Flowers Blooming on a Withered Tree

Giun's Verse Comments on Dōgen's *Treasury of the True Dharma Eye*

STEVEN HEINE

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Contents

Preface

This volume, containing a translation, annotations, and historical studies of Giun's *Verse Comments on Dōgen's Treasury of the True Dharma Eye* (*Shōbōgenzō honmokuju*), represents the initial book-length contribution to a crucial though previously unnoticed sub-field in Japanese Buddhist studies involving text-historical and literary-philological examinations of a key example of the copious premodern collections of annotations and interpretations of the masterwork of Zen master Dōgen. There are several main levels of significance:

(a) This is the first English rendering of one of the two main early commentaries on Dōgen's *Treasury*, consisting of four-line verses and succinct capping phrases, presented in a critical bilingual edition that also features additional capping remarks by Katsudō Honkō, an Edo-period commentator.
(b) It is also the first major study of the 60-fascicle edition of the *Treasury*, a seemingly obscure version that was not only clearly favored by Giun, the fifth abbot of Eiheiji temple, and his faction but was, at least in part, recommended by Dōgen himself near the end of his life as a definitive edition of the text.
(c) This book makes an important contribution to studies of Sōtō Zen poetry by highlighting the role of literature as a primary form of expressing insight into the meaning of enlightenment in a way that is usually discussed exclusively in terms of Five Mountains literature (*gozan bungaku*) associated with the Rinzai Zen sect.
(d) In that regard, it shows the importance of the early-fourteenth-century Wanshi-ha movement, which greatly impacted both Zen sects by influencing numerous Japanese monks who either traveled to China to learn continental literary methods or, like Giun, stayed home but learned Chinese from mainland masters (Jakuen, in this case).
(e) This is the leading analysis of Giun, who played a crucial role in the early development of the main Sōtō temple during challenging times when Eiheiji had been wracked by institutional dissension a few decades after Dōgen's death and also suffered the devastating effects of a major fire in 1297.

Figure P.1. Author (center), with Ishii Shūdō (right) and Wakayama Yuko.

Therefore, this book demonstrates that Giun's position can well be compared to another essential but somewhat neglected figure in Western scholarship, Gasan Jōseki, the major follower of Keizan Jōkin, who during the same time frame as Giun but functioning from temples farther to the north of Eiheji was in large part responsible for the rapid spread of the Sōtō sect in the medieval period throughout the countryside of Japan.

Figure P.2. Arched bridge at Tassajara Zen Center.

Research for this book was conducted during recent years while I was writing another book on the Sōtō founder's major work, titled *Readings of Dōgen's Treasury of the True Dharma Eye* (Columbia University Press, 2020). During that time, I greatly appreciated various conversations about Dōgen and Giun with colleagues at Komazawa University, including a discussion with Professor Ishii Shūdō and his then doctoral student Wakayama Yuko. In figure P.1, we are pictured holding a plaque of a boxed set of facsimiles of medieval manuscripts of Dōgen's *Treasury* at the Zen Institute of Komazawa University.

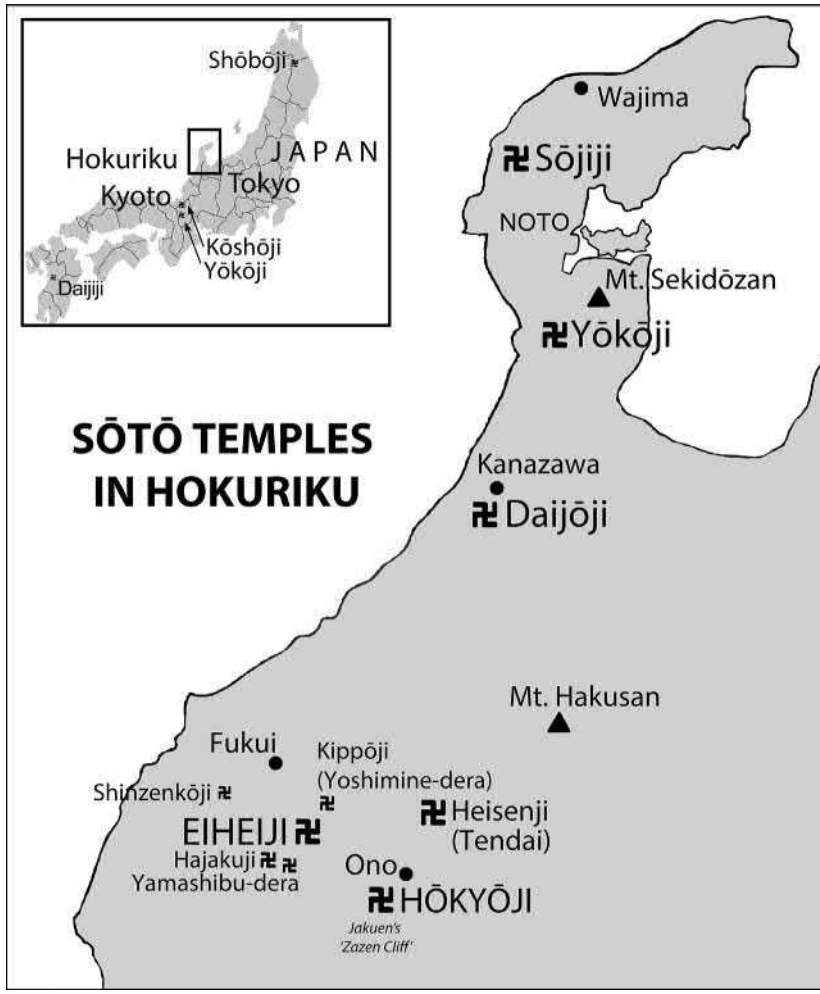

Figure P.3. Map of early Sōtō Zen temples relevant to editing of the *Treasury*.

Over the past few years, I had several opportunities to give talks at the Tassajara Zen Center and the Green Gulch Farm Center. Outside my cabin at Tassajara was a small arched bridge overlooking a mighty stream (see figure P.2) that evoked the atmosphere of medieval meditation conducted in remote, solitary Japanese mountain landscapes by reclusive monks such as Dōgen and Giun.

In addition, I am very grateful to Professors Ishii Seijun and Matsumoto Shirō of Komazawa University. I also thank two former graduate students in Asian

Table P.1. Early Sōtō Zen Temples

Name	Location	Year	Founder	Treasury version
Daijiji 大慈寺	Kyushu	1282	Giin	No copy used
Daijōji 大乗寺	Kanazawa	1293	Gikai	60-edition copied
Eiheiji 永平寺	Echizen	1244	Dōgen	New Draft written
Hajakuji 波著寺	Echizen	?	Ekan	Possible copies used
Hōkyōji 宝慶寺*	Echizen	1278	Jakuen	60-edition by Giun
Kippōji 吉峰寺	Echizen	1243–1244	Dōgen	Old Draft written
Kōshōji 興聖寺	Kyoto	1233	Dōgen	Old Draft written
Shinzenkōji 新善光寺	Echizen	?	?	Early copies and edits
Shōbōji 正法寺	Iwate	1348	Mutei	Group of fascicles found
Sōjiji 總持寺	Noto	1321	Keizan	75- + 12-edition stored
Yamashibu-dera 禪師峰寺	Echizen	1243–1244	Dōgen	Old Draft written
Yōkōji 永光寺	Kyoto	1261	Senne	75- + 12-edition discovered
Yōkōji 永興寺	Noto	1317	Keizan	75- + 12-edition stored

*near Jakuen's Zazen Cliff, where he was said to meditate in solitude for 17 years since 1261.
Table P.1. Along with figure P.3, this shows the importance of Sōtō temples for studying and storing various versions of Dōgen's *Treasury of the True Dharma Eye*, including Giun's 60-fascicle version.

Studies at Florida International University, Katrina Ankrum (MA, 2018) and Rachel Levine (MA, 2019), who both worked closely with me and offered invaluable assistance in translating and interpreting Giun's poetry in addition to editing various parts of the manuscript. Rachel also compiled the Index and Sino-Japanese Glossary. I express gratitude to Maria Sol Echarren, who worked tirelessly on editing and proofreading the manuscript, in addition to an amazing job preparing the map and other figures used in this book.

I especially appreciate the kindness and creativity of Kazuaki Tanahashi for contributing the calligraphy of *Flowers Blooming on a Withered Tree* used for the cover art of this volume.

PART I
HISTORICAL INVESTIGATIONS

1

A Mystical Path Stemming from Eiheiji

The Significance of Text and Author

Overview of the *Verse Comments* and Dōgen's *Treasury*

This volume provides a translation and critical bilingual edition, along with interpretative remarks plus additional historical investigations and theoretical reflections, of the *Verse Comments on the Treasury of the True Dharma Eye* (*Shōbōgenzō honmokuju* 正法眼蔵品目頌, hereafter the *Verse Comments*).[1] The *Verse Comments* is an important early commentary on the 60-fascicle edition of the *Treasury of the True Dharma Eye* (*Shōbōgenzō*, hereafter *Treasury*), one of the main versions of the masterwork written by Eihei Dōgen 永平道元 (1200–1253), founder of the Sōtō Zen (Ch. Caodong Chan) sect in Japan.

Composed in 1329 in the *kanbun* (Chinese)-style poetry (*juko*, Ch. *songgu*) that was typical of continental Zen records by the monk Giun 義雲 (1253–1333), the *Verse Comments* was published in 1421 at a time when these kinds of writings were being widely disseminated to rank-and-file members of the Sōtō monastic community. Giun served as the fifth abbot of Eiheiji temple, which was founded by Dōgen in the remote but splendid mountains of Echizen province (currently Fukui prefecture). His text also includes cryptic capping-phrase (*jakugo*, Ch. *zhuoyu*) remarks, or epigrammatic expressions that accompany each verse, thereby evoking another literary form that was regularly featured in Chinese Zen sources. Consequently, an alternative title that adds the term *jaku*, refers to the *Verse Comments with Capping Phrases on the Treasury of the True Dharma Eye* (*Shōbōgenzō honmokujujaku* 正法眼蔵品目頌着).

Through offering poems and appended cryptic expressions that seek to capture the spiritual flavor and essential meaning of Dōgen's thought as suggested in each fascicle, the *Verse Comments* is crucial for understanding how the *Treasury* was received and appropriated in the religious and literary context of medieval Japan. Giun's text was one of only two commentaries of the *Treasury* written during the Kamakura era, with the other representing a prose analysis

Flowers Blooming on a Withered Tree. Steven Heine, Oxford University Press (2020). © Oxford University Press.
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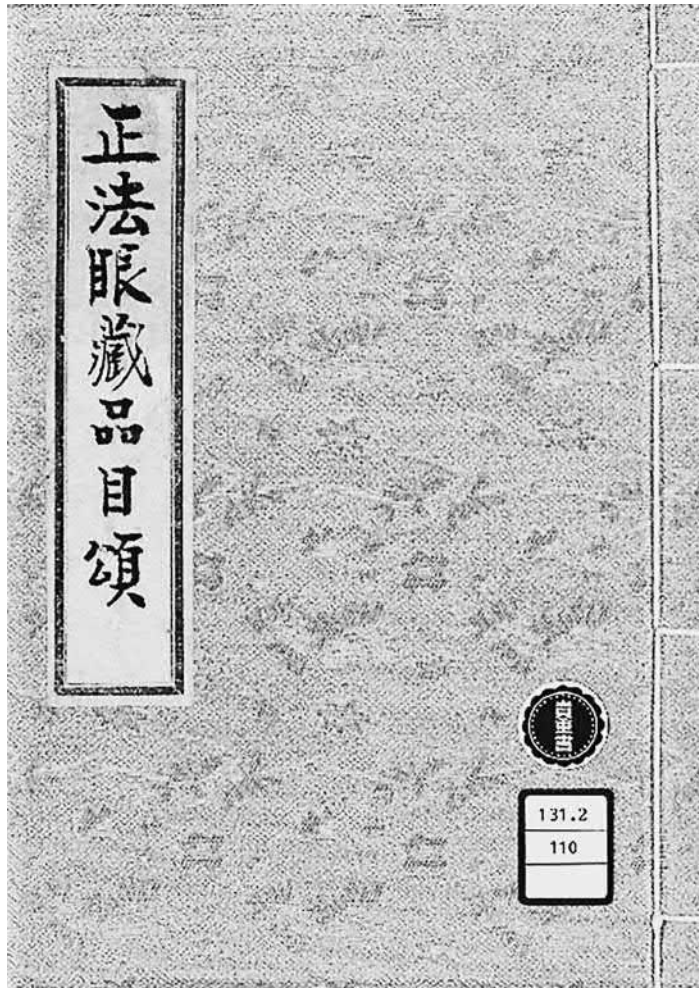
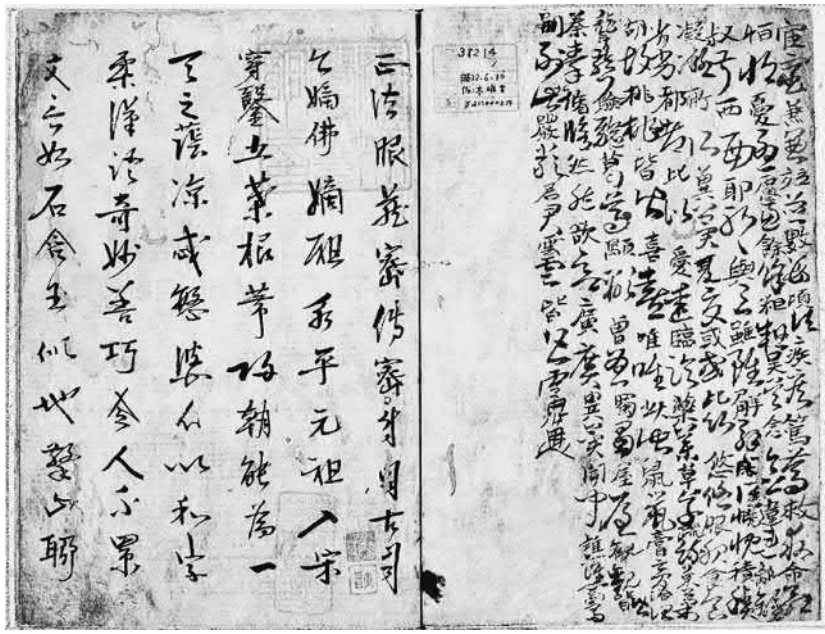
of the 75-fascicle edition in the *Transcribed Comments on the Treasury of the True Dharma Eye* (*Shōbōgenzō kikigakishō* 正法眼蔵聞書抄), which is often referred to by the abbreviated title *Distinguished Comments* (*Goshō* 御鈔, hereafter *Prose Comments*). While that work fell into disuse rather quickly until it was revived nearly three hundred years later, from the time of its composition, the *Verse Comments* (an early modern edition is shown in figures 1.1 and 1.2)



