symbols of virtuous conduct, so also Robber Chih, along with Chieh and Chou, epitomized viciousness and evil. Chuang-tzu, ch. 29, devoted entirely to stories of Robber Chih, records a fictitious conversation between Confucius and Robber Chih, in which Confucius comes upon Robber Chih as the latter snack on minced human livers.
Confucius gives his usual sermon about virtue, but Robber Chih, speaking in the voice of a Taoist philosopher, denounces Confucius's Way and sends the great teacher scurrying (Watson 1968, 323-31).

Robe and bowl ➔ under Bodhidharma

Roc  Hō, taihō (J.) 鷲 大鷲
The image of the great roc bird, taken from the first chapter of *Chuang-tzu*, is similar in some ways to the image of the garuda bird found in South and Southeast Asian literature. With one flap of its huge wings the roc flies 90,000 miles, sailing over the oceans and snapping up dragons for food.

Rod ➔ Shippei

Sacred fetus  Šōtai, seitai (J.) 聖胎
At the very end of formal kōan training comes a period called Šōtai chōyō (J.) 聖胎長養 “long nurturing of the sacred fetus” (4.278, 14.47-8). See explanation in chapter 2 of the Introduction, pages 27-9.

Saha (Skt.) This sorrowful world  Shaba (J.) 婆婆
*Shaba* is the Japanese pronunciation of the Sanskrit *sahā*, the world in which we live. The term is used in contexts that stress the fact that it is impure and full of suffering.

Samantabhadra (Skt.) Fugen (J.) 普賢
Although the Bodhisattva Samantabhadra, “Universal Sagacity,” is an important individual personality in East Asian Buddhism, in Zen verses he is almost always paired with Mañjuśrī (7.207, 14.305, 14.500, 14.602). They are the two attendants to Śākyamuni, Samantabhadra representing principle 理 and standing to the right of Śākyamuni, with Mañjuśrī representing wisdom 智 and standing to the left. In art and sculpture, Mañjuśrī is often shown riding a lion while Samantabhadra rides an elephant. Sometimes Mañjuśrī and Samantabhadra are paired with Han-shan and Shih-te (12.137). See also Sudhana.

Samatagezu (J.) Yes! 不妨
*Samatagezu* literally means “does not interfere,” as in 14.419. But it is also a Chinese idiom implying approval and praise: “Yes!”

Sand-spitter  She-kung (Ch.) Shakō (J.) 射工
According to legend, this nasty little turtle-like creature, about one or two inches in length, lived in mountain streams. The inside of its mouth was formed like a crossbow. It filled its mouth with sand, which it spat at passing shadows. If it struck the shadow of a person, that person sickened and died (7.208; HYDCD 2.1264; Mathews #7680). This image is said to describe a person who attacks another through malicious gossip and backstabbing.
Second Patriarch  

The Second Patriarch is Eka 諦可 (Ch. Hui-k'o), the disciple who cut off his arm and presented it to Bodhidharma to show his sincerity. This incident forms the basis for the koan “Bodhidharma and Peace of Mind” (MMK 41, Katto-sha 1).

Sessa takuma (J.)  
Cutting, grinding, filing, polishing 切磋琢磨

The Book of Songs 55 uses this phrase to describe a lord as polished as a jewel: “Delicately fashioned is my lord, as thing cut, as thing filed, as thing chiselled, as thing polished” (Waley 1937A, 46). The phrase is quoted in the Confucian Analects (1, 15) and is used in Confucianism to describe the training and self-discipline of a chün-tzu 春之 (J. kunshi), the morally and ritually cultivated person. By extension, it is used in Zen to describe Zen practice. In a monastery, the phrase takes on a social aspect: the monks are like stones rubbing against each other, mutually polishing each other.

Seven articles  

There are several explanations of the seven articles. ZGJI 152 lists seven military articles: bow, arrow, knife, etc. ZGJT 184 lists possessions of a monk: three robes, one bowl, incense burner, whisk, prostration cloth, paper bedcloth, and bathing articles. Cleary and Cleary 1977, 103 and 163, lists the seven qualities of character of a great teacher.

Seven-hall complex  

Many Chinese Ch’an and Japanese Zen monasteries were built with seven main structures. The three largest buildings were, starting at the south, the Mountain Gate (Sanmon 山門), the Buddha Hall (Butsuden 仏殿), and the Lecture Hall (Hatto 講堂), aligned one above the other on the central north-south axis. On a parallel axis on the west side (again starting from the south) were the Latrine (Tōsu 東司) and the Monks’ Hall (Sōdō 僧堂). On a parallel axis on the east side (again starting from the south) were the Bath House (Yokushitsu 浴室) and the Kitchen-Office (Kuin 廚院). The entire complex of a present-day Zen monastery is called a sōdō, but originally the sōdō was just one of the seven buildings of the shichidō garan. The original sōdō building was much larger than the present monastery zendo. It was divided into east and west halls, with each hall housing several zazen platforms capable of seating hundreds of monks (Colcutt 1983, 171–221, ZGDJT 別 10–38).

Shang Yang (Ch.)  

Shang Yang (12.53) was one of the original Legalists. An official in the Warring States period, his ideas about harsh punishment and strict enforcement of laws were implemented by the state of Ch’in, which went on to conquer all other states and form the first empire. In the end, he was driven from court by palace intrigue. He fled and sought lodging from an innkeeper, but the innkeeper
refused him, saying, "According to the laws of Lord Shang, I shall be punished if I take in a man without a permit." Eventually he was captured. King Hui of Ch'in had his corpse torn limb from limb by chariots, and his family was wiped out. For Shang Yang's strict punishments, see Bodde 1938, 166-9. His biography is Shi-hi 68, translated in Yang and Yang 1979, 60-9. For a translation of his writings, see Duyvendak 1963.

Phrase 12.53 reads "Shang Yang put into law 'dragging by chariots,' Wu Ch'i's tyranny was 'dismembering the body.'" It is unclear what the original source of this verse is, but the Huai-nan-tzu contains the line 銅钺立法而支解，呉起刻剝申裂，which reverses the attribution of the two punishments: "Shang Yang put into law 'dismembering the body', Wu Ch'i's tyranny was 'dragging by chariots.'"

hao-lin ➔ under Bodhidharma

hao-shih ➔ under Bodhidharma

hasanrō (J.)  Hsieh San-lang (Ch.) 謝三郎

The name Shasanrō has two uses in Zen Sand. First, it can be used generally to mean the third son (三郎) of the Hsieh 謝 (Ch. Hsieh) family. Son number three is regarded as uneducated and therefore unable to count or even read the four characters written on a Chinese coin (7.209, 8.186; ZGDJT 472).

Second, Shasanrō often refers to a particular individual, the Chinese Ch'an monk known also as Gensha Shibi 玄沙師佛 (Ch. Hsüan-sha Shih-pei; 835-908), a monk in the lineage of Seppō Gison 雪峯義存 (Ch. Hsüeh-feng I-ts'un; 822-908). Before he came into Zen, he was a fisherman. He left the lay life at age thirty and eventually received Seppō's Dharma. Gensha is brother disciple to the famous Ummon Bur'en 雲門文偃 (Ch. Yun-men Wen-ye; 864-949), and the two are said to have established the reputation of their master Seppō. Gensha appears in kōan cases MMK 41, Heki 22, 56, 88. The image of the fisherman clings to him throughout his life (14.592). See also Cleary and Cleary 1977, 258-9.

hīh K'uang (Ch.) 筱機 (J.) 師鳩

In Chinese legend, during the Warring States period, Shih K'uang was famous for his extremely sharp hearing. It was said that he could hear the beating of the wings of a butterfly on the far side of a hill (ZGJI 390). He is often paired together with Li Lou, famous for his extremely sharp eyesight.

hīh-te ➔ Han-shan

hikai ➔ Four seas

hippei (J.) Rod  竹篙

A shippei is an S-shaped bamboo rod, sometimes carved and decorated with silk
cord, used by a Zen master mainly for ritual purposes. It is sometimes employed to hit monks (8.203, 10.66, 10.215; ZGDJT 491).

**Shōji (J.) Holy attendant (to the shōsō) 聖侍**

Every Buddhist meditation hall has an image of a buddha or bodhisattva called the shōsō 聖僧, literally, “holy monk.” In Zen monasteries the image is that of Manjūśrī. The holy attendant to Manjūśrī, also known as jīsha 侍者 (attendant), is a higher ranking monk. He takes care of the ritual surrounding Manjūśrī (placing flowers, incense, meals, etc. before the image). As the representative of Manjūśrī, he sits on the seat nearest the door and monitors the exit and entrance of monks from the meditation hall. He looks after the welfare of the monks in general; this includes daily tasks such as serving tea and special tasks such as taking care of those who become ill.

**Shōsō (J.) 聖僧 Holy monk**

The holy monk is the Buddhist image that oversees the meditation hall of a monastery. In Mahayana, the image is that of Manjūśrī; in Theravada, that of Kāśyapa or Subhūtī. See also **Shōji**.

**Shōsoku (J.) Actuality, condition, the facts | News, information, report 消息**

The term shōsoku is composed of two characters that individually imply breathing out and breathing in, and that more generally allude to the alternation of positive and negative, rising and falling, conventional and ultimate, etc. It thus can mean the actuality or condition of things. In a narrower and more modern usage, it means information or report.

**Shou-yang ➔ Po Yi and Shu Ch’i**

**Shout ➔ Stick and shout**

**Shu Ch’i ➔ Po Yi and Shu Ch’i**

**Shun (Ch.) Shun (J.) 斬**

In Chinese literature, the sage kings Yao, Shun, and Yu (J. Gyo, Shun, Yu) are exemplars of selfless virtue, and the age in which they are said to have lived is always nostalgically considered a golden age. Yao refused to pass the throne on to his own unworthy son and instead offered it to the worthy Hsü Yu 許由 (J. Kyoyu). Hsü Yu was so virtuous that legend says he not only refused Yao’s offer (14.159, ZGJI 611) but hurried off to wash his ears in a stream to cleanse them of their defilement. His friend Ch’ao-fu 巢父 (J. Sōfu) was a person of equally spotless integrity; he led his ox upstream so that it would not be contaminated by the water in which Hsü Yu had washed his ears (8.252, 12.31; ZD #188). Eventually Yao passed on the throne to Shun, very poor in material wealth but of great unselfish virtue (10.255, 14.142).