Figures 1.1 and 1.2. The cover and a sample page from a late-Edo-period woodblock edition of the *Verse Comments*; note the cursive remarks appended to the text in figure 1.2.



Figures 1.1 and 1.2. Continued

was apparently circulated widely and read by many Sōtō monks during the next centuries.

This degree of interest in Giun's role as the leading medieval commentator on Dōgen was eventually eclipsed during the Edo or early modern period with the emerging popularity of other kinds of commentaries regarding different editions of the *Treasury*, including the *Prose Comments* rediscovered in the late 1500s. In Japan today, the main version of the *Treasury* that is cited by leading scholars is the 75-fascicle edition, which is usually accompanied by the 12-fascicle edition and several miscellaneous fascicles. Therefore, the 60-fascicle edition which was edited and interpreted by Giun appears to have become a curiosity largely neglected since the eighteenth century. Yet for many Japanese researchers, it remains quite important as a crucial text studied for both its historical import and the contemporary resonances of its discursive style. These features become even more prominent with the ongoing expansion of Western studies of Dōgen's thought as well as of Zen philosophy as a whole.

Dōgen's *Treasury* is not a single unified work but a compilation of a loosely connected series of informal sermons (*jishu*) that the master delivered to his assembly of monastic followers over the course of more than two decades, first at Kōshōji temple in Kyoto, where he was founding abbot from 1231 to 1243, and

then at Eiheiji from 1244 to 1253. The text also includes lectures produced at two small hermitages, Kippōji and Yamashibu-dera, where Dōgen and his band of disciples stayed in the Echizen mountains during a nine-month transitional phase while they awaited the construction of the new monastery. This interim stage, lasting from the late summer of 1243 through the spring of 1244, was a particularly fertile time as Dōgen composed almost one-third of the total number of fascicles. He was apparently ager to use regular preaching as a way to inspire his weary followers struggling through a harsh and uncertain winter before Eiheiji was opened during the fourth month of the year.

The transcribing as well as editing of nearly all the *Treasury* fascicles was carried out by Dōgen's career-long trusted scribe Kōun Ejō (1198–1280), the head monk of Eiheiji who became the second abbot there when the founder died. Ejō had converted to Dōgen's Zen movement in 1234 from the fledgling but controversial and officially proscribed Daruma-shū sect, and he encouraged other members of that group to do likewise, including Gien (?–1314), Giin (1217–1300), and Gikai (1219–1309), who all joined in 1242. This was a year before Dōgen's assembly moved north to a location in Echizen near where Hajakuji, the head Daruma-shū temple, was located. Giun, whose name has the same first syllable (*gi*, literally "principle," plus *un*, or "cloud") as those monks, may have been associated at an early age with the defunct movement.[2] Their philosophy was severely criticized by Dōgen as well as other Zen teachers, including the first great Japanese master, Myōan Eisai (1141–1215) as early as 1198, for failing to adhere to the traditional Buddhist precepts and also for not having received a direct transmission from a master in China, even as he embraced its former members.

Giun is shown in figure 1.3 in a classic example of official Zen portraiture, sitting on his high seat while holding a ceremonial implement representing the authority of abbacy. Since he was from a later generation than the other monks with a similar name, there is no direct evidence of his membership in the Daruma-shū community, which eventually became more or less fully merged with or a branch of the Sōtō sect based on the lineage of Gikai. My research indicates that Giun's religious outlook was most likely influenced by different historical and spiritual factors, especially the impact of another small Zen movement known as the Wanshi (Ch. Hongzhi)-ha school that was prominent in Japan during the first half of the fourteenth century based on its emphasis on the writing of *kanbun* poetry to express the Dharma. The Wanshi-ha reflected the profound influence of the writings of Hongzhi Zhengjue (1091–1157, Jp. Wanshi Shōgaku), an important Chinese Sōtō predecessor of Dōgen whose distinctive approach to poetic composition was also studied by many Rinzai- (Ch. Linji-) sect monks in both

Figure 1.3. A formal Zen portrait (*chinsō*) of master Giun holding a fly whisk while sitting on his throne with shoes removed, the characteristic posture of a master.

China and Japan, especially during the last part of the twelfth century and the first half of the fourteenth century.

Composed in *kana* (Japanese vernacular) based largely on interpreting diverse Song dynasty Chinese Zen or *kanbun* sources that Dōgen studied during a four-year journey to the mainland from 1223 to 1227 and then brought back to his home country, the *Treasury* is generally considered one of the towering

achievements of medieval Japanese cultural history. It is frequently praised for its intriguing and insightful yet paradoxical and perplexing explanations of how to lead a disciplined monastic lifestyle by virtue of the sustained practice of zazen (sitting meditation) and an ongoing attunement to the fundamental unity of philosophical principles and training techniques. Dōgen's own austere lifestyle demonstrated a supreme dedication and determination to maintaining strict discipline and unwavering diligence at all times, and this quality is eloquently conveyed in his vernacular sermons.

The reason for so many different versions of the *Treasury*, which engendered two very different types of commentary produced in the early 1300s, is that Dōgen left behind not a single manuscript but rather a small group of unfinished drafts that contain either 75, 60, 28, or 12 fascicles. But Dōgen did not produce a clear set of editorial instructions. He was apparently tinkering with the organizational structure as well as the particular content of the essays until the time of his death, and he referred in his notes to an Old Draft and a New Draft as representing different versions of some of the fascicles. Ejō's editing continued until he died, and in 1279, he was assisted by young Giun in transcribing three of the fascicles at Shinzenkōji temple near Eiheiji, although it seems that Giun's direct involvement with the *Treasury* manuscripts did not resume until he became the Eiheiji abbot in 1314.

Meanwhile, the various compilations were stored at Eiheiji or other Sōtō temples in the region that were visited by Sōtō monks from around the country. Subsequent editors in the fifteenth century created versions featuring 83 or 84 fascicles by combining two or more manuscripts. In the seventeenth century, a version with 89 fascicles was proposed by Manzan Dōhaku (1635–1715) as the first attempt to construct a definitive, comprehensive edition. Then the thirty-fifth abbot of Eiheiji, Hangyō Kōzen, compiled a 95-fascicle edition as early as 1692, but this was not published until the early 1800s in a woodblock edition and again in 1906 in the first modern typeset edition used for mass circulation. For much of the twentieth century, the 95-fascicle edition was considered authoritative, but that situation changed drastically with the groundbreaking editorial work of Ōkubo Dōshū (1896–1994) and Mizuno Yaoko (1921–2010) beginning around 1970. These scholars advocated using as the new standard the 75-fascicle edition coupled with the 12-fascicle edition plus supplementary fascicles, and after this, major Japanese scholars have uniformly considered the 95-fascicle edition passé.

The 60-fascicle edition that forms the basis for Giun's *Verse Comments* is one of the major versions of the *Treasury* arranged and edited either by Dōgen, probably sometime shortly before his death, or by Giun, about sixty years later when he joined Eiheij and sought to find the edition that best revealed the author's intentions. According to another theory, the 60-fascicle edition was probably

suggested by Dōgen but was actually formed by Ejō, probably in the 1250s, a long time before Giun's involvement. In any event, this version must be seen not in isolation but only as part of a complex web of relationships with the other compilations of the *Treasury*, all of which are crucial for understanding the complicated history of the founder's masterwork and its numerous editions and the ways these have been explicated.

Whoever was ultimately responsible for planning the 60-fascicle edition must have decided to leave out two dozen fascicles from the 75-fascicle edition and to include seven fascicles culled from the 12-fascicle edition, in addition to two fascicles that are contained in the 28-fascicle edition. The probable reason for making so many omissions is that the fascicles that were deleted generally showed that Dōgen was severely critical of rival Zen lineages and sometimes also criticized leading Sōtō figures he otherwise admired. That skeptical approach, it was feared, might have created a misleading impression for the official representatives of the Kamakura shogunate, which supervised all aspects of religious activities in Japan in order to prevent unnecessary conflicts between competing factions that might disturb the delicate harmony of society at large.

In addition to the importance of its religious implications, Japanese linguists also study the *Treasury* today for its creative appropriations of Chinese writings that helped to forge a hybrid language. Dōgen's text is a prime example of the innovative Kamakura-era style of scriptural composition known as "integrated Sino-Japanese" (*wakan konkōbun* 和漢混淆文), an intricate rhetorical structure that interweaves phrasings of character compounds with indigenous syllabic script reflecting Japanese syntax so as to express abstruse thoughts on the meaning of Buddhist doctrine in relation to contemplative practice.[3] Using and developing this approach in a distinctive way compared to the writings of other Kamakura sects drawing on Chinese sources, Dōgen frequently makes philosophical puns and other wordplays by mixing the meanings of characters with native pronunciations and grammatical constructions.

Despite ongoing questions about the provenance and structure of the *Treasury*, since we can only surmise his authorial intentions, Dōgen's highly imaginative and thought-provoking text is widely hailed as one of the premier works in the history of East Asian Buddhist thought and of worldwide philosophy of religion. According to distinguished historian of Zen Heinrich Dumoulin, by virtue of his "unique blend of lofty religious achievement and uncommon intellectual gifts," Dōgen produced "a literary work of exceptional quality and unique experience . . . without equal in the whole of Zen literature," which "shows a fluency of style of unmistakable uniqueness that is branded with Dōgen's own language."[4]

Furthermore, due to profound linkages with modern views regarding the efficacy of imaginative deconstructive discourse in pursuit of communicating the heights of self-realization, for the past half a century, the *Treasury* has received

more attention and gained greater acclaim from religious thinkers and scholars than ever before. As Puqun Li suggests in a 2012 study exploring numerous Asian classics, "Over the past thirty years, Dōgen has become the most renowned and most studied figure in Buddhist history in the West, and the *Shōbōgenzō* has also secured a place among the masterworks of the world's religious and philosophical literature."[5] The *Treasury* is increasingly popular and is now accessible through at least half a dozen complete translations into English, although these are of varying reliability. Some of the most popular passages appear in Western languages well more than a dozen times each. Moreover, several fascicles serve as the basis of a monograph-length exposition of its contents and connotations.[6]

Even with this remarkably high degree of recognition, it is important to realize that the *Treasury* has had a rather up-and-down legacy within the ranks of Sōtō Zen, in that it was greatly revered yet either somewhat neglected or, conversely, hotly contested and even critiqued by several sectarian interpreters because of Dōgen's somewhat controversial approach to interpreting his Chinese predecessors. Furthermore, much of the early textual history remains little known outside of a relatively small circle of researchers in Japan. Therefore, premodern commentaries such as Giun's are especially useful because, without the benefit of reading those interpretations, it can be very difficult to decipher the obscure ideas about Zen teachings that Dōgen articulated in a discursive style featuring numerous ironies, elaborate repartees, and other literary embellishments cutting across two different languages. Motivated readers generally need to consult a variety of text-critical reference resources, such as annotations, bibliographies, concordances, dictionaries, glossaries, grammars, historical narratives, illustrations, indexes, maps, and timelines, all of which can help illumine but can also further confound the inscrutable mysteries of the master's rhetoric. Students of the *Treasury* also need to come to terms with the significance of schismatic debates and disputes that took place concerning the reliability and consistency of Dōgen's complicated view of Chinese sources.

The *Treasury*, which investigates previous Zen writings in highly creative yet sometimes idiosyncratic ways, is challenging to decipher both because of its elaborate rhetoric based on creative wordplay or obscure metaphorical expressions and the fact that Dōgen did not bequeath a complete edition. Instead, there are often contradictions between fascicles based on alternative versions of the text that can vary considerably in content. In the preface to the *Verse Comments*, Giun addresses the difficulties involved in reading the *Treasury* as a rationale for his own commentarial work when he writes about challenges to comprehending the master's approach to Zen transmission by using a complicated linguistic mix of Chinese Zen phrasing recast in Japanese syntax. He laments that many disciples were unable to understand this discourse of Dōgen's, so that it required a new form of explication.

Aims and Approach

My goal is to help rectify the complex hermeneutic situation by rendering and examining Giun's interpretative materials in light of relevant commentaries from the medieval and early-modern periods of Japanese history that have not yet been introduced into English-language studies. The translation given here is based on a critical edition constructed by combining key elements from several published versions of Giun's *Verse Comments* in order to determine the most accurate available text. The main versions consulted include (a) the edition in volume 82 of the *Taishō shinshū daizōkyō* (T 82.476a–578a #2591), the standard modern canon of Buddhist works used in China and Japan that sometimes contains minor misprints;[7] (b) a manuscript featuring Japanese grammatical marks (*kundoku*) modifying the original *kanbun* that appears in volume 5 of the *Complete Writings of the Sōtō Sect* (*Sōtōshū zensho*, or SSZ.5.35–40); and (c) a partially modernized internet version produced by Eiheiji temple as a component of a summary of the fifth patriarch's life and thought.[8]

The *Taishō* and *Sōtō Sect* editions follow the tradition of a 1715 manuscript edited by Manzan that appends the *Verse Comments* to Giun's two-part *Recorded Sayings* (*Giun oshō goroku*), which was commented on in the Edo period by Fuzan Gentotsu 斧山玄鈯 (?–1789). Initially released in 1358 as the first formal publication produced by the Sōtō Zen institution, the *Recorded Sayings* contains a transcription of numerous sermons, some of which feature poems, and additional prose writings from Giun's tenure at Hōkyōji, the first temple at which he served as abbot from 1299 to 1314, as well as Eiheiji, which he led from 1314 to 1333. The *Recorded Sayings* also includes more than a dozen miscellaneous verses composed by Giun.

It is interesting to note that the *Verse Comments* is cited in the famous three-volume commentary, *Edifying Talks on the Treasury* (*Shōbōgenzō keiteki*), published in 1906 by Nishiari Bokusan, who helped create the tradition of annual summer retreats held at leading Sōtō temples known as *Genzō-e* for the intensive study of particular fascicles.[9] On the other hand, Giun's commentary has been left out of a couple of recent editions of his *Recorded Sayings* which choose to follow a 1674 manuscript that did not include the *Verse Comments*, unlike Manzan's later edition. Giun's text has also not appeared in an annotated modern Japanese translation (*gendaiyaku*). Therefore, even in Japan today, there is a lack of full-fledged attention given to Giun's interpretation of the 60-fascicle edition of the *Treasury*, mainly because of the priority conferred to the 75-fasicle edition and its distinctive set of commentaries.

An additional set of capping phrases on the 60-fascicle *Treasury* was composed in the Edo period by Katsudō Honkō 活動本興 (1710–1773), a disciple of Shigetsu Ein (1689–1764) in the eminent lineage of Manzan, who was

abbot of Daijōji temple, which was founded in 1293 by Gikai and remained a leading center for Dōgen-related scholarly activities. All three monks took part in a highly productive period when dozens of annotations of the *Treasur*y were being produced after a long stretch of scholastic dormancy. Honkō's sayings are part of his commentary on Giun's text called *Diamond Reflections on Giun's Verse Comments* (*Shōbōgenzō honmokuju kongōjitsuzan* 正法眼蔵品目頌金剛茎參, hereafter *Diamond Reflections*), and all of those capping phrases are included in my translation.[10] Furthermore, the most famous of all the Edo-period Dōgen scholars, Menzan Zuihō (1683–1769), wrote his own poetry in *Odes to the Treasury* (*Shōbōgenzō honmoku jutsuzan* 正法眼蔵述品目述賛). Menzan and his followers began the trend of favoring the 75-fascicle edition's *Prose Comments* over the 60-fascicle edition's *Verse Comments*.

In presenting my translation of the *Verse Comments* plus Honkō's axioms from the *Diamond Reflections* in chapter 3, which is the primary section of this book, the *kanbun* script for all the titles, poems, and capping phrases is provided. I also contribute glosses discussing the form, meaning, and symbolism of the poems and capping remarks in light of the overall significance of each *Treasury* fascicle. That section is followed in chapter 4 by translations with an introductory essay of a small selection of miscellaneous poems written by Giun and a few of the predecessors, contemporaries, and followers who are relevant for understanding the impact and legacy of his work in the context of the intellectual history of the Sōtō sect.

Before the translation chapters, this one and chapter 2 review various kinds of auxiliary research materials and examinations that help unfold the background and context of the construction of Giun's writing and its influence on subsequent generations of Dōgen studies. My historical investigations seek to enhance studies of early and more recent examples of Sōtō Zen thought by examining the history of annotations regarding the philosophical import, philological significance, and organizational structure of the *Treasury*.

Here, chapter 1 discusses Giun's spiritual vision based on Chinese influences and compares the *Verse Comments* with the *Prose Comments* as the only other important medieval *Treasury* commentary, while also scrutinizing the meaning of the paradoxical phrase used as this book's title in terms of the way it is used in traditional Zen works, including Dōgen's. Chapter 2 discusses the formation of the 60-fascicle edition relative to alternative versions of the *Treasury*, in light of the cultural milieu of Kamakura-era Japan, which featured the composition of *kanbun* poetry by Japanese monks that inspired Giun's commentary.

The epilogue following chapter 4 delineates diverse materials concerning the history of the *Verse Comments* in connection to other examples of premodern and contemporary interpretations of Dōgen's masterwork. This highlights the extensive Japanese commentarial literature that needs to be further integrated into Western studies of the history of the *Treasury*.

Sinitic Influences on Giun's Outlook

One of this book's major goals is to show that Giun made decisive contributions to the restoration of Sōtō Zen at a key turning point in its early institutional expansion and intellectual formation. These developments followed a few decades of significant decline caused by rather intense intrafactional rivalries at Eiheiji as part of the confusing aftermath of Dōgen's death further compounded by the impact of a devastating fire in 1297 that destroyed many of the monastery's architectural and textual treasures.[11] Giun proved to be a skillful temple administrator who helped reinvigorate monastic regulations and ritual activities, as well as building construction, in addition to being exceptionally well versed in the use of Chinese Zen writings. He appointed as the successor at Eiheiji his disciple Donki (n.d.), who helped disseminate his and Dōgen's writings. Moreover, Sōgo, the ninth Eiheiji abbot, published the 60-fascicle edition in the late fourteenth century, and for a couple of hundred years, this was considered the major version of the *Treasury*, according to the *Kenzeiki*, the major premodern biography of Dōgen written by the fourteenth Eiheiji abbot Kenzei (n.d.) in 1472. These advances helped ensure the ongoing impact of Giun's lineage as one of several prominent post-Dōgen factions that helped drive the leadership of Eiheiji as well as the creation of the Sōtō sect's catalog of major canonical writings.

To explain why Giun wrote the *Verse Comments*, it is important to recognize how *kanbun* poetry derived from Chinese literary styles became a crucial form of expression used in medieval Japanese Buddhism, even if this style of writing is not usually associated with the Sōtō sect as one of several misleading assumptions to be addressed and overturned in these pages. For example, Dōgen's ten-volume *Extensive Record* (*Eihei kōroku*), his second major text which was compiled from 1236 until 1252, features about 450 *kanbun* verses, with about 250 of these collected in the last two independent volumes and the rest embedded in formal (*jōdō*) sermons collected in the first seven volumes. Like many other Japanese Zen masters in the Kamakura era, especially but not exclusively representing the Rinzai sect, Giun uses *kanbun* poetry as a literary model and frequently cites or evokes in his sermons Dōgen's expressions along with those of Chinese Sōtō predecessors, such as Hongzhi and Dōgen's mentor Rujing (1163–1227, Jp. Nyojō), who both served terms as abbots of the prestigious Zen temple at Mount Tiantong near the town of Ningbo.

Giun was the disciple of Jakuen (1207–1299, Ch. Jiyuan), a Chinese monk Dōgen met at Tiantong when he was traveling abroad, who came to Japan to study with him in 1228, a year after Dōgen's return. Following the master's death, Jakuen left the Eiheiji community in 1261, as temple schisms erupted, and he apparently went off to practice solitary meditation for many years in a nearby forest. Eventually, Hōkyōji temple was established just around the

time Giun joined Jakuen's assembly. Given Jakuen's mentorship, it is not surprising that Giun's overall body of work demonstrates an innovative adoption of continental literary styles. Giun also compiled a *kōan* (Ch. *gongan*) collection called the *Secret Record of Supreme Samādhi* (*Eihei himitsu chōō zanmaiki*), with fifty-two cases, although some modern scholars consider the text spurious.[12]

Giun's commentary on the *Treasury*, which reflects an inventive appropriation of Chinese sources even though he never traveled to the mainland, consists of four-line, seven-character (*shichigon-zekku* 七言絶句) *juko* poems, although on a couple of occasions, there is a slight variation in the number of lines or characters. The *juko* style was designed to comment on the meaning of a *sūtra* or another major writing featuring doctrinal topics or ceremonial themes, including though not limited in Zen to interpreting *kōan* cases. This style was used in several famous Song dynasty *kōan* commentaries that greatly influenced the Zen tradition in Japan, especially the *Blue Cliff Record* (Ch. *Biyanlu*, Jp. *Hekiganroku*) from 1128 and *Wumen's Barrier* (*Wumenguan*, Jp. *Mumonkan*, also known as the *Gateless Gate*), from a century later.

The name of this poetic style literally refers to an "ode" (*ju*) or expression of praise composed for an "ancient text" (*ko*). While the latter term usually indicates that a *kōan* narrative is being considered, the target of Giun's discourse in the *Verse Comments* involves the *Treasury*'s fascicles, which are treated like puzzling yet transcendent truths that need to be unraveled and revealed to the extent possible but without attempting to offer a systematic analysis. The *juko* poetry draws heavily from the long-held custom of writing Buddhist stanzas (*gāthā*, Jp. *ge*) as brief "songs" that extol the virtues of a doctrine and contribute to the mindfulness of the disciple.

In the Song Chinese literary context, the *juko* form was governed by various rhetorical rules concerning rhyming, tonal patterns, homophonic wordplay, seasonal allusions, natural imagery, and thematic progressions. These techniques are in turn largely based on the genre of truncated poetry (*jueju* 絕句) that was commonly used in secular writing, much of which has a spiritual resonance.[13] As evident in the *Extensive Record*, Dōgen was one of the first to import this verse style into Japan based on his studies of continental texts. Not all of the regulations, however, were followed by Japanese monk-poets, whose knowledge of Chinese pronunciation and grammar often was somewhat limited, particularly in generations after Dōgen's travels or for authors such as Giun who did not journey to the mainland.

It seems clear that Giun's intention in writing verses is to edify readers who ponder the deeper implications of the *Treasury* as Buddhist teaching without necessarily investigating analytically or evaluating meticulously the specific philological details of Dōgen's text, which for many sectarian followers was

considered a sacred body of writing beyond reproach. Nevertheless, many topics involving a more objective and occasionally critical analysis of *Treasury* passages based on the evidential standards of sophisticated text criticism were addressed in other commentaries, especially during the Edo period, when Zen scholarship was greatly influenced by Confucian methodology and ideology newly imported from China.

Giun's approach was particularly swayed by his reading of Song dynasty tomes in addition to his awareness of Rinzai Zen's ample production of *kanbun* poetry as part of the vigorous intellectual network known as Five Mountains literature (*gozan bungaku*), in which hundreds of monks took part, with dozens traveling to China or learning Chinese sufficiently at home from training under émigré teachers. I argue that Giun should be considered a participant in the relatively obscure but historically significant Wanshi-ha movement that was based on the teachings about poetic composition of Chinese Sōtō master Hongzhi. Hongzhi is often cited in Dōgen's *Treasury* and *Extensive Record*. A couple of generations after his death, Hongzhi's direct lineage spread to Japan, beginning in 1309 with the advent of a follower named Dongming Huiji (1272–1340, Jp. Tōmyō Enichi). There the Wanshi-ha literary approach greatly impacted both the Sōtō and the Rinzai sects for at least half a century.