When Shun was still a young child, his mother died and his father remarried.
A second son, named Hsiang, was born. The father liked Hsiang and began to despise his first son. The entire family hated Shun so much that over the years both the father and Hsiang made serious attempts to kill him. Shun miraculously escaped every time and always exhibited exemplary conduct toward the members of his family (10.342). This story is given in the Shu ching (The Book of History), Yao tien and Shun tien chapters (Legge 1985, vol. III, 15–27).

Silla Shinra (J.) 新羅
Silla began as a small ancient tribal state in Korean history, said to have been founded in 57 BCE and located in the southeast part of the Korean Peninsula. It grew in size and power, becoming one of the Three Kingdoms that dominated the Korean Peninsula from the fourth century on. In 668 Silla succeeded in unifying the entire Korean Peninsula. Although it imitated many Chinese institutions and imported much Chinese culture, Silla created the distinctive language, culture, and geographical boundaries of the modern country of Korea.

During the T’ang Dynasty, to the Chinese the name Silla connoted a very distant place, a “nowhere” place, somewhat as “Siberia” does in modern English. When a verse says an arrow flew off to Silla (4.628), it means the arrow has shot off to a faraway place beyond ordinary knowledge (5.392, 8.253).

Six directions Rikugō (J.) 六合
The six directions are the four primary directions plus heaven and earth (Morohashi 1453.84). 14.571 may be using the six directions as a metaphor for the consciousnesses.

Six realms Rokudō (J.) 六道
The six realms of rebirth are heaven, asura, human, animal, hungry ghost, and hell. The six realms are sometimes paired with the four births as a literary expression for samsāra, the cycle of birth and death.

Sixteen feet Jōroku (J.) 六丈
Jōroku丈六 is an abbreviation for ichijō rokushaku 一丈六尺, “one jō, six shaku,” here translated as “sixteen feet.” The body of the Buddha was said to be sixteen feet long. Jōroku no konjin (J.)丈六金身, “the sixteen-foot golden body,” is a set phrase referring to the Buddha. Images of the Buddha were often made sixteen feet high, or some multiple of this height.

Jō and shaku (Ch. chang and ch’ih) are units of measurement in ancient China. 1 jō is 10 shaku, making ichijō rokushaku equal to 16 shaku. See inch and foot.

Sixth Patriarch Rokusō (J.) 六祖
Hui-neng 慧能 (638–713) is called the Sixth Patriarch because, of the legendary founders of the Ch’an school, he is the sixth-generation successor in Chinese Ch’an after Bodhidharma, the First Patriarch. The legend of Hui-neng is recounted in the Platform Sutra of the Sixth Patriarch, one of the most important
texts outlining the Ch’an school’s version of its own history. All current Ch’an/Zen lineages trace their roots back to him. Recently, however, scholars such as Yanagida (1967, 1977), Yampolsky (1967), and others, using documents uncovered at Tun-huang, have challenged the Ch’an school’s account of its own early history. They imply that the legend of Hui-neng was created by a later generation of Ch’an monks and then read as history. The same modern scholarship argues that the entire legend of an unbroken lineage of twenty-eight generations of patriarchs in India and six generations of patriarchs in China underwent numerous revisions until it attained its present form and was accepted as orthodoxy.

Within early Zen texts, two different accounts of Hui-neng’s life circulated, one describing his early life and one describing his later life. Eventually these were combined together, but the different elements do not all fit neatly together. Dumoulin has attempted the reconstruction of a consistent biography (DUMOULIN 1990, 1, 129–37).

Because Rinzai koan training uses elements of the Sixth Patriarch legend to express points in its teaching, the historical factuality of the Sixth Patriarch legend is not of great concern. The following points of the Sixth Patriarch legend are important for the understanding of capping phrases.

NAME
The Sixth Patriarch’s surname was Lu 康 (12.98), his personal name Hui-neng 慧能 (J. Enô). He is also known as Lu-neng 禄能 (J. Ronô).

HEARING THE DIAMOND SUTRA
The early death of his father forced Hui-neng and his mother into extreme poverty. He collected brushwood to sell in the marketplace. One day he carried firewood to the home of a buyer and there happened to overhear someone chanting the Diamond Sutra. At this, he was awakened. Legend says the line was

\[ \text{O mu sho jû ni shō go shin} \]

"Arouse the mind that abides in no place" (8.47; T 48.348).

FIFTH PATRIARCH, HUNG JEN, AT HUANG-MEI
The man who chanted the Diamond Sutra told Hui-neng that he had been taught by Hung-jen 弘忍 (J. Gunin). At twenty-four Hui-neng left his home village to train with Hung-jen. Hung-jen’s monastery was at Feng-mu-shan in the district of Huang-mei, and in the later legend of Hui-neng, the name Huangmei-shan 黃梅山 (J. Obaizan, “Yellow Plum Mountain”) is used to identify both the monastery of the Fifth Patriarch and also the place where it was located.

BARBARIAN FROM THE SOUTH
When Hui-neng said that he had come from Ling-nan 粤南 in the south, Hung-jen asked, “If you are a southern barbarian, how can you become a buddha?”
Hui-neng replied, “There is no south or north in Buddha-nature.” Impressed, Hung-jen put Hui-neng to work in the threshing room, where he hulled rice for eight months. He was “the visitor who was husked” of verse 6.284.

**Wall Poems**

The aging Fifth Patriarch told his monks each to write a verse, saying that he would pass the robe of Dharma succession to anyone who could express his awakening. The head monk, Shen-hsiu, was considered by all to be the most advanced in Dharma and the obvious candidate. No one else wrote a verse. Late at night, Shen-hsiu wrote his poem on the wall of a corridor:

> The body is like the bodhi tree,
> The mind is like a clear mirror.
> At all times we must strive to polish it,
> And must not let the dust collect. [YAMPOLSKY 1967, 130]

The illiterate Hui-neng had someone read it for him. At once, he knew that the writer had yet to awaken completely, and in response he composed a poem of his own. There are several versions of Hui-neng’s poem, but the one most important for Zen kōan training is given in phrase 20.15:

> Bodai moto ju naku,
> Meikyō mata dai ni arazu,
> Honrai mu ichi motsu,
> Izure no tokoro ni ka jin’ai o hikan.

Bodhi originally has no tree,
There is no mirror on a stand.
Fundamentally there is not one thing,
Where then can dust collect?

*Heki* 94 Verse Comm. also quotes the poem, but its version of the last line is

> Ikade ka jin’ai ni somuru koto o en, “How can it be defiled by dust?”

Other versions are given in YAMPOLSKY 1967, 132.

**Transmission of the Robe**

Hung-jen recognized Hui-neng’s awakening, but, fearing the jealousy of the monks against the illiterate and unordained “southern barbarian,” he called Hui-neng to his room in secret at midnight, expounded the *Diamond Sutra*, and gave him the robe, making him the Sixth Patriarch. Then Hui-neng, on the Fifth Patriarch’s instruction, fled south to hide.

**Original Face**

Monks from the monastery pursued him for months and finally caught up with him at the Ta-yü ling Peak 大廂嶺 (J. Taiyurei), where Hui-neng preached the Dharma: “Not thinking of good, not thinking of evil, at this very moment, what
is your original face before the birth of your mother and father?” (MMK 23, Kattō-shū 1).

MIND IS MOVING
After going into seclusion in the south as an unordained lay person, Hui-neng came to hear a lecture by the famous monk and teacher Yin-tsung Injū (J. Inja) on the Nirvana Sutra. Two monks were arguing over the temple flag flapping in the wind, one saying the flag was moving, the other saying the wind was moving. Hui-neng said that it was neither flag nor wind but mind that was moving. See MMK 29, Kattō-shū 91.

ORDINATION
Yin-tsung recognized the quality of Hui-neng’s mind and questioned him. Hui-neng for the first time revealed that he had received the robe from the Fifth Patriarch. After this, Yin-tsung gave him ordination and Hui-neng became a Buddhist monk.

PAO-LIN SSU 寶林寺 (J. Horin-ji) at Ts’ao-ch’i 曹溪 (J. Sokei)
One version of his biography says that after getting ordained under Yin-tsung, Hui-neng went to the temple of Pao-lin ssu at Ts’ao-ch’i. Another version of his biography says that at age thirty, he met and impressed a Buddhist nun at Pao-lin ssu, after which he was ordained and lived there for three years (DUMOULIN 1990, I, 131). In any case, Hui-neng lived out the rest of his life at Pao-lin ssu preaching the Dharma. The second part of the Sixth Patriarch Platform Sutra is a record of Hui-neng’s talks given on the teaching platform.

Since all other lineages died out, the Zen of Hui-neng became the mainstream tradition to which all schools of Zen in all countries now belong. Because he lived at Ts’ao-ch’i, the Sixth Patriarch’s Dharma teaching is referred to as Ts’ao-yüan 曹源 (J. Sōgen), “the Ts’ao wellspring.” “One drop of water from Ts’ao-yüan” (5.119) refers to the enlightenment of Hui-neng, and his teaching lineage is likened to a flow of water through history. 14.446 continues the metaphor: “One drop of water among the bamboos at Ts’ao-ch’i overflowed and gave rise to the eighteen rapids of Chiang-hsi,” the Ch’an schools of the mid-T’ang. A verse not in Zen Sand reads 曹源一滴毒波浪溢, “A drop of water from Ts’ao-yüan is a poisonous tidal wave.”

VERSE UPON TRANSMISSION
Just before he died, Hui-neng recited the verses composed by the previous five patriarchs at the time they transmitted the robe and Dharma. Bodhidharma’s verse has been received into the body of jakugo verses (10.566-7).

Slash the boat  Ken satte funabata o kizamu | Funabata o kizande ken o motomu (J.)
剣去刻舟 | 刻舟求剣
In a well-known Chinese folktale, a man on board a boat dropped his sword
overboard while crossing a river. He immediately made a mark on the side of the boat to mark the spot where the sword had fallen (Master Li's *Spring and Autumn Annals*, cited in Yang 1987, 48–9).

**Snake in the wine cup is a reflection of a bow**  報弓蛇影

A certain official had a brother-in-law who suddenly took ill and stopped coming to visit. When the official questioned him, the brother-in-law explained that the last time he visited he saw a snake wriggling in his wine cup. He nevertheless drank the wine but afterwards became quite sick. The official, remembering that there was an archer’s bow hanging on the wall, realized that his brother-in-law had seen the reflection of the bow in his cup of wine and mistaken it for a snake. When the brother-in-law heard the explanation, suddenly his sickness disappeared (7.73; from *吾書, 業書傳* cited in Yang 1987, 188–9).

**Snap the fingers**  Danshi (J.)  瞳指

Snapping the fingers has many meanings. A snap of the fingers indicates an instant, an extremely short period of time (14.443). It is also a ritual way to awaken someone from sleep. In MMK 42, Mañjuśrī snapped his fingers three times in order to awaken a woman from *samādhi* but could not do so, while the novice bodhisattva Mōmyō succeeded after only one snap of his fingers (12.238). Snapping the fingers in front of a shrine is a ritual purification; in a memorial service, it chases away evil spirits. One snaps the fingers in front of a door to request permission to enter (ZGDJT 836c). Several of these meanings are combined in 12.128.

**Sōten (J.)**  “Oh, God!”  翦天

Although sōten literally means “blue heavens,” this phrase is used in Zen texts to indicate a cry for pity, a plea for mercy, equivalent to “Oh, my God!” in English (4.351, 6.46; ZGJT 167).

**Southern dragon**  Nanshin (J.) 鹝晨

A constellation, often paired with North Star (12.120).

**Spiritual shoots ➔ Auspicious grass and spiritual shoots**

**Spring and autumn**  Ch’ün ch’iu (Ch.), Shunja (J.) 春秋

The compound “spring and autumn” indicates the passing of the seasons and thus means one year or many years (since the term does not distinguish singular and plural). The *Spring and Autumn Annals*, one of the traditional five Confucian classics, is an extremely brief chronicle of events for the state of Lu for the years 722–481 BCE. For this reason, this period of history is called the Spring and Autumn period. A subsequent historical work, the *Tso chuan* 左傳, filled out the brief description of events by dramatizing them and setting them into an explicitly didactic moral frame. There are English translations in Watson 1989 and
Legge 1985, vol. v. To discuss the *Spring and Autumn Annals* means to discuss the moral lessons of history (16.22). Of importance to 14.450 is the legend that Confucius himself had written the *Spring and Autumn Annals*. Mencius was the first to make this claim (*Mencius III*, b, 9; iv, b, 21).

**Steal a sheep**  *Yō o nusumu* (J.)  搶羊

In *Zen Sand* verses (4.393, 6.176), mention of stealing a sheep is usually a reference to the following passage from the Confucian *Analects* xiii, 18:

The duke of Shē informed Confucius, saying, “Among us here there are those who may be styled upright in their conduct. If their fathers have stolen a sheep, they will bear witness to the fact.” Confucius said, “Among us, in our part of the country, those who are upright are different from this. The father conceals the misconduct of the son and the son conceals the misconduct of the father. Uprightness is to be found in this” (LEGGE 1985).

**Steelyard**  *Kō* (J.)  鉤

The character 鉤 means a hook or curved piece of metal such as a belt hook, a crescent ornament, or steel hook (e.g., 4.434, 14.9, 14.363), but it can also mean the hook of a steelyard (10.156). A steelyard is a simple balance. A scaled arm is suspended off-center and the object being weighed is hung on a hook on the short end of the arm. On the long end, a counterweight can be moved back and forth across the scaled arm to determine the weight of the object. *Jobanjo* 定盤星 are the graduations on the scale arm (SRZGK #1300) referred to, for example, in verse 10.156: “Know the meaning of the steelyard’s hook. Do not fix your attention on the graduation marks.” In other words: keep your eye on the ball, not on the scoreboard.

**Stick and shout**  *Bōkatsu* (J.)  棒喝

The stick and the shout are the favorite teaching methods of Tokusan and Rinzai, respectively (8.90, 10.92, 10.234, 12.9, 12.149).

**Stock, cangue**  *Ka* (J.)  梁

The stock or cangue was a large block of wood that was locked around a person’s neck as punishment. Often the details of the prisoner’s crime would be written on the block both to increase his public humiliation and to discourage others from committing the same crime. Larger stocks that could accommodate two or more people were sometimes fixed to the ground, usually in a public place. As added punishment, sometimes the wrists were locked into shackles or similar stocks.

**Stone woman**  *Sekijo, umazume* (J.)  石女

“Stone woman” is used colloquially to mean a barren woman, unable to bear children (5.207). But in *Zen Sand*, the barrenness of the stone woman is also used occasionally as a metaphor for the no-self of Zen (10.363, 14.381, 14.630, 16.13). The stone woman is often paired together with the wooden man.
Straw dogs  Saku (J.) 糂狗

Straw dogs (5.196, 10.493) are small images of dogs made of straw placed on altars during early Chinese ritual sacrifice in the Chou Dynasty. During the ritual they were treated as sacred objects, but as soon as the ritual was over they were “trampled on, head and back, by passers-by; to be swept up by the grass-cutters and burned” (WATSON 1968, 158-9). The Tao-te ching, ch. 5, contains the line, “The Sage is not humane; He regards the common people as straw dogs” (HENRICKS 1989, 57).

Su Wu (Ch.) Sobu (J.) 蘇武

In the second century BCE, Su Wu was sent as envoy of the Han empire to the Hsiung-nu tribe. There he met former Han envoys and soldiers who had traded loyalties and gone over to the side of the Hsiung-nu. They tried to persuade him to do so as well. Su Wu utterly refused and was kept prisoner for nineteen years. The Han government asked for his return but the Hsiung-nu pretended that he was dead. Then Su Wu tied a letter to a goose, which flew all the way to the capital and was shot down by the emperor in his own courtyard. When confronted with the evidence that he was alive, the Hsiung-nu released him. 10.397 describes the moment when Su Wu and Li Ling, another longtime prisoner, parted. Su Wu’s story can be found in WATSON 1974, 34-45.

Sudhana, the youth  Sudhana-śreṣṭhi-dāraka (Skt.) Zenzai Dōji (J.) 善財童子

Sudhana (12.128) is the pilgrim hero of the Gaṇḍhāvyūha, the last section of the Avataṃsaka sūtra. In his quest for enlightenment Sudhana first meets the great Bodhisattva Mañjuśrī, who directs him to fifty-two other teachers, each of whom embodies an aspect of awakening. These teachers appear in many different guises—Buddhist, Brahmin, lay, monk, young girl, young boy, old mendicant, devout nun, prostitute, great warrior king, night goddess—thus exemplifying Buddhist upāya, or skill-in-means.

The fifty-first teacher is Maitreya, the Buddha of the Future, who opens the door to the many-storeyed tower of Vairocana by snapping his fingers, thus allowing Sudhana to enter. Sudhana sees that the interior of the tower is infinite and contains other towers that themselves also have interiors that are infinite. Sudhana also sees all the past, present, and future practices of Maitreya and of all the many thousands of buddhas under whom he practiced. This image illustrates the Hua-yen teaching of the Dharma world of the unhindered interpenetration of phenomena with phenomena. Maitreya then sends Sudhana onward to the fifty-second teacher, who is Mañjuśrī, the bodhisattva who was his first teacher. Finally, Sudhana meets the Bodhisattva Samantabhadra, his fifty-third teacher, who touches Sudhana on the head and brings about the inconceivable liberation.

The fifty-three stages of Sudhana’s pilgrimage match the fifty-three stages of
the career of the bodhisattva as outlined in the *Bodhisattva-bhūmi*, the first part of the same *Avatāmśaka sūtra*. The Sudhana story of the stages of enlightenment spread into popular conceptions of Buddhism because it was easier to understand than the philosophical explanation of the stages of the *Bodhisattva-bhūmi*. Illustrated versions of the story appeared. It is also sometimes said that the fifty-three checkpoints on the great Tōkaidō Highway between Tokyo and Kyoto reflected the fifty-three stages of the bodhisattva path. For translations of the *Avatāmśaka sūtra*, see Cleary 1984. For a synopsis of the story of Sudhana, see Cleary 1987.

Phrase 20.13 of *Zen Sand* reads “Tokuun, that old blunt drillhead, how many times has he come down from Wonder Peak? He hires another fool and together they haul snow to fill in the well.” Heki 23 Main Case Comm. includes part of the story of Sudhana meeting Meghāśrī (J. Tokuun biki 德雲比丘), a master teacher who, it is said, had never come down from the top of Wonder Peak. Sudhana searched for him for seven days and failed to meet him. Then later Sudhana met him on another mountain, at which point he received Tokuun’s teaching. Tokuun biki is referred to as a *kankosui* 間古鏡, an “old blunt drillhead,” to indicate that he is a wizened master who has lost the sharpness of youth (see *Kareta*).

**Suishu** (J.)  Relaxing the hands 垂手

A monk in training always carries the hands in a ritual position, either in *gasshō* or in *shashu*. *Suishu*, literally “dangling hands,” is neither of these positions. One relaxes the hands and lets them hang naturally. The phrase implies the putting aside of formality and ritual (ZGJT 236-7) and the extending of the hands of compassion to others (ZGJDJT 630c). The title of the tenth Oxherding Picture is *Nitten* (nyutten) *suishu* 人麤重手, “Entering the Marketplace with Relaxed Hands” (8.331). The title implies that in the final stages of Zen practice, one returns from the mountain to the marketplace and lives a life without formality; the hands are relaxed and open to others, the position of natural compassion (e.g., Heki 7 Main Comm., Heki 96 Main Comm; see also 7.242, 10.144).