The Wanshi-ha included various monks who either came from or stayed in China to teach Japanese travelers, especially the renowned poet Gulin Qingmao (1262–1329, Jp. Kurin Seimo), who taught many foreign visitors and sent some of his disciples to the islands.[14] The school's Japanese members included the eminent Sōtō monk-poets Betsugen Enshi (1294–1364) and Daichi Sokei (1290–1366), both of whom traveled for a long time to China to study under Gulin and also visited Eiheiji, in addition to Kōhō Kakumyō (1271–1261) and Chūgan Engetsu (1300–1375), who started as followers of Dongming and interacted with Giun at Eiheiji but eventually switched affiliations to the Rinzai sect. This contributed to the misunderstanding that the Wanshi-ha should be seen as a wing of Rinzai rather than being connected with Sōtō Zen.

Daichi wrote several prominent *kanbun* poems on Dōgen's text. One of these deals with the inspirational topic of "Receiving a Copy of Dōgen's *Treasury*" (賀永平正法眼藏到来) while residing in his home temple in the faraway southwestern district of Kyushu, which for the period was an unusual privilege, since generally copies of the text were held at the sect's head temple or other monasteries in that region:

> The enlightened mind expressed in the *Treasury of the True Dharma Eye*,
> Teaches us the innermost thoughts of the past sixty Zen ancestors.
> A mystical path stemming from Eiheiji temple reaches my remote village,
> Where I see anew an ethereal mist rising from among remarkable shoots.[15]

The impact of the Wanshi-ha is much more significant than has been recognized in recent Western studies of Zen history, and Giun was at the very least an indirect participant in this movement. His *Recorded Sayings* sermons cite Hongzhi more frequently than Dōgen and occasionally evoke the theory of Five Ranks (*goi* 五位) attributed to Caodong school founders Dongshan (807–869) and Caoshan (840–901). The theory is also associated with numerous later texts, including Hongzhi's poetic writings treating this complex interpretative method in addition to other similar pedagogical devices that were popular in southern Song dynasty Zen discourse and transmitted to Japan.[16] According to traditional accounts, Giun enjoyed a reputation for expertise in the subtleties of the Five Ranks that was sought out by adherents of Sōtō and Rinzai Zen, even if his writings offer only a glimpse of this area of specialty. On the other hand, Dōgen's *Treasury* is known for either ignoring or, in a couple of places, refuting the Five Ranks interpretative technique, particularly in the fascicle on "Spring and Autumn" (*Shunjū*).

Therefore, Giun's position in Sōtō Zen can well be compared to that of another essential figure from this period, Gasan Jōseki (1275–1366), the major follower of Keizan Jōkin (1268–1325), who was the second most influential Sōto leader after Dōgen. Gasan's evangelical efforts were, in large part, responsible for the rapid spread of the sect throughout the Japanese countryside in the fourteenth century, and he was also very much involved in disseminating Five Ranks theory through various esoteric writings.[17] Apparently, both Giun and Gasan received visits from well-known Rinzai monks on their way to or from visiting the mainland, where they usually studied poetry with Gulin or his associates. These monk-poets, including Chūgan, Betsugen, and some others, were eager to learn the details of the Five Ranks method from Giun or Gasan, despite the fact that the Sōtō leaders had not ventured to China and sojourned in areas remote from the major Rinzai centers in Kyoto or Kamakura. However, unlike Gasan, Giun's base of religious authority was limited to Eiheiji, where many disciples came to read the 60-fascicle edition of the *Treasury*.

Giun's Religious Vision

Giun's religious vision as expressed in the *Verse Comments* is at once overlapping or coordinated with Dōgen's approach, by virtue of a common emphasis on Song dynasty *kanbun* literature used to express multiple levels of enlightened awareness, and distant or complementary, because of the way Giun draws out the significance of certain key ideas and images embedded in the *Treasury* that may enhance or in some respects diverge from Dōgen's view of Zen thought. While researching the *Verse Comments*, I was reminded by Ishii Seijun, a leading

specialist on Dōgen and Giun who teaches graduate seminars on the recorded sayings text of both figures at Komazawa University, the main academic center of Buddhist studies in Japan, that any elucidation of a work as complicated as the *Treasury* is, after all, by no means entirely objective. Rather, for the most part, it reflects one person's perception that probably reveals as much about his or her own particular worldview as of the object of those comments.[18] Moreover, the modern Western philosopher Martin Heidegger, whose outlook expressed in his book *Being and Time* (*Sein und Zeit*) is often compared to Dōgen's notion of the unity of "being-time" (*uji*) in the *Treasury* fascicle by that name, once said, "All translations are an interpretation." Extending this thought, it can be argued that all interpretations are idiosyncratic, yet the outstanding ones are informative and illuminative in creative ways that genuinely capture and reflect the spirit of their source text even if they deviate from or go beyond it.

An effort to accumulate and assess from a contemporary standpoint the significance of various premodern elucidations of the *Treasury* helps open the door to a greater appreciation of the overall significance as well as the specific nuances of Dōgen's masterwork. On the other hand, this endeavor also highlights the basic point that the founder's teachings are not so coherent, consistent, or easy to grasp but rather are complicated, subversive, and multifaceted, so that many generations of students have tried to clarify them from different standpoints. I have also discussed the significance of the interpretative context with Eitan Bolokan, an Israeli researcher who is involved in the long-term project of translating Dōgen into Hebrew. He suggested that Moshe Halbertal, an eminent scholar at Hebrew University, once remarked that the more commentaries there are about the seminal works of a pivotal thinker, such as the *Treasury* or *The Guide for the Perplexed* by Maimonides, which was written just a few decades before, the greater the range of explanations of the significance and depth of their words.

In that vein, Giun's poems seem to appropriate Dōgen in ways that are indicative of medieval Japanese Buddhist discourse yet reflective of the contemporary relevance and applicability of the *Treasury*'s philosophical ideals regarding notions of reality, or the true meaning of ephemeral existence and mentality, or the experience of awakening to an anticipatory and attentive yet detached and solitary contemplative awareness. Giun's approach can be considered deferential and testimonial in that he seeks to apprehend the religious quality of Dōgen's fascicles without questioning or challenging the founder's expertise in Chinese. Nevertheless, the creativity apparent in his compositions is intended to epitomize and disseminate the *Treasury*'s deeper meaning in ways that may go beyond the author's intentions.

Both of the main literary components included in the *Verse Comments*—that is, the four-line *juko* poems and the cryptic capping phrases—refrain from a direct reference or analysis of the fascicles in question; instead, they are allusive or

evocative in conjuring the mystical qualities of Dōgen's often opaque writings that Giun apparently felt should not be contended or extended. One theory about why there were no additional commentaries written on the *Treasury* for several centuries after the *Verse Comments* is that Giun's approach makes it clear to devoted followers that Dōgen's expressions could not be matched or surpassed and were therefore to be comprehended from an interior standpoint rather than examined by external standards.

The following example demonstrating Giun's standpoint is his comment on "Learning the Way through Body-Mind" (*Shinjin gakudō*), number 4 in the 60-fascicle edition. The title refers to Dōgen's emphasis on the unity of the conceptual and corporeal or abstract and concrete realms, or the inseparability of rational understanding and meditative practice. Giun's capping phrase, "Doing a somersault," evokes the understanding indicative of Dōgen's paradoxical Zen discourse, which suggests that upside-down or topsy-turvy phrasings are the most effective way of communicating the constant theoretical reversals and rhetorical inversions typical of the enlightened Zen perspective. In this case, the main implication is that the physical is not inferior or secondary to the mental, or vice versa, so that genuine spiritual realization must be experienced in terms of the oneness of body-mind rather than by exceeding one realm for the sake of uplifting the other realm over its counterpart. Giun's verse reads:

> How mysterious that a leopard's fur changes its spots,
> And a rhinoceros's sacred horn is formed by the light of the full moon.
> Studying in the morning and discussing in the evening is our practice routine—
> The flowing of the primordial breeze is never obstructed.

The first two lines feature images that either defy or mythologize nature by indicating that two exceptionally rare and highly valued animals are able to change their appearance either by exerting willpower or by receiving favorable exterior circumstances. The final phrasings of the poem reveal that the capacity for attaining realization is ever present and pervasive "in" all beings. But this potential must be activated in spontaneous yet sustained ways through the ongoing effort of regulated training methods involving meditation and the recitation of *sūtras* as well as spirited and transformative exchanges with one's mentor. Thereby the use of otherworldly images has, in somersault fashion, a direct, down-to-earth inference. Honkō's saying "No going back and no turning around" implies that a sense of movement or transfer of energy between physical and mental realms is not necessary. Since body and mind are always already intertwined phenomena manifested right here and now on every possible level of behavior, there is no need to make an effort to foster collaboration, as the dynamism occurs naturally. Note that "turning" (*ten* 轉) is often used positively in

Zen writings to indicate the rapid evolution from an attachment to the dualism of conceptuality toward the spiritual release and freedom of realizing oneness.

As with so many of the poems in Giun's collection, imagery based on natural forces and supernatural phenomena is interlaced with an overriding emphasis on inspiring human attitudes and individual striving to enact Buddhist ideals and rituals so as to reveal the depths of meaning and multifarious implications of the enlightenment experience. Some of the key ideas Giun expresses that create for the reader a compelling mystical atmosphere include light imagery symbolizing illumination; the notion of wind blowing or breezes flowing to highlight the dynamic flux of spiritual energy; waters streaming and clouds floating to symbolize the transience of existence, especially the trials and travails of novice monks; the appearance of dragons harboring jewels representing the universality of Buddha-nature and the sound of their humming that is only perceptible to the awakened; an emphasis on immediate realization reflected in concrete practical activities; and the affirmation of the positive role of language and various kinds of communication by animate and inanimate beings to convey, rather than distract from, authentic spiritual understanding.

Table 1.1 offers a list of poetic images organized in terms of several conceptual categories that are evoked in the various poems and capping phrases throughout the *Verse Comments* involving natural forces and their symbolism, human values related to individual and communal behavior, and Buddhist religious ideals resulting in various forms of training. All of these elements highlight aspects of the pursuit of spiritual realization. Giun espouses the integration of dedicated monastic discipline and ritual practice with receptivity to the inspiring quality of the beautiful yet fleeting aspects of the environment that reflect the ongoing quest to attain enlightenment and enact a compassionate yet strict attitude toward trainees in the context of the unity of all beings.

Generally lacking in Giun's approach, although there are a few exceptions, is any direct reference to specific creeds or doctrinal themes enunciated by Dōgen. Also not found is a critical standpoint toward hermeneutic issues involved in annotating the *Treasury*'s difficult passages culled from obscure Chinese sources. We can surmise that Giun assumed that his followers would be knowledgeable in the source materials after years of preparation based on studying Zen annals. One main reason that detailed *Treasury* commentaries emerged in the Edo period was the half-a-millennium gap since the time of the founder's teaching that was no longer as well understood by readers without the use of annotations appended to it.

One of the main features of Song-style four-line poetry utilized by Giun is the expression of a thematic sequence representing, from the Zen standpoint, a spiritual progression in the state of mind of author and reader that spirals productively through several dialectical stages of understanding mixed with misunderstanding toward a spontaneous awareness of truth—or "making the

Table 1.1. Various kinds of lyrical symbolism used in Giun's *Verse Comments*.

Nature	Human	Buddhist Images
FORCES	**ATTITUDE**	**IDEALS**
Breeze	Distractions	Austerities
Clear (1)	Doubt	Clear (2)
Earth	Dream	Enlightenment
Echo	Expressions	Eternal spring
Fire	Fist	Eyebrows
Frost	Good or evil	Gods
Heaven	Grandmotherly	Here and now
Ice	Harmony	Home departure
Insentient beings	Language	Instants
Light	Love or hate	One mind
Lightning	Nose	Pearl
Seas	Numbers	Reclusion
Snow	Silence	Rootless tree
Sound	Sweet or sour	Summer retreat
Space	Tongue	Transmission
Spring	Wisdom	Udambara flower
Sunrise	Words and phrases	Undisturbed
Thunder		Undivided
Waterfall	**SOCIAL**	Unspoiled
	Capital	Vulture Peak
OBJECTS	Castle	Wild fox
Birds	Cloth	
Butterfly	Courtyard	**PRACTICES**
Cave	Field	"Barbarian" Bodhidharma
Crevice	Foreigner	Begging bowl
Diamond	Gate	Bodhisattva
Dragon howl	Loom	Dharma
Frog	Movement	Eyeball
Gold	Meeting	Hell

Table 1.1. *Continued*

Nature	Human	Buddhist Images
Horse	Palace	Houses
Monkey	Wall	Incense
Moon		Journey
Mountains		Mind
Rain		Novice monks
Seeds		Robe
Sun		Sitting mat
Valley		*Sūtra*
Water		Wheel
Weeds		Zazen
Withered images		
Worms		

right mistake" (*shoshaku jushaku* 將錯就錯), to cite one of Dōgen's adages that is used as the capping phrase for "This Mind Is Buddha" (*Sokushin zebutsu*), fascicle 5. The developmental process begins with a depiction (起句) of a particular scene or situation in the first line and continues by enhancing this portrayal (承句) in the second line, which offers further illustrations or details. Then the third line makes an abrupt turn or shift (転句) of focus to reveal the true meaning of the verse underlying these descriptions, and the final line draws together diverse thematic elements that summarize or conclude the poem (結句), often by calling into question or challenging the assumptions underlying the previous passages. That is, there is a deliberately deceptive resolution expressed at the end of the verse, just as frequently as or even more frequently than one that seems clear.

We can see how this pattern plays out in the poem on "One Bright Pearl" (*Ikka myōjū*), number 7. Dōgen's discussion treats a dialogue involving the master Xuansha (835–908), who evokes the images of the ever-shining jewel as a symbol of Buddha-nature that illumines practitioners even when they inhabit the darkest of demon caves. Giun's capping phrase, "Unspoiled yet unpolished," highlights the basic purity and luster of the pearl that does not require tending. This outlook deliberately stands

in sharp contrast to the conventional view that says, "Even a precious stone would not shine if it were not polished" 玉不磨無光. According to Giun's verse:

> Completely luminous from every possible angle,
> Turning ceaselessly but no trace remains.
> Its glow reaches to a faraway mystic river,
> But emanates right here in a regal manner.

The first two lines further point to the unconditional luminosity of the pearl shining radiantly without impediment or qualification, whereas the third line seems to remove the image from the everyday world by suggesting that it is part of a distant, mythical realm symbolized by a magical stream supposedly located in western China and associated with the origins of various fine arts and martial art methods. The final line drives home the idea that the pearl is manifested everywhere yet retains its majestic allure. Honkō's phrase, "Smashing through empty space," refers to the notion that Zen realization is a matter of breaking down open doors, so to speak, since truth is readily apparent and accessible even though it seems hopelessly concealed to the uninitiated.

Another example of sequencing, this time in support of Dōgen's understanding of traditional Buddhist doctrine, is found in the commentary on "The Four Methods of a Bodhisattva's Compassion or Engagement" (*Bodaisatta shishōbō*), number 28, referred to in the *Verse Comments* as simply "The Four Methods of Engagement" (*Shishōbō*). The capping phrase, "Adding flowers on a brocade," evokes an idea found in other Zen sayings cited by Dōgen, such as "Kannon has a head on top of a head" or "adding frost to snow," which suggest that any seemingly trivial or useless embellishment can and should be considered a productive augmentation to understanding, rather than an unnecessary repetition of ideas, just as the compassionate deeds of a true adept continue to enrich and sustain spiritual prowess. Giun's poem reads:

> The great gate of giving alms fulfills the nine heavenly realms,
> Cutting off talk of love versus hate turns the wheel of the Dharma.
> Beneficial activities are like a gentle breeze blowing everywhere,
> The cyclic quality of spring is manifested on a rootless tree.

Here the first two lines convey the religious ideals of charity, or giving without care for reward, and the expression of loving words that remain impartial, whereas the next line refers to the third and fourth goals expected of a bodhisattva in regard to taking beneficial action and manifesting empathy by using natural symbolism that recalls the last line of "Learning the Way through Body-Mind." The final line of the verse creates a bold image by evoking the notion of the timeliness as well as timelessness of ever-renewing spring, with the improbability of

a rootless tree often compared in Zen discourse to "a fish leaping over thousands of mountain peaks" 魚跳万仞峰. According to Honkō's phrase, "Overthrowing all routine," the seemingly mundane tasks involved in showing kindness and responsiveness are actually quite extraordinary because of the sense of patience, forbearance, and restraint they necessarily embody.

A Tale of Two Commentaries

One of the best ways to understand what the *Verse Comments* does and does not try to accomplish is to compare the aims and structure of this text to the only other commentary on the *Treasury* that was written in the early fourteenth century: the *Prose Comments* (*Goshō*), which is fundamentally different in style and function. Indeed, it carves out an approach that may seem diametrically opposed to the methods and goals of Giun's work. The extent of this discrepancy was no doubt unintentional, since the respective authors, despite laboring during decades of the same era, were located at separate temples quite a distance apart. They would very likely not have been in communication with or well aware of each other's intellectual efforts, although there is no way to be sure about the situation. In any event, they ended up exploring distinct scholastic standpoints that, when taken together, reveal much about the general approach to interpreting the *Treasury* at the end of the Kamakura era.

Only a decade after Dōgen's death, the Sōtō community began to split into various subdivisions, with each holding and valuing a distinct version of his masterwork, but there was no objective or third-party account explaining these disparities in relation to Dōgen's standpoint or the reasons an individual or a group of followers decided to support one edition over another. Notwithstanding the text's lofty status based on recognizing how it epitomizes the religious teachings of the Sōtō sect and also represents more broadly a major achievement of medieval Japanese intellectual and literary history, for various reasons there were no additional interpretations of Dōgen's text written from 1329 until the mid-1600s. It is important to note that other kinds of vigorous textual activity did take place in the interim, including the extensive copying, editing, and reading of the *Treasury*, especially at Eiheiji and affiliated temples. Once a revival of Sōtō scholasticism unfolded in the Edo period, both the *Verse Comments* and the *Prose Comments* received considerable attention and became the subject of their own commentaries, with the latter interpretation eventually outstripping Giun's text in its overall importance for the field of *Treasury* studies.

The *Prose Comments*, which, like Giun's work, has not been translated or analyzed in depth in current Western scholarship, is a lengthy and detailed interlinear prose commentary on nearly every key passage of the 75-fascicle edition

of the *Treasury*.[19] This work contains two separable parts composed by different authors that were later combined into a single text. The monk Senne (n.d.) wrote the first work in 1283 (or as early as 1263, according to one theory). Senne was a direct disciple of Dōgen who also helped edit several sections of his *Extensive Record*.[20] In the early 1260s, around the same time as Jakuen's departure, Senne left Eiheiji and established a new temple in the Kyoto area called Yōkōji (which is a homophone of another prominent Sōtō temple founded in the Noto peninsula in the early 1300s by Keizan). Senne was the only commentator who actually heard all of Dōgen's *Treasury* sermons when they were first delivered at temples in Kyoto and Echizen. He probably had some involvement in, or at least ready access to and knowledge of, the original process of transcribing and editing the text as carried out by Dōgen and Ejō.

While this role certainly lends a high degree of authenticity and authority to Senne's interpretation, his text was soon lost as an independent entity but was preserved in a manuscript with additional comments provided by his main disciple, Kyōgō (n.d.), who probably was at Eiheiji for a time before helping his teacher establish the Yōkōji assembly. By 1308, Kyōgō completed his own interpretation of the *Treasury* that builds on yet remains separate from Senne's comments. The two sets of remarks exist side by side in the current edition of the *Prose Comments*, complementing each other, so that today they are generally read as a unified work. Kyōgō's comments for each section appear first, followed by Senne's remarks, which take the form of a series of notes, often sequential but occasionally disconnected.

It seems that sometime after Kyōgō's death, the vitality of Yōkōji as a Sōtō Zen center must have faded, since the account by a prominent visitor to the temple in the mid-fourteenth century reports some degree of deterioration and also does not mention seeing a copy of the *Prose Comments*. However, a version of the text was recovered in 1586 at a different temple. This led to intense interest on the part of Edo commentators, who began to view the *Prose Comments*—and, therefore, the 75-fascicle edition—as the closest available representation of the purpose underlying Dōgen's authorship because of Senne's unique role in the early Sōtō community. Table 1.2 shows the basic differences in lineal affiliations between Giun, who learned from both Jakuen and Ejō, and the Senne-Kyōgō line, which represented a direct link to Dōgen (a more elaborate diagram regarding Sōtō development during this era is included in the epilogue).

Next, table 1.3 highlights some of the basic distinctions between the two works in terms of which edition of the *Treasury* is targeted, the location for and style of the writing, the length of the respective manuscripts, and the intellectual historical context and influences received, as well as the reception history for each commentary.

Table 1.2. Lineages stemming from Dōgen for two different commentaries. Note that Dōgen had a teaching relationship with Jakuen and that Giun worked closely on editing the *Treasury* for a couple of years with Ejō.

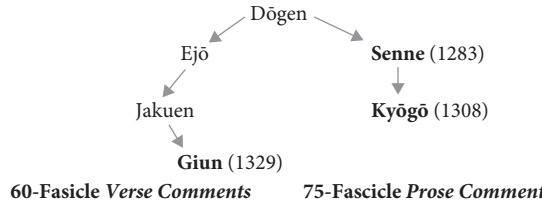


Table 1.3. Key differences between the Senne-Kyōgō *Prose Comments* and the Giun *Verse Comments*.

	Prose Comments	*Verse Comments*
Edition	75-fascicle	60-fascicle
Who	Senne / Kyōgō	Giun
Teacher	Dōgen / Senne	Jakuen
Where	Yōkōji (Kyoto)	Eiheiji (Echizen)
Length	Two large volumes	Five pages
Why	Apologetic	Testimonial
Style	Prose in *kana*	Poetry in *kanbun*
Rhetoric	Interlinear analysis	Evocative, allusive
Context	Japanese Buddhism	Song Chinese Zen
Influences	Enni, Lanqi	Rujing, Hongzhi
Factions involved	Tendai, Rinzai Zen	Wanshi-ha Zen
Muromachi status	Discovered in 1586	Premier edition
Edo commentators	Manzan, Menzan	Honkō, Menzan
Modern edition	SSZ vols. 10–11	T vol. 82; SSZ vol. 5

As previously mentioned, Giun's *kanbun* text, which takes up just a handful of pages of a modern typeset edition of his *Recorded Sayings*, was composed fifteen years after he moved to Eiheiji, where he either discovered the 60-fascicle edition or created it of his own initiative. Giun's work is primarily influenced by the writings of Chinese Sōtō school masters whom Dōgen helped introduce to

Japan, especially Hongzhi and Rujing. A renowned expert in Chinese Zen literature, Giun seeks to conjure the contemplative crux of each fascicle through evocative poetry, rather than examine the *Treasury* in systematic fashion.

On the other hand, the *Prose Comments* was written in *kana* sometime after Senne left Eiheiji in 1261 (or perhaps his departure was prior to Dōgen's death) and started his own temple in the capital. It offers a passage-by-passage analysis of the paragraphs of each fascicle, usually in order to contrast Dōgen's religious view of Buddhist theory and practice with various approaches linked to other leading Japanese Zen teachers of the era. The text is quite long, filling a total of nearly twelve hundred modern typeset pages in two volumes (vols. 10–11) of the official edition of the *Sōtō Sect Collection*. For example, the comments on the first fascicle, "Realization Here and Now" (*Genjōkōan*), take up close to twenty pages, and the remarks on "Buddha-Nature" (*Busshō*), the lengthiest fascicle in the *Treasury*, fill nearly one hundred published pages.

In addition to training under Dōgen, like nearly all novices of the period including Giun and many other Sōtō monks, Senne was first initiated into Japanese Tendai Buddhist doctrine and ritual on Mount Hiei, where he studied the Lotus Sūtra and learned the Mahāyāna theory that all beings possess the potential for realization or partake of the endowment of original enlightenment (*hongaku*). Unlike Giun, however, Senne was not trained in Chinese Zen literature. Even though he offers a literary analysis that cites some of the *sūtra*-based sources for Dōgen's obscure references based on Sinitic versions of those writings that were part of the Tendai canon, he likely would not have been able to track down all of the citations of Song dynasty *kōan* collections, although he includes some of this information.

Both Senne and Kyōgō primarily sought a method of analysis that was consistent with the *Treasury*'s approach to non-duality and resolved interpretative issues for one passage by turning to another passage in the text as a guide. They try to anticipate questions about possible inconsistencies or apparent oddities in Dōgen's rhetorical inversions so that these could be explained to enthusiastic but perhaps somewhat unsure or skeptical readers who might be asking themselves, "Why did Dōgen mention such-and-such a *sūtra* passage or Zen teacher?" or "What is the basis for this part of his argument that seems hard to follow?" The *Prose Comments* often remarks that Dōgen's wording "sounds a bit strange" or "cannot be read in a straightforward way."

The *Prose Comments* was largely designed to criticize representatives of the Zen sect who were considered rivals of Dōgen, with special attention paid to three main figures.[21] The first is Dainichi Nōnin (d. 1190s), putative founder of the short-lived Daruma-shū whose members joined Dōgen's assembly in the early 1240s, including Gikai, Gien, and Giin. The government proscribed this fledgling movement for flouting the Buddhist precepts, and Dōgen frequently

criticized it indirectly without mentioning any names by labeling the "Senika heresy" (*Senni gedō*) a false belief that conflates genuine spontaneity with a misguided sense of momentariness that harbors a view of eternalism. Dōgen's refutation is reinforced by numerous passages in the *Prose Comments*.