**Sumeru, Mount** Shumisen (J.) 須弥山

In the Indian Buddhist cosmology, at the center of the universe stands a huge mountain called Sumeru or Meru (Skt.), referred to by many *Zen Sand* phrases and verses. The name Sumeru is transliterated into Chinese as Hsü-mi 須弥 and into Japanese as Shumi. It is translated by a variety of terms: 妙高山 *Myōkōzan*, Wondrous High Mountain; 妙高峯頂 *Myōka-shōchō*, Wondrous High Peak; 妙光山 *Myōkōzan*, Wondrous Light Mountain; 妙薬山 *Myōbu*, Wonder Mountain; 妙高頂 *Myōbuchi*, Wonder Mountain Peak; 妙峰頂 *Myōbukochō*, Lone Wonder Mountain Peak (12.127, 14.164, 14.665). These terms in general connote a moun-
tain peak above the turmoil of the world (14.655, 20.13). It is also sometimes referred to as the Diamond Mountain 金剛山 Kongōsen (J.) (10.369).

Legend says that Mount Sumeru has a height of 160,000 yojana, half of which is under water. The height above water is thus 80,000 yojana, or in Sadakata’s estimate, 560,000 kilometers. (By comparison, the circumference of the earth at the equator is about 6,380 km and the distance from the earth to the moon is about 384,400 km.) A being on the top of Mount Sumeru looks far down upon the sun and moon, which revolve in a flat orbit above the horizon.

Sumeru stands on a square base and has four faces. The north face of Sumeru is yellow gold, the east face is white silver, the south face is emerald, and the west face is crystal glass. Seen from the side, Sumeru resembles a stepped hourglass with a narrow waist and a top half that widens into a vast plateau upon which rest the heavens. On the top plateau of Sumeru resides Indra (renamed in East Asia 稔天, J. Taishakuten), a god in the Indian pantheon who has been absorbed into Buddhism as the ruling guardian god. His lieutenants, the four guardian gods 四天王 (J. shitenno), each guard one of the four faces.

The geography of Mount Sumeru is sometimes described as “nine mountains and eight seas” 九山八海 (J. kyūsen hakkai). The first mountain is Sumeru itself at the center. Around Sumeru are seven concentric rings (actually squares) of mountain chains, each surrounded by a sea, and finally around the outermost sea is the circular Ring of Iron Mountains 鐵圍山 (J. Tetchisen) (5.272, 10.369).

In the vast sea between the last square of mountains and the circular Ring of Iron Mountains float the four great continents 四洲 (J. shishū), each with a distinctive shape. To the east of Sumeru is Pūrvavideha (J. Tōhotsubadai), shaped like a half-moon; to the north is Uttarakuru 西瞿耶尼 (J. Uttan’otsu), square in shape; to the west is Aparagodānīya 西婆耶尼 (J. Saikuyani), circular in shape (12.91, 14.501); and to the south is the triangular-shaped Jambudvīpa 南瞻部 (J. Nansenbu, Nan’enbu), 南瞻部洲 (J. Nansenbushū), or 南瞻部提 (J. Nansenbutei). Its triangular shape resembles India and the position of Mount Sumeru to its north corresponds to the position of the Himalayas as seen by the people of India. The continent Jambudvīpa is so called because of the jambū tree 間浮樹 (J. embuju), a great towering tree that dominates the continent (7.50). Also called the udāmbara (Skt.) tree, it is said to bloom only once in three thousand years (ZGI 370). Its flower is the 墨華 (J. donge) or 墨華 (J. udonge) (7.360).

In phrase 14.501, Tōhotsuutai 東弗日達 is a variant of Tohotsubadai 東弗日婆娑, or Pūrvavideha (Skt.), the continent that lies to the east of Mount Sumeru; Saikuyani is the continent to the west. Jih-hsia (lit., “Under the Sun”) and Yüeh-chih (lit., “Tribe of the Moon”) here are probably ancient names for countries that lay outside the borders of China.

In Buddhist temples, the main altar in front of a Buddhist image and the plat-
form upon which the Buddhist image itself rests are often shaped like Mount Sumeru and are called *shumidan* 須蔵壇. The *shumidan* has a wide base upon which are placed narrower and narrower steps; at mid-height, the steps then increase in width (Sadakata 1997).

**Sun**

Numerous Chinese literary expressions refer to the sun, including “golden dragon” 金龍 (J. *kinryu*; 14.169, 14.540) and “golden crow” 金鶏 (J. *kin’u*), because a three-legged crow is said to reside in the sun (5.194, 6.63, 8.99, 12.120, 14.135). A three-legged frog 三脚蝦蟆 (J. *sankyaku no gama*) is also said to live in the sun (7.176).

**Sword**  *Ken*, *tō* (J.) 剣, 刀

The sword has many meanings in the phrases of Zen Sand. It is the symbol of intrinsic wisdom, and for this reason Manjusri is often depicted as holding a sword (e.g., 14.675). The treasure sword of the Vajra king also symbolizes the sword of diamond wisdom (7.64, 8.144, 8.172). A Zen master’s *zenki* 神機 (see *Ki*) is likened to a sword or a blade (7.111, 8.384). The sword of Zen insight cuts one thing into two (4.34) and two things into one (4.33), and is called the sword that deals out both life and death (6.147, 10.541, 12.145, 14.711).

In Chinese legend there have been many famous swords, some with proper names, such as the Mo Yeh sword, the T’ai-a sword, the Dragon Spring sword and the Hair-cutter sword.

**Sword in the king’s storehouse**  *Okō no katana* (J.) 王庫刀

In a story in the *Nirvana Sutra*, there was a prince who made friends with a poor man. The poor man coveted a jeweled sword that the prince possessed, and one night in his sleep he mumbled “Sword, sword.” He was overheard and at once taken prisoner. Questioned by the king, the man said that he had not stolen the prince’s sword. The king asked, “What kind of sword did you see in your dream?” The man answered, “It was shaped like the horn of a mountain goat.” The king laughed and said, “In the king’s storehouse, there is no such sword. You have never seen the sword of the prince” (ZGJT 51; 8.48, 8.437-8).

**Symbols of matrimonial harmony ➔ Matrimonial harmony**

**Taking in and letting go**  *Hajū hōgyō* (J.) 把住放行

Zen activity is divided into two aspects, *hajū* and *hōgyō*, which, depending on context, can be understood as taking in and letting go, withdrawing and releasing, straightening up and relaxing, and so on. When the bell rings to start a period of meditation, this is *hajū*; when the bell rings to end a period of meditation, this is *hōgyō*. Daily cleanup and work periods are *hajū*, and are appropriately done in silence and with concentrated attention; tea break, however, is a time of *hōgyō*. In the middle of the afternoon, the wooden *han* is struck to sig-
nal *hosan* 放参, release from practice. In the ancient schedule of the monastery, this signaled a short period of free time, *hōgyō*, for the monks. The account books of the monastery are not labeled "credit" and "debit" but *haizō* and *hōgyō*. The intense *haizō* of the *rohatu otseshin* in the winter, the meditation retreat that commemorates the Buddha’s enlightenment, is followed by the *hōgyō* of *tōji tōya* 冬至冬夜, the eve of the winter solstice. The evening is declared a period of *josaku* “removal of the *keisaku,*” special food is served, the monks engage in entertainment, and the senior monks serve the junior monks. Although outside observers often think that a monastery’s activities are all *haizō*, in fact the schedule is deliberately created to balance *haizō* and *hōgyō*. The entire universe exhibits *haizō* and *hōgyō* (12.119, 14.563).

**Talons and tusks** Sōge (J.) 爪牙

The characters for this term can be translated either "talons and tusks" or "claws and teeth." This term was originally a metaphor for the civilian officials and the military who assisted a ruler. In Zen, however, the talons and tusks (or claws and teeth) refer to the spiritual powers—such as determination, faith, understanding, etc.—that are required for, or that result from, Zen practice and the realization of awakening. The “Dharma cave of talons and tusks” (J. *hokkutsu no sōge* 武窟爪牙) refers to the Zen training hall. In some contexts, *sōge* has a slightly different nuance and refers to the sharpness and force of *zenki* (see *ki*), the dynamic aspect of Zen (8.368; see also Shinjigen 630, ZD 278).

**T'ai-a sword** Taiaken (J.) 太阿劍

T'ai-a is the name of a famous sword in Chinese legend. In the ancient past, before the state of Wu was destroyed, there appeared in the sky a purple light that grew brighter and brighter. The poet and statesman Chang Hua enquired of the astrologer Lei Huan about the cause of the purple light. Lei Huan said it was the spirit of a magic sword reaching up to the heavens. Chang Hua traced the source of the light and finally came to a spot on the ground where he unearthed a stone casket. Inside were two swords, one inscribed with the name T'ai-a and the other with the name Lung-ch'üan 龍泉 (J. Ryōsen), "Dragon Spring." Lei Huan and Chang Hua each took a sword, but Lei Huan commented that because the swords were magic, they would eventually come together again (Jimbo 1974, 829; Birrell 1986, 328). See also Sword.

**T'ai-kung Wang** (Ch.) Taiko Bo (J.) 太公望

The term "T'ai-kung” was once the title of a rank (Great Duke), but in the Chou Dynasty it was used as a respectful form of address for father, either one's own or another's, or for any elderly person. In Zen Sand, however, T'ai-kung often refers to a particular person, T'ai-kung Wang (J. Taiko Bo), otherwise known as Lü Shang 呂尚, the man who became advisor to King Wen, one of the founders
of the Chou Dynasty (8264). Because the last king of the previous Yin Dynasty,
King Chou 尹, was particularly evil, Lü Shang had voluntarily gone into exile.
When Wen set out to overthrow the last Yin king, he was given a prediction that
he would meet a man of hidden talents who would render him great assistance.
He encountered Lü Shang fishing by the Wei River and identified him as that
man. He addressed him, saying, “You are the elder (太公 t'ai kung) that I have
been looking for (望 wang),” and gave him the name T'ai-kung Wang. Subse-
quently Lü Shang helped him overthrow the last Yin tyrant and establish the
Chou Dynasty.

Lü Shang is also known as “the fisherman of the Wei River” (Morohashi
5834.147; Shinjigen 239).

T'ang Yü (Ch.) Tògu (J.) 唐虞
T'ang Yü is a conventional way of referring to Yao and Shun. Yao's reign title
was T'ao-t'ang 魚唐 (J. Tōtō) and Shun’s reign title was Yu-yü 禹虞 (J. Yūgu).
The second characters of the two reign titles have been combined.