The second main object of criticism on the part of Senne and Kyōgō is Enni Ben'en (1202–1280), founder of Tōfukuji, a Rinzai Zen temple built in Kyoto beginning in 1243 with the active support of the Fujiwara clan. This impressive monastery is situated in the southeastern corridor of Kyoto, very close to the original Kōshōji (moved in 1649 to the town of Uji) which was thereby overshadowed. This intrusion was one of the factors that no doubt drove Dōgen to flee the capital for the Echizen mountains with the patronage of the Hatano warrior clan, rather than the support of aristocracy that still dominated the capital and assisted Enni. Sōtō sect members were particularly sensitive to the rapid rise in prestige of Enni's assembly, since his six-year pilgrimage to China from 1236 to 1241 transpired a decade after Dōgen's journey and he trained at Jingshan temple. This was an important monastery near Hangzhou that Dōgen had rejected for its mediocre spiritual quality, although it apparently had a major revival in the intervening years based on the charismatic abbot and teacher of Enni who is honored today at Tōfukuji, Wuzhun Shifan (1178–1249).

The third figure criticized by the *Prose Comments* is the first great émigré Zen monk, Lanqi Daoling (1213–1278, Jp. Rankei Dōryū), who came to Japan in the 1240s and accepted leadership of the newly constructed Kenchōji temple that was built by the shogun in the town of Kamakura, apparently just a couple of years after Dōgen turned down the offer to lead this monastery. Dōgen exchanged letters with Lanqi, who, like Enni, wrote a meditation manual that Senne may have thought was of secondary status to his teacher's writings on the topic. In any case, Lanqi's approach is seen as competitive with Dōgen's.

We can further consider some of the basic differences in terms of how the two early *Treasury* commentaries address "Realization Here and Now," which was written as an epistle for a lay disciple, possibly the boatman who transported Dōgen to and from China. This fascicle became the opening section of both the 60-fascicle and the 75-fascicle editions, and it is generally regarded as an excellent introduction to the overall themes that appear in the *Treasury*. "Realization Here and Now" is well known for its series of paradoxical and perplexing phrasings, such as "Flowers fall despite our attachment, but weeds grow to our chagrin," "When one side is illumined, the other side is dark," "To study the Buddha Way is to study the self, but to study the self is to forget the self," "The present moment encompasses before and after, yet is cut off from before and after," "In delusion the Dharma seems sufficient, but in enlightenment the Dharma is not enough," and "Practice one dharma fully realizes that one dharma." Additionally, the image of "the moon reflected in water" is likened in

one passage to a state of enlightenment, yet this analogy is disputed in another segment of the fascicle.

Giun's comments start with the provocative capping phrase "What is it?" which later commentators suggest can be read as a statement instead of a query, since Dōgen frequently created such inversions, to indicate "This is what reality is!" The verse remark emphasizes that the truth of spiritual realization is always fully manifested, though it may seem concealed, and is available through perceiving natural phenomena, uttering thought-provoking expressions, or making the effort to sustain meditation in all activities:

> Do not overlook what is right in front of you,
> Endless spring appears with the early plum blossoms.
> By using just a single word you enter the open gate,
> Nine oxen pulling with all their might cannot lead you astray.

Honkō's added maxim, "Already engaged in studying this fascicle," reinforces the notion that an authentic seeker is constantly involved in the process of realization, regardless of whether or not a sense genuine self-awareness transpires at the time.

In contrast to the brevity and poetic symbolism of the *Verse Comments*, the *Prose Comments* provides detailed remarks on each subsection of the fascicle. Kyōgō's commentary begins by defining the two key titles, *Shō-bō-gen-zō* for the full text and *Gen-jō-kō-an* for the first fascicle, through an analysis of the meaning and context of their respective character-compounds. He equates the notion of the "treasury of the true Dharma eye" with "realization here and now," since they are both equally "expressions of the highest truth transmitted by the tradition." Furthermore, Senne identifies the title of the first fascicle with the content of all the other fascicles, so that, for example, there could be names like the "Realization Here and Now of Buddha-Nature" (*Genjōkōan Busshō*) or the "Realization Here and Now of Learning through Body-Mind" (*Genjōkōan Shinjingakudō*). Moreover, the term *genjōkōan* is mentioned numerous times in commentaries on other fascicles, including occasions when it is not part of the source text. The *Prose Comments* also maintains that the terms delusion (*mei*) and realization (*go*, also pronounced *satori*), frequently mentioned in the fascicle, should not be understood as an opposition, because they are unified as a compound *meigo*, which is ultimately the same as the experience of *genjōkōan*.

One interesting topic dealt with in the *Prose Comments* involves the contradictory saying near the beginning of the fascicle, "When one side [*ippō* 一方] is illumined, the other side is dark," which is often interpreted to mean that the dimness represents the profundity of contemplation or, conversely, that even an enlightened being has limitations in the capacity to perceive true reality. According

to Nishiari Bokusan (1821–1910), who wrote the first main modern commentary derived in large part from the standpoint expressed in the *Prose Comments*, the *Edifying Talks on the Treasury*, Dōgen's saying is linked to another axiom mentioned near the end of the fascicle, "Attaining one dharma [*ippō* 一法, which has the same pronunciation as "one side" but is a different term] fully realizes [*gūjin* 究盡] that one dharma." This wordplay, according to the commentator's analysis, implies that each and every phenomenon is completely attained by a true Zen adept in its own way at its particular time and place. Therefore, when one side or phenomenon is illumined, it is so fully lit up that there is no distinction whatsoever between brightness and obscurity.

In summary, whereas the *Verse Comments* was upheld as the main commentary used at Eiheiji throughout the Muromachi era, the *Prose Comments* was lost until a rediscovery of the text in the late sixteenth century triggered renewed interest. During the seventeenth and eighteenth centuries, prominent Sōtō scholar-monks produced dozens of commentaries, including several important annotations of both the Giun and Senne-Kyōgō compositions. This development took place despite an official ban on publishing the *Treasury* that was supported by both sectarian leaders and the shogunate in order to try to avoid heated controversies about diverse editions and interpretations. That prohibitive context ironically inspired the production of many commentaries seeking to demonstrate a more logical approach to evidential annotations that was developed by Zen devotees greatly influenced by and seeking to emulate some of the patterns of Confucian discourse.

The approaches of both the *Verse Comments* and the *Prose Comments* are quite different from some of the provocative and contested appropriations of Dōgen's *Treasury* created during the Edo period that sought to evaluate the founder's idiosyncratic use of Sinitic sources by questioning his degree of originality as well as consistency when recasting passages culled from voluminous Chinese Zen writings into Japanese syntax with seeming distortions of the wording. The great majority of Edo commentaries, unsurprisingly, supported the merit of Dōgen's creativity in dealing with continental materials, but a few conspicuous examples, especially in the work of Tenkei Denson (1648–1735) and several others in his direct lineage, strongly criticized the *Treasury* and actually tried to rewrite or delete some of its passages in order to "correct" its misuse of Chinese sources. Although Giun's remarks do not take a stand on the issue of Dōgen's reliability, since his poetry mainly attests to the spiritual insight of the *Treasury* fascicles rather than scrutinizing their linguistic structure, the *Verse Comments* along with the *Prose Comments* play a central role in clarifying some of the standpoints that developed in the eighteenth century as well as more contemporary stages of Sōtō scholasticism, for which the early-medieval legacy of the two early commentaries continues to be felt.

Symbolism of "Flowers Blooming . . ."

The final section of this chapter discusses the reasons for selecting as the title of this volume the capping phrase that Giun uses for "The Principles of Zazen" (*Zazengi*), which is the eleventh section of the 60-fascicle edition. This saying not only applies to that one instance of the *Treasury* but also has much broader implications for understanding the history of Sōto Zen thought, as well as Dōgen's distinctive appropriations of Chinese sources in other fascicles that are interpreted by Giun.[22] Although the exact expression, "Flowers blooming on a withered tree," is not actually used by Dōgen, there are a couple of examples in the *Treasury* and the *Extensive Record* that come quite close to that wording. Moreover, the key saying has a long history of profound philosophical elucidations, so that it is often thought to epitomize a worldview typical of Chinese Sōtō school writings regarding Zen practice that especially influenced Giun, perhaps to an even greater extent than the words of Dōgen. Dōgen praises but occasionally criticizes and distances himself from certain possible misunderstandings of the standpoint evident in this expression that was often cited yet in some cases refuted by various Song dynasty Rinzai school thinkers for seeming to suggest a passive or inactive state rather than dynamic engagement with everyday activities.

The phrase about blossoms coming to life on a tree that is otherwise barren represents an evocative adage consisting of four characters, 枯木花開 (Ch. *kumu gehai*, Jp. *koboku kakai*). Collectively, the ideograms suggest the fundamental paradoxical condition of enlightenment in that awakening ("flowers blooming" 花開) is possible or perhaps most likely to occur during seemingly isolated and unrewarding circumstances ("withered tree" 枯木) that are ironically ideal for spiritual development in the same way that manifestations of spring begin to burst forth at the end of a desolate winter. Just when all hope appears to be abandoned, signs of renewal emerge but quickly fade if they become an object of attachment. The enigmatic saying indicates that realization transpires spontaneously within the midst of despondency transformed into sublime detachment by revealing that the underlying unity of life and death, past and future, or universality and individuality takes place simultaneously by virtue of the spontaneous appearances of phenomena in the present moment.

The full verse on "The Principles of Zazen" that appears following the capping phrase reads:

> Cattails sitting tall are silently swaying,
> Dragons humming as clouds float in the vast darkness.
> No longer counting the number of breaths,
> Three thousand realms are collected in the sacred sea.

The first two lines evoke the state of non-thinking (*hishiryō* 非思量), which is mentioned only briefly in "The Principles of Zazen" and also in the "Universal Recommendation for Zazen" (*Fukanzazengi*) but is discussed extensively in another Dōgen essay, "The Lancet of Zazen" (*Zazenshin*), which is not included in the 60-fascicle edition, probably because it criticizes or rewrites the sayings of several Chinese masters such as Hongzhi. Based on sitting steadfastly upright (兀兀; these characters visually imply their meaning) while remaining ever flexible, the state of non-thinking resembles the fluid position of cattails swaying or clouds floating accompanied by the constant humming sound of a dragon, which is known for guarding treasures such as precious jewels or special *sūtras* symbolizing spiritual freedom.

Note that in the opening lines, there are three examples of a poetic reduplicative, or characters repeated for an emphasis that enhances the literal meaning of the words. Giun shows that according to Dōgen's view, non-thinking is not an aloof realm somehow separable from the everyday world but a level of awareness underlying and unifying all aspects of the conventional dichotomy of ordinary thought (*shiryō* 思量) and supposedly superior no-thought (*fushiryō* 不思量) by going beyond yet encompassing any focus on calculation that relies on logic versus irrationality. Being ensconced in the realm of non-thinking enables the Zen adept to remain attuned to the unusual resonances emanating from dragons which are often said to occupy wasted trees, from which they intone continuously and howl occasionally. Whether the sound is vibrantly high or exceedingly low, it cannot be perceived by the unenlightened.

The image of a barren landscape, like that of cold ashes juxtaposed with the burning of firewood, a metaphor that is famously analyzed by Dōgen in the fascicle on "Realization Here and Now," where it is argued that these are at once fully overlapping yet wholly discrete phenomena, depicts the total stillness of non-thinking that fosters rather than suppresses the inevitable and unstoppable budding of blossoms. The phrase referring to being like "withered trees or dried ashes" (*koboku shikai* 枯木死灰), is regularly used in Chinese Sōtō texts to refer to states of intense mental concentration or trance. Other typical symbols involving a "wooden man dancing" or a "stone woman singing" similarly indicate that at the most extreme moment of perceived decline or decay as reflected by immobility, the seeds of rejuvenation reflected by creative endeavors become readily apparent and ultimately overtake any sense of deterioration. Unlike those unnatural symbols, however, the blooming of flowers does indeed come to fruition each and every year on a cyclical basis by reinforcing rather than defying typical expectations.

The origin of sayings about withered trees blossoming probably stems from early Daoist works, especially the *Zhuangzi*, which asks rhetorically of meditators, "Can you make the body like a barren tree [*gaomu* 槁木] and the

mind like dead ashes [*sihui* 死灰]?"[23] Nearly a millennium later, the phrase appeared frequently in writings by various Sōtō lineal leaders, including Dongshan in the Tang dynasty and, from the Song dynasty, Touzi Yiqing (1032–1083, Jp. Tōsu Gisei), Furong Daokai (1043–1118, Jp. Fuyō Dōkai), Kumu Facheng (1071–1128, Jp. Koboku Hōjōm, whose name literally means "withered tree"), Danxia Zichun (1064–1117, Jp. Tanka Shijun), and especially his main disciple, Hongzhi Zhengjue. Hongzhi was the preeminent Zen monk-poet of the twelfth century, who greatly influenced Dōgen and Giun in addition to many other Chinese and Japanese practitioners cutting across lineages. Danxia and Hongzhi, along with Touzi, wrote major collections of poetic comments on *kōan* cases that were later given prose and capping-phrase remarks either by Wansong Xingxiu (1166–1246, Jp. Banshō Gyōshū) for Hongzhi's collection or his disciple Linquan Conglun (n.d., Jp. Rinkan Shōrin) for the others.

In his seminal text, *Precious Mirror Samādhi* (*Baojing sanmei*, Jp. *Hōkyō zanmai* 宝鏡三昧), which includes "Poems on Five Degrees of Meritorious Achievement" (功勳五位頌), Dongshan writes in the third verse on the topic of "Achievement" (功), "Flowers blooming on a withered tree manifest spring unbound by time, / Riding the jade elephant backward in pursuit of a unicorn [Ch. *qilin*, Jp. *kirin*]. / Now high and secluded beyond the thousand peaks, / The moon shines and the breeze flows gently on this wonderful day!" (枯木花開劫外春 / 倒騎玉象趁麒麟 / 而今高隱千峰外 / 月皎風清好日辰).[24] The second line mentions auspicious mythical images, whereas the last lines indicate the priority of the natural surroundings to represent the perspective of enlightenment. Dongshan argues that, just as with a lifeless dancer used as a metaphor of selflessness, the withered tree is the precondition and locus for the flowering of spring. It indicates a state of meditative absorption whereby one's mind becomes like a desolate branch, such that the world of vibrant colors suddenly reemerges. Within silent contemplation, objects of the phenomenal world are no longer seen as permanent or independent; instead, they arise out of stillness as manifestations of emptiness unconstrained by dualistic notions.

Hongzhi stresses this image in various poems that include the lines "Where the force of spring does not reach, the withered trees still bloom" (春力不到處 / 枯樹亦生花) and "Spring appears within a jar when fragrant flowers blossom on the withered tree" (壺春在而花芳枯木) or "When a wooden boy sings, spring returns to the withered tree" (木童吟處槁回春).[25] In order to avoid or instead to make a retort to the criticism he often received from rival Rinzai masters, particularly Dahui Zonggao (1089–1163), Hongzhi tried to clarify that bleakness is not a matter of detached quietude by highlighting that enlightenment is comparable to the workings of a loom (機梭), as in "By candlelight at dawn in the vacant hall / The seamstress turns the loom, and the movements of the shuttle are so

delicate" (燭曉堂虛 / 織婦轉機梭路細).[26] The first character of the compound for this device (Ch. *ji*, Jp. *ki*) suggests dynamic activity, as when the loom creates its own mechanical momentum after initial human effort is made and then is no longer needed. This character is used extensively by Dōgen, such as in the fascicle on "Total Activity" (*Zenki*), which was greatly influenced by the sayings of Yuanwu Keqin (1063–1135), Dahui's mentor, who was severely criticized at times by his famous disciple.

The notion of blossoms on a withered tree became so associated with the Sōtō brand that Rinzai teacher Jinshan Tanying's (989–1060, Jp. Kinzan Donei) account of the "Five Schools of the Zen Tradition" (*Zongmen wupai,* Jp. *Shūmon goha* 宗門五派) featured this image at the end of his verse summing up the school's beliefs: "The crooked and straight are mutually interwoven, completely avoiding one-sidedness. / Dragon gates must be penetrated, but the paths of birds cannot be tracked. / The stone maiden weaves in the frost, and the clay ox plows in the midst of flames. / When all oppositions are cast aside, a single branch will flourish on the withered tree" (偏正互縱橫迢然忌十成 / 龍門須要透鳥道不堪行 / 石女霜中織泥牛火裏耕 / 兩頭如脫得枯木一枝榮).[27] The notion of relinquishing any sense of attachment to polarities supported by Jinshan recalls Dōgen's breakthrough experience of "casting off body-mind" (*shinjin datsuraku*), a term used extensively throughout the *Treasury* in addition to the *Extensive Record*.

On the other hand, there are many examples of the key image being evoked by non-Caodong Zen masters. For example, during the Tang dynasty, Danxia Tianran (779–824, Jp. Tanka Tennen), who was famous for the story of how he irreverently used a wooden Buddha statue for kindle, once said, "Reality is suited in every way to flowers blooming on a withered tree" (直須如枯木上花開方與他合).[28] In addition, in the early Song dynasty, the Unmon (Ch. Yunmen) school master Xuedou Chongxian (980–1052, Jp. Setchō Jūken), who wrote the poetry on *kōan* cases that became the basis for the *Blue Cliff Record* enhanced by Yuanwu's prose and capping-phrase commentary, ends his verse on case 88 with simple eloquence that links deterioration with renewal: "Leaves fall and flowers bloom, each in its own time" (葉落花開自有時).[29] The saying about withered trees blooming is also featured in the last line in the final verse of the famous *Ten Oxherding Pictures* (十牛図第十図) attributed to the Rinzai school monk Guoan (n.d.), a twelfth-century follower of Yuanwu. This concluding sequence, known as "Entering the Everyday World with Hands Held Open," includes this poem: "Bare-chested and barefooted, he goes into the marketplace, / Ragged and dust-covered, how broadly he grins! / Without taking recourse to mystic powers, / Right there, withered trees give rise to flowers blooming" (露胸跣足入廛來 / 抹土塗灰笑滿腮 / 不用神仙真秘訣 / 直教枯木放花開).[30]

In reviewing the contents of the *Treasury*, which does not use this exact expression, we find that the "Spring and Autumn" fascicle cites the words of Foxing Fatai (n.d.), another disciple of Yuanwu: "Where there is no cold or heat, [Dongshan] communicated for your benefit. / The withered tree blooms once again. / The laughable ones who 'notch the boat to find the sword' / Remain stuck now in the world of cold ashes" (無寒暑處爲君通/枯木生華又一重 / 堪笑刻舟求劒者 / 至今猶在冷灰中).[31] In the last line, however, the image of ashes is not equated but is contrasted with the experience of renewal. In the fascicle on "Flowers in the Sky" (*Kūge*), Dōgen writes enigmatically: "Not only are there flowers and fruits in spring and autumn, as any time invariably has flowers and fruits. Flowers and fruits adhere to their occasion, and every occasion adheres to flowers and fruits. . . . Human trees have flowers, human flowers have flowers, and withered trees have flowers." (ただ春秋に華果あるにあらず,有時かならず花果あるなり.華果ともに時節を保任せ,時節ともに華果を保任せり. . . . 人樹に華あり,人華に華あり,枯木に華あり).[32] Also, in the *Extensive Record* sermon number 1.124 Dōgen proclaims, "Effortlessly, the spring brings withered trees back to life so that they produce flowers" 春功不到処,枯樹復生華.[33]

It is important to recognize that Dōgen sometimes seems sensitive to criticism and tries to preempt or disclaim possible misunderstandings of the imagery of desolation. For example, he writes in the "A Cypress Tree" (*Hakujushi*) fascicle, which deals with a famous dialogue attributed to master Zhaozhou (778–897): "The cypress tree having the Buddha-nature is not known to non-Buddhists or to followers of the two vehicles; nor is it experienced by *sūtra* teachers or doctrinal teachers. How much less is it portrayed in the 'word flowers' of 'dead wood and cold ash.' Only an adept like Zhaozhou is able to express it" (おほよそ柏樹有佛性は外道・二乗等の境界にあらず經師・論師等の見聞にあらざるなり.いはんや枯木死灰の言華に開演せられんや.ただ趙州の種類のみ參學參究するなり).[34]

Another prominent Zen context in which the image of the withered tree appears, though not with the term "blooming flowers," derives from a dialogue by Xiangyan Zhixian (799–898, Jp. Kyōgen Chikan), a disciple of Guishan Lingyou (771–853, Jp. Isan Reiyū). A monk asks Xiangyan, "What is the Dao?" and he responds, "When the dragon hums on a withered tree, one truly sees the Dao" (枯木龍吟真見道).[35] This suggests that the sound of the dragon chanting or singing is only heard when the mind becomes genuinely empty and free of attachment. The intoning dragon is often associated with the emergence of clouds, which Hongzhi alludes to in a verse: "The sleeping dragon hums in the clouds around withered trees" (蟄龍吟枯木之雲).[36] As clouds often symbolize novice monks in training, rather than an obstruction to visibility, Hongzhi suggests here that the voice of the Buddha-nature that lies dormant in everyone will speak to and awaken or illumine (*zhao* 照, Jp. *shō*) monks when they sit in

dead silence (*mo* 默, Jp. *moku*). This state is also referred to by the reduplicative (*momo* 默默, Jp. *mokumoku*), which is used at the very beginning of his renowned verse "Inscription on Silent Illumination (*Mozhao ming* 默照銘, Jp. *Mokushō myō*).

Exploring the imagery of the withered tree in relation to dragon sounds in more depth, in the fascicle on "The Dragon's Hum" (*Ryūgin*), Dōgen argues:

> Although the talk of "withered trees and dead ash" is originally a teaching of non-Buddhists, there is a big difference between that view and the withered tree spoken of by Buddhas and ancestors. When non-Buddhists speak of withered trees, they do not understand withered trees, much less do they hear the dragon's hum. Non-Buddhists consider the withered tree to indicate rotted wood and are not capable of encountering the renewal of spring.
>
> 枯木死灰の談は,もとより外道の所教なり.しかあれども,外道のいふところの枯木と,佛祖のいふところの枯木と,はるかにことなるべし.外道は枯木を談すといへども,枯木をしらず,いはんや龍吟をきかんや.外道は,枯木は朽木ならん,とおもへり,不可逢春と學せり.[37]

To explore this image briefly from another Buddhist perspective, I recently saw posted at a Nichiren temple in Japan the following sign on the outer wall of the compound: "If the roots are deep enough, then the tree's branches will not wither" (*kon fukakereba, ha karezu* 根深ければ,葉枯れず). The common theme is that a hearty tree continues to thrive and produce, even if it appears withered due to circumstances.

Despite Dōgen's occasional reservations about using the symbolism of the withered tree, the experience of the renewal of vitality related to the attainment of spiritual illumination represented by spring flowers amid the barrenness of isolation reflected by wasted trees does serve as an integral image for Giun as well as many of his Sōtō predecessors and successors based on understanding depletion not merely as a negative or pessimistic state. Rather, it reflects the fundamental solitude and impartiality of sustained contemplative awareness transcending conventional perspectives that adhere to the delusion of dualities or oppositions when based on a mentality that fails to be truly detached because it does not follow faithfully the ongoing practice of zazen meditation. In that sense, the imagery does recall intimately Dōgen's emphasis on the practice of "just sitting" (*shikan taza* 只管打坐), for its own sake, without the expectation of any result or prescribed benefit.

Furthermore, in a sense, all of Giun's commentary on the *Treasury* seeks to convey the true meaning of this subtle spiritual standpoint that stresses ongoing

possibilities for rejuvenation within devastation as indicated by the appearance and dissolution of seasonal phenomena. His poetic approach signals the invaluable role of lyrical expressions derived largely from Chinese sources and literary styles evoked to articulate the Dharma. Therefore, when used as this book's title, the phrase "flowers blooming on a withered tree" can also be seen as a powerful metaphor for the considerable degree of revived contemporary interest in studying and translating Dōgen's *Treasury* that is best comprehended by accessing various traditional interpretations, such as Giun's *Verse Comments*, to help illumine its otherwise opaque meanings.

As we have seen, even after receiving an ever-increasing degree of commendation, some of the most basic ideas regarding the history, structure, and significance of the *Treasury* remain elusive and are sometimes misrepresented and misunderstood by explicators, especially if Giun's commentary and many key elements of the post-Dōgen period of Sōtō Zen thought and training that he embodied are not addressed. Giun's collection of verse remarks is especially noteworthy for developing an understanding of the profound yet perplexing theoretical ideas and high-minded though practical religious ideals expressed by Dōgen. It is also useful for clarifying key questions about the substance and organization of the *Treasury* in light of the history of the sect's legacy of interpretations of its multiple levels of significance. The intensity of current global interest highlights the need to recover and render Giun's *Verse Comments* in order to demonstrate the crucial role played by premodern elucidations of Dōgen's masterwork.

2

Nothing Hidden in the Entire Universe

Giun and the Formation of the 60-Fascicle Edition

Origins: Facts and Un-Facts

In considering the roots, basis for, and aftermath of the *Verse Comments*, which was composed as a lyrical interpretation of the 60-fascicle edition of Dōgen's *Treasury of the True Dharma Eye*, three main facts are well known. However, so many aspects of the historical context remain unknown, or at least unclear in regard to understanding the reasons for the textual production, that there is no choice but to make some conjectures based on whatever compelling literary and chronological evidence is at hand. Any speculation about the formation and dissemination (or lack thereof) of Giun's work in relation to the significance of the 60-fascicle edition should be argued by assessing traditional records along with contemporary research that has uncovered important archival materials for *Treasury* manuscripts previously unavailable to scholars. This chapter explains the evidence while summarizing recent theories about the possible rationale for how and why the *Verse Comments* was constructed. The epilogue, which follows the two translation chapters (chapters 3 and 4), considers the impact of Giun's text when it is seen in connection to numerous other commentaries from later periods of Sōtō scholasticism, including some of the major early modern and contemporary readings of the *Treasury*.