T'ao Yüan-ming → Yuan-ming

Ten directions  Jippō (J.) 十方
The ten directions are the four cardinal directions, the four in-between direc-
tions, and up and down.

Ten isles  Jīshà (J.) 十洲
In Chinese legend, the Ten Isles refer to the ten islands where the Taoist immor-
tals, hsien, are said to reside (14.300, 14.301, 14.414, Daijigen 237). See also Three
Islands, Three Mountains.

Ten thousand phenomena  Banzō, banshō, manshō (J.) 萬象
Ten thousand things  Banbutsu, banpō (J.) 萬物, 萬法
“Ten thousand” is used here not as a precise number but to indicate the infinite
differentiatedness of the phenomenal world.

Ten thousand years  Banzai (J.) 萬歳
The shout “Ten thousand years!” is the common shout of celebration and
congratulation. 5.385 is “The mountains ring with shouts of ‘Ten thousand
years!’” ZRKS 5.148n explains that when Emperor Wu of the Former Han
Dynasty climbed a mountain to perform the Shan sacrifice, his attendant min-
isters heard the mountains echo three times with shouts of “Ten thousand
years!” as if the mountains and all of nature were congratulating the emperor.

Thief, bandit  Zoku (J.) 賊
The image of the thief or bandit is used in several ways in the verses of Zen Sand.
In the Chinese tradition, the five thieves are joy 喜, anger 怒, pleasure 樂, grief 喪, and lust 欲. But in the Buddhist tradition, the thieves are the six senses. “The
six evil spirit thieves” (悪鬼八計 akki roku-zoku) refer to the six sense-objects (color, sound, odor, flavor, contact, thing 色聲香味觸法 shiki, shō, kō, mi, soku, hō) (ZGJT 7c). Since the senses are part of mind itself, “It’s hard to guard against thieves from within” (4.94) and easy to mistake a thief for a son of the house (4.354).

The term “thief” also is used to describe the activity of a Zen kōan (7.379) and the skillful means of a Zen master (4.209, 5.223). A skillful master uses the bandit’s spear or horse and turns it against him (5.224, 5.226). And one Zen master facing another another Zen master is “One thief knows another thief” (4.217).

Thirty years  Sanjū nen (J.) 三十年
Thirty years is often said to be the minimum necessary for Zen training (5.140; ZGJT 160).

Thirty-two marks  Sanjūni sō (J.) 三十二相
When the Buddha was born, a seer examined his body and discerned the thirty-two bodily marks (4.239) of a cakravartin, a great wheel-king. These include long ear lobes, folds around the neck, webbing between the fingers, a curl between the eyebrows, a fleshy protuberance on the skull, wheel signs on the soles of the feet, a long wide tongue, saliva that improves the taste of food, and so on. The list varies with the text consulted.

Three bodies of the Buddha  Trikāya (Skt.), Sanshin (J.) 三身
The three bodies of the Buddha are the:

Dharma-body (Skt. dharmakāya, 法身 Ch. fa-shen, J. hosshin),
Reward-body (Skt. sambhogakāya, 賞身 Ch. pao-shen, J. hōjin),
Transformation-body (Skt. nirmanakāya, 化身 Ch. hua-shen, J. keshin, or 證身 Ch. ying-shen, J. ojin).

The Dharma-body is the absolute aspect of the Buddha. It is not a body in the usual sense for it is not material and not particular. Though it is coextensive with the universe, it is not an object of sense or cognition since the Dharma-body also arises as the consciousness that senses and cognizes.

The Transformation-body is the Buddha in his material appearance as Sākyamuni, the human being who appeared in history, lived, practiced, attained awakening, and died.

The Reward-body is the body that a bodhisattva attains as a result of endless practice. The buddhas mentioned in the sutras, such Amitābha Buddha, are reward-body buddhas, neither buddha in absolute aspect nor buddha in historically concrete form.

Three borders  Sanben (J.) 三邊
During the Han Dynasty, the term “three borders” referred to three areas on the frontier across the north, specifically Yu-chou 羽州 in the far northeast, Ping-
chou in the north center, and Liang-chou in the northwest. The term gradually came to refer generally to the border of the country as a whole (ZGJT 163; 14.281, 14.286). In some Zen Sand verses, the three borders can be taken as a metaphor for the three poisons in Buddhism (ZGJI 626).

**Three dark gates → Three mysteries**

**Three Dynasties Sandai (J.) 三代**

The Three Dynasties were the three ancient dynasties before the Ch'in Dynasty created a single empire: Hsia 夏 2205–1766 BCE; Shang 商 1766–1122 BCE (known also as the Yin 殷 Dynasty from 1401 BCE); and Chou 周 1122–1251 BCE. The three dynasties were idealized by the Confucians, who depicted them as a golden age of moral human conduct (8.184).

**Three in the morning and four in the evening Chōsan boshi (J.) 朝三暮四**

In the ancient state of Sung there was a man who kept a large number of monkeys, so many that he found it difficult to keep them fed and satisfied. When he reduced their food to three chestnuts in the morning and four in the afternoon, they got angry at him. Then he gave them four in the morning and three in the afternoon and they were satisfied. This story appears in several texts, among them Lieh-tzu and Chuang-tzu.

**Three islands Santō (J.) 三島**

The Three Islands are the same as the three mountains, the fabled islands of the immortals in the eastern sea (HYDCD 1.224). The phrase “Ten Isles and Three Islands” 十洲三島 is a set phrase connoting the realm of Taoist immortals.

**Three learnings Sangaku (J.) 三學**

The three learnings in Buddhism are precepts, meditation, and wisdom 戒定慧 (J. kaijōe). These are based on the early Buddhist threefold classification of the Eightfold Noble Path: precepts or śīla (Skt.), which include right speech, right action, right livelihood, and right effort; meditation or samādhi (Skt.), which includes right mindfulness and right concentration; wisdom or prajñā (Skt.), which includes right view and right intention. The three learnings, in turn, were later incorporated into the Six Perfections or pāramitā (Skt.), which were generosity (dāna), precepts (śīla), fortitude (virya), patience (ksanti), meditation (dhyāna), and wisdom (prajñā).

**Three-legged frog → Sun**

**Three moments Sansai (J.) 三際**

The three moments are past, present, and future (ZGJT 198).

**Three mountains, three sacred mountains Sanzan (J.) 三山**

In Taoist legend, the three mountains were the place where the immortals resided and where the elixir of immortality could be obtained. The three moun-
mountains (蓬莱, 方丈, 瀛州) were usually said to be islands in the ocean, sometimes thought to be mountains in the far west of China. Sea expeditions to find the Three Isles were sometimes sponsored by Chinese emperors, most notably Ch’in Shih Huang Ti, and some of these expeditions may have actually reached the shores of Japan. In the K’un-lun mountains to the far west of China, Hsi Wang Mu, the Queen Mother of the West, was said to have a kingdom where the peach tree of immortality grew. It blossomed only once every three thousand years and anyone who ate the fruit thereof attained immortality.

Three mysteries, three dark gates  Sangen (J.)  三玄

Although the term appears to have entered Zen from Taoism (Morohashi 12.478 says it refers to the three texts: Lao-tzu, Chuang-tzu, and I ching), it is mainly associated with Rinzai. The introduction to the Rinzai-roku says of Rinzai, “With his three dark gates and three vital seals he pounded and shaped the monks” (Watson 1993b, 3). ZGDJ 392b explains the three mysteries as, first, the mystery within the body (玄中玄), second, the mystery within words (玄中玄), third, the mystery within the mystery (玄中玄) (see also Heki 15 Verse Comm). Rather than assign some individual meaning to the “three mysteries and three necessities 三玄三要, (J. san’yo), in the early stages of practice it is better to think of them as simply insight into Zen (14.273).

Three necessities  San’yo (J.)  三要

In the Rinzai-roku, the three necessities are paired with the three mysteries. ZGDJ 392b explains the three necessities as, first, language that creates no differentiation, second, the absorption of the 1,000 sages directly into the mysteries and necessities, and third, the overcoming of all language. Rather than assign some individual meaning to the three mysteries and three necessities, in the early stages of practice it is better to think of sangen san’yo “the three mysteries and three necessities,” as simply insight into Zen.

However, in Japanese Rinzai Zen since the time of Hakuin, the three necessities can also refer to the Great Root of Faith (daishinkon 大信根), the Great Ball of Doubt (daigidan 大疑團), and the Great Overpowering Will (daifunshi 大懾志). See also above, pages 6-7.

Three periods  Sango (J.)  三期

“Three periods” is a literary expression for the monastic training term (12.18). The ninety days of the summer retreat were divided into three periods of thirty days each (Oda 1954, 45, 101). The early monks in India originally followed a rule of not sleeping under the same tree more than one night. Because of heavy rains during the summer months, however, they began the custom of taking a fixed residence for the three months of summer. Thus “rain period” 雨期 uki (J.), “summer” 夏 ge (J.), and “fixed residence” 安居 ango (J.) all came to refer to a
monastery's training term (6.261). A Japanese Rinzai monastery now has a winter training term that is called fuyu no ge (J. 冬の夏, literally, "winter summer."

Three poisons  Sandoku (J.)  三毒
The three poisons of Buddhism are greed, anger, and ignorance (倉厳験 J. ton-jinch).

Three Sovereigns and Five Emperors  Sankō gotei (J.)  三皇五帝
The set phrase “Three Sovereigns and Five Emperors” refers in Chinese legend to the very first beings to initiate human culture (14.274, Heki 3 Verse Comm.).

The Three Sovereigns are Fu Hsi 伏羲 (J. Fushi), Nü Wa 女媧 (J. Jogā), and Shen Nung 神農 (J. Shinnō). These three are obviously deities since they do not have human bodies. Fu Hsi and Nü Wa are male and female divinities whose upper bodies are human in form but whose lower bodies are dragon tails. They are shown in iconography with tails intertwined and holding in their hands set squares and compasses to symbolize that they bring civil order to human culture. Fu Hsi was said to have devised the system of the eight trigrams of the I ching. The third sovereign, Shen Nung, in iconography is shown with the head of an ox and a plow in his hands, thus symbolizing his bringing agriculture to human-kind. He is also said to be the creator of the sixty-four hexagrams of the I ching.

The Five Emperors are human. The first of the five is the Yellow Emperor and the fourth and fifth are Yao and Shun. The second and third emperors are descendants of the Yellow Emperor, but almost all details of their lives and personalities have been lost. Yü, the Great, is often thought to be one of the Five Emperors but is not; still, in Chinese legend he is closely associated with Yao and Shun.

Three steps  Santai (J.)  三踏
The term “three steps” has more than one meaning, but often in Zen Sand it refers to the dance and music performed during banquets in the imperial palace during the T'ang period (e.g., 7.167, 7.268). One imagines that at each step, a new round of food and drink would be served, accompanied by a new style of music and dance performed by specialist entertainers. Apparently the music was quite fast, so dancing the three steps must also have been quite fast (Morohashi 12.1212; ZGJT 324; ZGDJT 403c).

Three stages  → Dragon Gate

Three thousand worlds  Sanzennai (J.)  三千界
Three-thousand-realm universe  Sanzen sekai (J.)  三千世界
Sanzen sekkai (J.)  三千剣界

Great thousand-realm universe  Daisen sekai (J.)  大千世界
Daisen shakai (J.)  大千砂界

Each of the ten realms of beings includes the other nine in itself. Thus there are one hundred realms altogether. These one hundred realms have each the ten
factors of being (日本語: じんよつ), making one thousand realms. These one thousand realms can each be seen in the three realms of existence: the realms of sentient beings, non-sentient beings, and the five skandha that constitute all beings, both sentient and non-sentient (see Daitō 1991, 288).

The term *daisen shakai* 大千砂界 literally means “great thousand sands universe,” the sense being that the universes are as numerous as grains of sand (14.409).

**Three worlds** Sangai (J.) 三界

The three worlds are the world of desire, the world of form, and the world of formlessness. Sometimes the term also means the three worlds of past, present, and future.

**Toad ➔ Moon**

**Tokusan (J.)** Te-shan (Ch.) 徳山

Tokusan is Tokusan Senkan 徳山宗鑑 (Ch. Te-shan Hsuan-ch’ien, 780/2–865), a well-known monk in the line of Seigen Gyōshi 青原行思 (Ch. Ch’ing-yüan Hsing-ssu) and himself the master of Seppō Gison 雪峯義存 (Ch. Hsüeh-feng I-ts’un) and Ganto Zenkatsu 嚴頭全額 (Ch. Yen-t’ou Ch’üan-huo), who appear with him in MMK 13. He appears in several other important koan, including MMK 28, Heki 4, Kattō-shū 203.

Tokusan is often paired with Rinzai because of their teaching methods: Tokusan for his stick (Kattō-shū 203) and Rinzai for his shout (8.90, 12.9, 12.149). Once Tokusan said, “Tonight, no dialogue. I’ll hit anyone who asks a question.” A monk stepped forward and immediately Tokusan hit him. The monk said, “I haven’t even asked my question yet. Why did you hit me?” Tokusan asked, “Where are you from?” The monk said “Silla.” Tokusan said, “You should have been hit before you even boarded the boat” (Kattō-shū 203). See also Cleary and Cleary 1977, 230–2.

**Tongs and hammer, forge** Kantsui; kentsui (J.) 鉛錘

The two characters literally mean “tongs and hammer,” the tools of the blacksmith, but the phrase is used in Zen to refer to the Zen teacher’s skillful training methods. To enter into Zen training is like entering a blacksmith’s forge to be put upon the master’s anvil. See also the similar expression Fire pit and bellows.

**Tower of Five Phoenixes** Gohōro (J.) 五鳳樓

When the founder of the Liang during the Five Dynasties period made Lo-yang his capital, he constructed the Tower of Five Phoenixes. Thus the tower is the symbol of the capital Lo-yang (14.238, ZGJI 618, Morohashi 257.1023).

**Tree of Swords ➔ Five hells without interval**

**Trigram ➔ Eight trigrams**
Tu Fu (Ch.) Toho (J.) 杜甫

Tu Fu (712–770) competes with Li Po for the title of greatest poet of the T'ang period. While Li Po cultivated an image of Taoist nonchalance and enjoyment of wine and nature, Tu Fu expressed in his poetry his strong sense of Confucian duty to his country and emperor. He twice failed at the imperial examinations and was thus unable to obtain an official position of any significance. All his life, his career was buffeted by political turbulence (such as the An Lu-shan rebellion of 755). His poems are noted for their realism and detail, their eloquent expression of human emotion, and their skillful use of language and rhythm. He is explicitly mentioned in Zen Sand verses (7.203, 14.117), and many other verses are drawn from his poetry (7.320, 10.6, 10.132–3, 10.159, 14.334, 14.355, 14.370, 14.475, 14.622, among others).

Turtle hairs → Rabbit horns and turtle hairs

Two peaches Nito (J.) 二桃

In the state of Ch'i, Duke Ching had three retainers who were fierce fighters able to vanquish any enemy, but they were also proud and unlikely to give their full allegiance to any lord. He presented two peaches to the three, saying “Let the two most virtuous eat.” Two ate the peaches right away and then realized that the third had shown the greatest virtue by letting them eat the peaches. In shame they committed suicide. The third, in his loneliness, committed suicide as well (景子春秋，內臤臤下 cited in HYDCD 1.131; 14.30).

Udumbara → under Sumeru

Ummon (J.) Yun-men (Ch.) 雲門

Ummon Bun’en 雲門文僑 (Ch. Yun-men Wen-yen; 864–949) was a disciple of Seppo Gison 雪峯義存 (Ch. Hsüeh-feng I-ts’un; 822–908) and himself the head
of one of the Five Houses of Chinese Ch’an. Numerous difficult kōan are attributed to Yun-men, including Heki 14, 15, 27, 39, 47, 54, 60, 62, 77, 83, 86, 87 and MMK 21. The Record of Yun-men has been translated into English (APP 1994).

Vairocana (Skt.) Biru (J.) 毘盧

Vairocana (Skt.) 毘盧遮那 (J. Birushana) is the principal Buddha in the Hua-yen (J. Kegon) school of Buddhism. Sculptures of Vairocana are often of huge gigantic size, such as the rock-cliff sculptures at Lung-men in China and the image at Todai-ji at Nara, Japan. This is most likely because, unlike Sakyamuni or Amitābha Buddha, Vairocana Buddha is not a savior figure but the expression of a philosophical concept, dharmakāya. The image of great size is often part of the nuanced in the verses in which Vairocana is mentioned. Vairocana is described as seated on a lotus throne of a thousand petals, each one of which is itself a universe with its own Buddha, and each of these worlds in turn contains a hundred million further worlds (Sickman and Soper 1971).

Vajra Kongo (J.) 金剛

Vajra has several meanings. The vajra is a Buddhist ritual implement, a decorated shaft usually made of heavy metal that has at each end a head with three or five rounded prongs whose points flare out and then curve into the center. Sometimes called the thunderbolt or diamond club 金剛杵 of Indra, it was originally an Indian weapon of war but was taken up into Buddhism to symbolize the all-conquering power of Buddha.

Vajra can also refer to the Vajra gods 金剛力士 (J. kongō rikishi), the fierce guardian gods whose huge images stand outside temple gates.

Vajra as an abstract noun also refers to the ultimate strength and brilliance of Buddhist awakening. It is often translated “diamond” or “adamantine.” The Vajracchedikā sūtra (J. Kongō-kyō) is translated as the Diamond Sutra.

Vimalakirti (Skt.) Yuimakitsu (J.) 維摩詰

Vimalakirti is the hero of the Vimalakirti nirdesa sūtra, a major representative work of East Asian Mahāyāna Buddhism. Vimalakirti is a bodhisattva living as a layman engaged in the world of commerce in the cosmopolitan city of Vaśalī. His understanding of the Dharma far surpasses that of the other bodhisattva disciples of Sakyamuni. In the history of Chinese Buddhism, Vimalakirti legitimates the idea that ordained monks are not specially privileged and that lay people are just as capable of understanding and practicing the Dharma.

In the dialogue that appears in chapter 9 of the sūtra, the Buddha sends the Bodhisattva Mañjuśrī with a host of lesser bodhisattvas to pay a sick call on Vimalakirti. In the ensuing dialogue Mañjuśrī asks the bodhisattvas to expound nonduality. Many give their explanations, but in the end Mañjuśrī points out that nonduality is not expressible in language. He then turns to Vimalakirti for
his exposition of nonduality. Vimalakirti remains silent, uttering not a word. This story of Vimalakirti’s “thunderous silence” has been taken up as an independent kōan (Heki 84).

Vimalakirti’s residence measured ten feet square ( hôjo 方丈), and, because of this, Kamo no Chômei entitled his work Hôjôki 方丈記, Record of a Ten-foot-Square Hut. Within a Rinzai monastery compound, the abbot’s quarters are called the hôjo, and the abbot himself is sometimes called Hôjô-san.

There are several translations of the Vimalakirti nirdesa sutra into English, including LUK 1972, THURMAN 1976, and WATSON 1997.

Vipaśyin (Skt.) Bibashibutsu (J.) 毘婆尸佛
In the theory of the Seven Buddhas of the Past, Vipaśyin Buddha, the first of the Seven Buddhas, appeared in the world many kalpa ago. Śakyamuni, who appears in our age, is the seventh. The name Vipaśyin connotes an incredibly ancient time, long past the human ability to count.

Vulture Peak Ryô -zen (J.) 鷲山
The Vulture Peak (Skt. Grdhrakûta, J. Ryôzen 鷲山, an abbreviation for Ryôjusen 鷲山) is the site where the Buddha preached the Lotus Sutra. In Zen, however, it is associated with the story in which Śakyamuni, instead of verbally preaching the Dharma to the assembled disciples, simply raised a flower in silence, at which Kāśyapa smiled (MMK 6:12.146, 14.558).

Wait by the stump for a rabbit Kuize o mamotte to o matsu (J.) 守株待兎
A man in the ancient state of Sung was ploughing his field when he saw a rabbit run by chance headlong into a stump and die. He stopped working and thereafter waited by the stump for other rabbits to run into the stump (Han Fei-izu, cited in YANG 1987, 32–3; 8.129, Heki 7 Verse agyo, 8 Intro., 20 Verse Comm., 95 Intro.).

Watch Kō (J.) 更
In early China the night was divided into five two-hour periods, here called “watches.” The first watch 初更 (J. shokō) was the period about 7–9 PM. The third watch 三更 (J. sankō) was the period between 11 PM and 1 AM, and in Zen Sand has often been translated “midnight.” The fifth watch 五更 (J. gokō), the period about 3 to 5 AM, is sometimes translated here as “dawn.”

Wen Wang → King Wen

Whisk Hossu (J.) 拂子
The hossu was used originally in India for keeping away insects, but in China and Japan it became a primarily ritual instrument used by the Zen master. It is basically a bundle of long horsetail or yaktail hairs to which a handle is attached.
Whisks for Buddhist ritual use are made from fine white hair, have lacquered handles, and are decorated with tassels of appropriate color.

**White Glade talisman  **Hakutaku no zu (J.)  白薬園

The White Glade talisman (io.17) was a drawing of a fantastic animal, with eyes on its sides and stomach, said to have arisen from the White Glade during the time of the Yellow Emperor in China. Despite its grotesque appearance, it spoke human language and scared away goblins and wild spirits. The Yellow Emperor had drawings made, and these were circulated widely as a charm for scaring away evil spirits. A reproduction was used on the cover of the journal *Zen Bunka* Fall 1997 (no. 163), and a drawing exists in the collection of the temple Dairiyū-ji, in the city of Gifu, Japan (ZGJT 47; personal correspondence from Patricia Fister, 12 January 1998).

**Wild fox  **Yakozei (J.)  野狐精

The fox in Chinese and Japanese folklore is a cunning and mischievous being, part animal and part demon-spirit, which assumes human shape to deceive people. The Zen term *yakozei*, “wild fox spirit,” carries these connotations into the area of Zen practice, but has more than one meaning. A *yakozei*, for example, can be a person who has learned Zen through books and theory without personal experience. Such a person can deceive novices with his facile speech and learned explanation, just as foxes do humans. At another level, *satori* itself is called *yakozei*. ZRKS io.425 is 吐出野狐涎再服平唾教 *Yakozen o hakidashi, futatabi heisian o fuku su*, “He spits out that wild fox slobber, and once more drinks a potion to relieve his stomach.” ZGJI 555 comments: “He spits out that mistaken fox-*satori* mind and once more takes up practice from scratch.”

The opposite of the *yakozei* is *Zen tenma* 禪天魔, “Zen devil,” one who has had only the experience of Zen and lacks the discipline of the study of texts, teaching, and skill-in-means.

The fact that the fox shifts shape, now in human shape, now in fox shape, is not necessarily a bad thing. In MMK Case 2, “Hyakujo and the Fox,” Mumon uses the shiftiness of the fox as a metaphor for Buddhist impermanence and no-self.

*Yakozen* or *yakosen* 野狐涎, “fox slobber,” is the saliva of the wild fox, said to be a poison (ZGDJT 329; 16.44, 20.10).

**Withered  ➔ Kareta**

**Wonder Peak, Wondrous High Mountain, Wondrous Light Mountain, Wonder Mountain Peak ➔ Sumeru**

**Wooden man  **Bokujin, mokujin (J.)  木人

A “wooden man” is a puppet pulled on strings, or a scarecrow dummy. But in
Zen, the lifelessness of the wooden man can connote the no-self of Zen (ZGDJT 194d, 1148d). See also Stone woman.

Wrestle in front of horses  *Bazen sōboku* (J.)  馬前相撲

“To wrestle in front of horses” symbolizes the need to be decisive and fast (7.385; ZGJT 378, ZGJI 455, SRZGK 853).

**Wu** (Ch.)  Go (J.)  吳

The state of Wu was one of several early Chinese states. It carried on a long hateful rivalry with the state of Yüeh 越 through generations of rulers. Finally in 493 BCE, King Fu-ch’ai of Wu (ruled 495–473 BCE) inflicted a crushing defeat on the state of Yüeh and humiliated its king, Kou Chien, by forcing him to be his personal servant doing degrading tasks. After three years, Kou Chien was released under promise that Yüeh would be a vassal state of Wu and would not train any soldiers or try to rearm. Kou Chien, however, harbored a deep desire for revenge. Legend says that to keep this desire constantly alive, he slept on a bed of brushwood. Outwardly he maintained no army but secretly he trained troops. He encouraged his people to have many children, looking forward to the day when his people would again be strong. He studied every aspect of state affairs, looking for a way to strike back at Wu. His prime minister Fan Li brought to him a plan.

As tribute to King Fu-ch’ai, Kou Chien sent the beautiful Hsi-shih to be the Wu king’s concubine. Originally a rustic girl from the country, Hsi-shih was chosen because of her great beauty to come to the Yüeh court, where she was trained for three years in the arts of a courtesan—music, dancing, entertainment, and the arts of allure and seduction. King Fu-ch’ai of Wu was totally enamored of the beautiful Hsi-shih and built the sumptuous Ku-su Terrace as a pleasure pavilion for her. Advisors to King Fu-ch’ai, like Wu Yuan, tried to warn the king that Hsi-shih had been sent as part of a plot to overthrow Wu, but Fu-ch’ai was too infatuated to heed the warnings and neglected affairs of state.

Then King Kou Chien of Yüeh struck. In a disciplined march his army easily overran the Wu capital. Fu-ch’ai sent a court official to Kou Chien asking for his life to be spared, and Kou Chien, remembering that his own life had been spared twenty-three years earlier when he had been defeated by Fu-ch’ai, allowed the Wu king to live. When, however, the defeated King Fu-ch’ai realized that Hsi-shih had been part of the plot to destroy him, he took his own life in 473 BCE. Legend says that Hsi-shih, out of loyalty to the king she so long deceived and who was so in love with her, took her own life to join him in the Yellow Springs.

The chapters in *Shih-chi* dealing with Kou Chien and of Wu Yuan have been translated into English by YANG and YANG 1979, 35–46, 47–59.
Wu Ch'i (Ch.) Goki (J.) 吴起

Wu Ch'i (?-378 BCE) was a Warring States general famous as a brilliant strategist and recognized as an authority equal to Sun Tzu in the art of war. He was well known for his extreme cruelty and ruthlessness. For example, when he was serving in the army of the state of Lu, the state of Ch'i attacked. Wu Ch'i's wife was from Ch'i; Wu Ch'i killed her to show his commander his loyalty. He was known as a soldier's soldier, living exactly the same tough life as his foot soldiers in order to cultivate their loyalty. But he enforced discipline with such cruelty and ruthlessness that in the end the noblemen of his own state rose up against him and killed him. His biography is included with Sun Tzu's in *Shih-chi* 65, translated in *Yang* and *Yang* 1979, 28–35.

Wu-t'ai Mount 吴-台

Wu Wang 吴王 King Wen

Wu Yuan (Ch.) Goun (J.) 伍員

See also Wu. Within King Fu-ch'ai's court was the elderly Wu Yuan 伍員 (also know as Wu Tzu-hsü 伍子胥), famous for his rectitude and one of the few persons to have influence with Fu-ch'ai. Old Wu Yuan had been counselor to King Fu-ch'ai's father when the father had been battling to maintain the state of Wu. When the old king was unsure of whom to appoint heir apparent, Wu Yuan persuaded him to appoint Fu-ch'ai. Wu Yuan's story is ch. 66 of the *Shih-chi*.

Yaksa (Skt) Yasha (J.) 夜叉

In early Buddhist legend, the *yaksa* was an evil spirit of extremely frightening appearance, said to inhabit forests and places with water. The *yaksa* was eventually adopted into Buddhism as one of the eight beings charged with protecting the Dharma. A related figure is *pāpiyas*.

Yajñadatta (Skt) Ennyadatta (J.) 演若達多

The *Laṅkāvatāra sutra* tells the story of Yajñadatta, who loved to look into the mirror every morning to see his face. One morning, he held up the wrong side of the mirror and could not see his face as usual. Thinking the devil had cut off his head, he ran around in a panic searching for it (*ZGT* 446).

Yang Kuei-fei (Ch.) Yōkihi (J.) 杨贵妃

The dramatic and tragic life story of Yang Kuei-fei (719–756) has provided material for much Chinese poetry, drama, and literature. Though she was an actual historical figure, her persona in literature is far more legend than fact. Yang Kuei-fei was born to an official of the T'ang bureaucracy and raised by an ambitious uncle who early recognized her potential and gave her the best education possible at home. By age sixteen she was exceedingly beautiful, had mastered the Five Classics of Confucianism, and was skilled in music, dance, and the compo-
osition of poetry. Her beauty was described according to the classic Chinese conventions: a face like a lotus flower, eyebrows arched like willow branches, “bones of jade,” and so on. She was also ambitious and understood how to use the arts of allurement.

In 735 Hsuan Tsung, also known as Ming Huang, the “Brilliant Emperor” of the T’ang Dynasty, arranged a marriage between her and his eighteenth son. She so entranced Hsuan Tsung, however, that he took her as his own concubine and married his son off to another woman. Emperor Hsuan Tsung conferred upon her the title Kuei-fei, “imperial concubine.” At the same time, her uncle, cousin, and three sisters also received positions of rank in the court. Because of this, it is said that parents at the time prayed for the birth, not of sons, but of pretty daughters.

The emperor took a liking to a nomadic tribesman named An Lu-shan, who presented himself as an uncultured simpleton. Yang Kuei-fei also took a liking to him but for different reasons. Under the very gaze of the aging emperor, Yang Kuei-fei and the young An Lu-shan carried on an illicit affair for years. Hsuan Tsung suspected nothing and even made An Lu-shan a general in his army. An Lu-shan, however, had enemies at court, including Kuei-fei’s cousin, Yang Kuo-chung, a master at court intrigue. Yang Kuo-chung craftily arranged for An Lu-shan to be made military governor on the frontier to fight the barbarians. This attempt to get rid of An Lu-shan backfired.

In his latter years, Hsuan Tsung more and more dallied with Yang Kuei-fei and neglected affairs of state. Meanwhile his court seethed with intrigue and unrest broke out in the provinces. The T’ang empire had constantly to expend great military effort in confronting the barbarian tribes on its frontiers. An Lu-shan, who had made himself the powerful leader of one of the T’ang Dynasty’s strongest armies, seized the opportunity to enter into a conspiracy with the barbarians against the T’ang court. The officials and generals of the court maneuvered desperately to save their own skins and forsook the defence of the country against the rebellion. As Hsuan Tsung dithered, An Lu-shan’s forces marched toward the capital, storming through one city after another. When the rebel was almost at the gate, Hsuan Tsung finally gathered up Yang Kuei-fei, her relatives, attendants, and a military guard and fled for the area of Szechuan. It was the summer of 756.

On arrival at Ma-wei, the soldiers in the military guard rebelled and first killed Yang Kuo-chung, Kuei-fei’s cousin. When Hsuan Tsung confronted them, they declared their loyalty to the emperor but only on condition that he hand over for execution Yang Kuei-fei, whom they held responsible for the calamity to the nation. It was her relatives who had filled the court with corruption and intrigue and it was her secret lover An Lu-shan who was spreading fire through the coun-
tryste. Unable to escape their demands, he had to hand over Yang Kuei-fei to the soldiers. Thus the brilliant life of the most beautiful and powerful woman of the T'ang Dynasty came to an ignoble end.

Hsuan Tsung's great fascination with Yang Kuei-fei's beauty and his prolonged mourning for her are the subject of much famous Chinese poetry, some of which has found its way into the Zen phrase books. Verses by Li Po on Yang Kuei-fei (14.181, 14.421, 14.663) and by Po Chü-i from "The Everlasting Sorrow" about Hsuan Tsung's longing for Yang Kuei-fei (14.297-9) are used as capping phrases to kōan. See SHU 1981A.

Yao (Ch.) Gyo (J.) 廣
Yao is always paired with Shun, the last two of the virtuous Five Emperors of antiquity. See the more detailed note at Shun.

Yellow Crane Pavilion Kōkakurō (J.) 黃鶴樓
The Yellow Crane Pavilion, overlooking the Yangtze River, is a famous landmark in Hubei Province. Right across from it in the river lay the picturesque Isle of Parrots. Long ago there used to be a drinking place here run by a man called Hsin. A strange old man used to come to Hsin's place to drink. Though he never had any money, Hsin never pressed him for payment. One day, after this had gone on for some time, the old man took the peel of an orange and with it drew a picture of a yellow crane on a blank wall. Later when customers would clap their hands and sing, the crane on the wall would flutter and dance. The bar became famous and Hsin became wealthy. Ten years went by and the strange old man appeared again. He blew a flute, a white cloud came down, the crane flew down from the wall. The old man climbed onto the back of the crane and then rode the white cloud off into the sky. Afterwards Hsin built a large pavilion that he named the Yellow Crane Pavilion after the drawing of the yellow crane (Morohashi 47926.138).

Yellow Emperor Huang-ti (Ch.) 黃帝
Huang-ti, the Yellow Emperor, is the first of the Five Emperors. His surname is Hsien-yüan 軒轅, a name possibly taken from the name of his birthplace. Several traditions have developed around him. First, he is a culture hero; as one of the Five Emperors, he is said to have taught humans the arts of culture and civilization. Second, he is revered as an ideal and powerful sovereign ruler, one who both heeds the advice of his counselors and succeeds in creating a civilized empire. In legend, he is often depicted as fighting in battle with other emperors, his own half-brother, and a fierce spirit-figure called Ch’ih Yu 崑尤. Third, he is revered by the Huang-Lao 學老 school of Taoists as one of their ancestors. The Taoists depicted him as practicing immortality techniques (alchemy, sexual techniques, medicine). Through later elaboration of the legends surrounding
him, the Yellow Emperor has become a magnificent figure symbolizing all of Chinese culture and civilization (Birrell 1993, 130–7; Shih-chi, ch. 1).

Yellow-headed One Kōtō, Ozu (J.) 黃頭
This term translates the Sanskrit Kapila, a region in ancient India associated with Sākyamuni. The Yellow-headed One is thus a literary expression for Sākyamuni (ZGDJT 121, ZGJ1 137).

Yellow Plum Mountain → Fifth Patriarch, Hung Jen under Sixth Patriarch

Yellow Springs Kösen (J.) 黃泉
"Yellow Springs" is a Chinese expression for the land of the dead.

Yen Hui (Ch.) Gankai (J.) 頓回
Yen Hui is one of Confucius’s two leading disciples, both known for their earnest attitude toward self-cultivation. Tragically for Confucius, Yen Hui died young. When he learned that Yen Hui had died, Confucius exclaimed, “Heaven is destroying me! Heaven is destroying me!” (Analects xi, 8).

Yū (the Great) U (J.) 禹
In the legendary history of China’s early period, the sage kings Yao and Shun passed on their legacy of virtuous rule to Yū. Many legends describe Yū, but he is best known as the person who saved the world from the great flood. He is credited as the water engineer who caused all of China’s Nine Rivers to flow to the east. In the process, he is also said to have created the famous three-step waterfall called the Dragon Gate. Because he expended so many years of long labor to save the people from the great flood, he is revered as one of the great sage kings along with Yao and Shun. In other myths, Yū is described as the demigod responsible for demarcating the Nine Provinces of China. For a survey of the legends of Yū, see Birrell 1993, 146–59.

On the peak called Kou-lou, the main peak of Mount Heng-shan in Hunan Province, there is a shrine to Yū. The monument there is said to contain seventy-seven characters and to be the oldest such inscribed stone monument in China (Morohashi, 7962.1, 7962.2).

Yu-chou (Ch.) Yūshū (J.) 墾州
Yu-chou was a northwestern boundary state in ancient China; it had a reputation for being cold, barren, and desolate. It was often contrasted with Chiang-nan, a southern state reputed to be a paradise, famed for its beautiful landscape, women, food, and so forth.

Yū Jang (Ch.) Yoshō (J.) 楊讓
Yū Jang was a retainer who served several noble clans before coming to stay in the house of Chih Po, who recognized his abilities and treated him with respect. The house of Chih had long been in bitter struggle with other noble houses, and
eventually Chih Po and all his heirs were killed in a battle with the house of Hsiang. Hsiang-tzu, head of the house of Hsiang, so hated Chih Po that he had Chih Po's skull lacquered and used it as a wine cup.

Yü Jang felt a fierce loyalty to his deceased master. The Shih-chi attributes to him the words that have become 12.50: "A warrior dies for one who knows him. A woman dresses for one who loves her." He swore to avenge his master's death. After one unsuccessful attempt to kill Hsiang-tzu, Yü Jang disguised himself by painting his body with lacquer to induce sores like those of a leper, and drinking lye to hoarsen his voice. He changed his appearance so much that when he begged in the marketplace, his own wife did not recognize him. He then hid under a bridge that Hsiang-tzu would soon cross, intending to jump out and kill him. When Hsiang-tzu reached the bridge, however, his horse shied. He sent men to investigate and they discovered Yü Jang.


**Yüan-ming (Ch.) Enmei (J.) 潛明**

Yüan-ming is T'ao Yüan-ming (Ch.) 陶潛明, born T'ao Ch'ien 陶潛 (365?-427). Though he lived before the rise of Ch'an in China, his poetry is regarded as expressing the spirit of Ch'an (ZGJT 155). Several verses in Zen Sand presuppose knowledge about Yüan-ming. In the early part of his life, he started a career as a scholar-official in the imperial bureaucracy and held a succession of government positions. Then in mid-career, he suddenly resigned from public life to take up a life of farming and living in nature. His poems deal with living in nature, drinking wine, contentment in poverty, and living according to the desires of one's own heart. Despite times of extreme poverty, political upheaval, and family misfortune, he displays in his poems an attitude of deep serenity.

His "Preface to the Poem on the Peach Blossom Spring" 桃花源詩 established a major image in Chinese poetry. A man was making his way up a mountain stream when he came upon a grove of peach trees whose whirling petals and fragrance filled the air. The water came from a spring in a small cave at the base of a hill. Entering the cave, he eventually came out onto a plain where there were people, houses, farms, animals, and children all living a happy and carefree life. They welcomed him warmly and told him that their ancestors several genera-
tions earlier had fled the constant warfare of their time and that over the years, they had lost all contact with the outside world. After several days of warm hospitality, the man passed through the cave and returned to his former life. He told the local governor of his discovery, but when they tried to find the peach grove and the spring again, they could not locate it (12.72; Watson 1984, 142–3).

His poem “Drinking Wine” has become a model of the poetry of the recluse in Chinese culture. Five verses from it have been included in Zen Sand (10.550–4). Because of his poem “Homeward ho!” (read in J. kaeri nan iza), the phrase kaeri nan iza immediately brings to mind T’ao Yüan-ming.

Some images are associated with Yüan-ming, such as wine drinking, chrysanthemums, and the three paths of a recluse scholar’s garden. The poem “Homeward ho!”, which explains his reasons for resigning, contains the lines, “The three paths were overgrown with weeds, but the pines and chrysanthemums were still there.” A formal Chinese garden had three paths planted with pine, chrysanthemum, and bamboo (Morohashi 12.404).

Yüeh Yi (Ch.) Rakki (J.) 樂毅

During China’s Warring States period, General Yüeh Yi was in the service of the state of Yen 燕. Intelligent and popular with his troops, he once led a five-state coalition of armies in a massive action against the state of Ch‘i 齊, taking more than seventy of its cities. For this he was granted the title of duke by the king, and given a fief. When the king died, however, the next king did not like Yüeh Yi, and as a result Yüeh Yi left Yen to go to the state of Chao 趙. When he left the Yen soldiers trembled in fear, and with good reason. The general who succeeded Yüeh Yi suffered defeat in battle, causing the king to regret having driven Yüeh Yi away (Shih chi, ch. 80, Morohashi 15399.49).

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