The first fact pertaining to the *Verse Comments* involves its complex relationship with the four major editions of the *Treasury*, with 75, 60, 28, or 12 fascicles, that were left behind at the time of Dōgen's death. We can only surmise the attitudes that Dōgen and Ejō may have had in arranging and prioritizing these manuscripts, or those of Gikai and Gien, former Daruma-shū followers who assisted their senior colleagues and eventually became the third and fourth abbots of Eiheiji temple, respectively. Was there a sense of disarray in regard to having so many editorial divergences or simply an unfinished quality that was due largely to Dōgen's premature death? Recent research has focused on the question of whether Dōgen preferred either the 75-fascicle or the 60-fascicle edition, since both were referred to at some point as the Old Draft (*kyusō*) of the *Treasury*, and the extent to which he was interested in having the New Draft (*shinsō*), with 12 fascicles, being seen as an independent text. Or perhaps Dōgen was seeking to

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create a 100-fascicle edition, as indicated in a notation by Ejō, although leading scholars today overwhelmingly advocate combining the 75-fascicle and 12-fascicle editions in order to gain the best sense of the original (*kohon*) version of the *Treasury*.[1]

Moreover, a question remains about whether Dōgen produced the 60-fascicle edition as an alternative to the 75-fascicle edition, which is a claim made by several prominent researchers. In any event, it is apparent that for a couple of centuries at Eiheiji following the publication of Giun's *Verse Comments*, the 60-fascicle version was considered the standard edition, and the other versions faded in significance during that period.[2] For example, in a detailed study of the formation of the *Treasury*, the eminent Dōgen scholar Ishii Shūdō (1944–) argues, "During the fifteenth century, whenever the *Shōbōgenzō* was discussed at Eiheiji, it was presumed that this referred to the 60-fascicle edition."[3]

The second fact about the *Verse Comments* is that Giun emphasized the role of the 60-fascicle edition, but it is unclear whether he received the manuscript intact based on the editorial efforts of his predecessors Dōgen and Ejō or instead initiated organizing this version once he became abbot of Eiheiji, where he found that many features of temple life were badly in need of rejuvenation. Assuming the latter is the case, as indicated in most traditional accounts, we do not know for sure if the reason for the editing carried out by Giun was largely based on sociopolitical pressures being exerted by the shogunate that compelled the sect's current leader to shape the founder's philosophical message in a way that would limit any sense of intense conflict or contention with rival Zen lineages. It is also not entirely clear why Giun chose to write verse comments on the *Treasury* instead of the kind of interlinear prose remarks found in the work by Senne and Kyōgō.

In response to those queries, I maintain that Dōgen, Ejō, and Giun, who were engaged with editing *Treasury* manuscripts at different stages over the course of three-quarters of a century, were probably all aware that certain fascicles were somewhat controversial because they targeted ideological adversaries with strong criticism. These sections, the editors probably felt, needed to be identified and separated from the larger group of fascicles so that the standard edition of the *Treasury* would project a neutral or pan-Buddhist standpoint. Perhaps the offending sections were to remain available for study by advanced monks, who could understand the author's genuine intentions and keep the contents confidential. Therefore, Giun's outlook was not novel in regard to omitting numerous fascicles, even if it is likely that the degree of oversight exercised by Hōjō rulers during his day was more extreme than what was experienced by Dōgen or Ejō a couple of generations earlier.

Furthermore, I argue that Giun decided to compose *juko*-style remarks primarily because he hoped to preserve the Song dynasty legacy of the *Treasury*'s

influences. He also did not wish to engage in disputing the authority of the founder's masterwork but chose to celebrate, rather than disparage, Dōgen's literary accomplishments. This argument does not imply that criticism was the primary aim of the *Prose Comments*, but it is clear that Senne and Kyōgō were intent on anticipating and rejoining preemptively possible areas of disapproval of Dōgen's writing by skeptics from both within and outside the Sōtō sect.

The third known element is that there were no further attempts at commenting on the *Treasury* after the completion of the *Prose Comments* in 1308 and the *Verse Comments* in 1329. This hiatus lasted until the middle of the seventeenth century, when a nexus of novel hermeneutic circumstances during the early days of the Edo period triggered renewed interest in interpreting the structure and meaning of Dōgen's text. That scholarly effort was initiated by monks such as Ban'an Eishū (1591–1656), who revived and moved Kōshōji temple from Kyoto to the town of Uji, and especially Gesshū Sōkō (1618–1696), the abbot of Daijōji, an important Sōtō temple located north of Eiheiji with strong links to both the Dōgen-Eiheiji and Keizan-Sōjiji branches of the sect. Gesshū started a wide-ranging sectarian revival (*shūtō fukkō*) that sought to reflect the integrity of Dōgen's approach to Zen theory and practice. He trained luminary commentators on the *Treasury* such as Manzan Dōhaku, his successor at Daijōji, who was responsible for shaping the idea of compiling a comprehensive edition, and Tenkei Denson, the main critic of the founder's controversial use of Chinese sources and attacks on Rinzai rivals, who greatly admired the 60-fascicle edition primarily because it omitted those problematic fascicles.

However, it is not clear whether the gap in commentarial writings lasting more than three centuries was due to an official edict that may have been pronounced by Eiheiji leadership yet got lost over time, an unofficial taboo curtailing any sign of censure of the Sōtō patriarch that prevailed during the late-medieval period, or, more likely, the general intellectual atmosphere of the era rather than a specific instruction or institutional intention. My understanding is that the long interval in commentaries on the *Treasury* was a product of two key factors. One involves a sense of reverent appreciation of Dōgen's writing that Giun showed should not be challenged. The second factor pertains to the general absence among Sōtō teachers during this era of interpretations written on other seminal Zen texts; for example, several prominent Song dynasty *kōan* collections were similarly ignored.

Instead, the sect's leaders focused their creative efforts on compiling recorded sayings and constructing various kinds of esoteric compositions.[4] However, the *Treasury* was not left neglected or dormant, as is suggested by the overly influential remark that the Muromachi era was a "dark age of sectarian studies,"[5] because during that period, the text was being widely read and copied by numerous monks. Indeed, the oldest manuscripts of the masterwork available

today were written then. Found in recent years in the archives of some fairly obscure temples, these texts are being preserved and appreciated anew in various libraries, research institutes, and museums.[6] Therefore, the absence of late-medieval commentarial writings should not be conflated with a disregard for the significance of Dōgen's *Treasury*.

The Formation of the *Treasury*

In order to grasp the general significance of the 60-fascicle edition, it is important to clarify and correct a standpoint often held by many Western students of Zen or readers of the *Treasury* in translation that is based on several stereotypical ideas regarding the text's composition. All of these notions are partially true but should be considered misleading unless qualified or revised. The conventional view included several components:

(a) Dōgen's work consists of 95 fascicles, which is a comprehensive version that was not created until the 1690s and had numerous variations before it was first published for a wide readership in the early 1900s; this edition has been eclipsed by advances in Japanese scholarship over the past half century in favor of a version that combines the 75-fascicle and 12-fascicle editions with several miscellaneous pieces for a grand total of 103 fascicles.
(b) The *Treasury* was written over a period that lasted nearly twenty-five years beginning in 1231; although technically accurate if we count from the time of the first fascicle included in the 95-fascicle edition, "Discerning the Way" (*Bendōwa*), which is not part of the 75-fascicle or the 60-fascicle edition, this view is confusing, because the vast majority of fascicles were composed in a compressed time frame lasting just five or six years starting in 1240.
(c) The text reflects Dōgen's essential teachings as they were carried out at his main temple, Eiheiji, despite the fact that the delivery of lectures included in the *Treasury* was nearly complete before that monastery was opened in 1244, although Dōgen did continue to edit or rewrite some of the older fascicles, and he also produced most of the essays included in the 12-fascicle edition during his final years.

In clarifying these misconceptions, it is crucial to note that regardless of some of the specifics about the number of fascicles and the dates of their composition or compilation, the *Treasury* has always been regarded as the foundational expression of Dōgen's approach to the inseparability of Zen theory and practice. It

serves as the centerpiece of contemporary Sōtō teachings and today captivates a global audience, including both religious and secular interpreters. The *Treasury* is notable for numerous reasons, including its rhetorical flair which features innovative philosophical wordplay and elaborate literary techniques utilized to articulate an uncompromising affirmation of the oneness of sentient and insentient beings seen as manifestations of the universal Buddha-nature. This outlook is intended to foster, rather than suppress, full awareness and appreciation of the pluralism and diversity of all phenomena.

Dōgen's masterwork is also important from a historical perspective because it provides the most expansive window revealing the intertextual connections between Chinese and Japanese writings about Zen training techniques, while also capturing the world view of fragility and impermanence that was characteristic of the cultural milieu of Kamakura Buddhism.[7] In addition, the *Treasury* offers countless practical instructions on meditation and other forms of monastic behavior, such as washing the body, wearing robes, brushing teeth, or sweeping floors. This approach reflects Dōgen's innovative appropriations of traditional Buddhist ritualism greatly influenced by his personal experiences in China as well as his lifelong mission to disseminate the Dharma widely and effectively while insisting that his followers continually demonstrate supreme dedication to everyday tasks.

Since Dōgen's distinctive mixture of profundity and mundaneness is apparent throughout the *Treasury*, how and why did the hermeneutic situation with regard to understanding the relationships involving the 60-fascicle and other editions become so complicated and confusing, such that it has taken scholarship in Japan more than seven centuries to begin to sort through and carefully explain some of the major elements? The main answer to this query is that Dōgen did not set out in the 1230s to write a single authoritative text but instead gave a series of informal sermons to his monks by using a style of writing that in Chinese tradition was typically left unrecorded and was not included in the ample Zen compendiums, which means there is no obvious precedent for the kind of text the *Treasury* represents. By the early 1240s, Dōgen realized the merits of creating a collection and began to compile and transform the diverse compositions into a somewhat unified body of work. However, he apparently kept changing his mind about how best to express his complicated and highly ambiguous religious ideals by experimenting with different styles and standpoints. Therefore, the text was never concluded but was left in the hands of subsequent editors, including eventually Giun, who became involved first in 1279 and then again nearly two-thirds of a century after Dōgen's death.

To review briefly how the writing and editing processes transpired, we should note that in the early stages of his clerical career, Dōgen explored different paths before defining his approach to training by leading a new religious movement

during the dynamic phase of the Kamakura era which resulted in the formation of several important schools of Buddhism, including Rinzai Zen in addition to the Pure Land, True Pure Land, and Nichiren sects. The pioneering Buddhist factions all broke away from the then-hegemonic Tendai church by emphasizing the priority of each individual's pursuit of enlightenment through an intensely experiential form of practice, rather than an emphasis on the role of rituals used for the protection of the state or advancement of communal affairs.

Dōgen began his sacred journey by first getting ordained in the Tendai sect in 1213 at a temple on Mount Hiei. Soon after this, he experienced what is often referred to as a Great Doubt (*taigi*) about the meaning of the universality of Buddha-nature in relation to the necessity to choose a particular method of attaining enlightenment. Why, Dōgen asked himself and various teachers, according to his essay first written in 1227 on the *Universal Recommendation of Zazen* (*Fukanzazengi*), is the practice of meditation and discipline necessary if all beings are always already encompassed by the underlying Buddha-nature? To try to resolve this doubt, he explored for nearly a decade the path of sitting meditation at Kenninji, the initial Zen temple in Kyoto founded in 1202 by the master Eisai, who combined contemplative training with Tendai ritualism.

Still dissatisfied with his understanding of the Dharma, Dōgen followed the lead of Eisai, who had journeyed two times to the mainland (the second occasion lasted four years from 1187 to 1191), by making a pilgrimage to China that extended from 1223 to 1227. Dōgen traveled with Eisai's main disciple and Dōgen's own first Zen teacher, Myōzen (1184–1225), who died during the course of the trip. While training with his new Chinese mentor, Rujing, at Mount Tiantong temple near the port city of Ningbo, during an intensive meditation session as part of the summer retreat of 1225 just a couple of months after the death of his Japanese colleague, Dōgen had a spiritual breakthrough that he identified as casting off body-mind (*shinjin datsuraku*). By spontaneously shedding all defilements and attachments at the time of this experience, Dōgen attained the resolution of his long-standing doubt through the ongoing practice of just sitting.

In "returning to Japan empty-handed" (*kūshu genkyō*)—that is, without bringing back the external trappings of relics and other paraphernalia that most traveling priests all too eagerly sought as trophies of their travels—Dōgen almost single-handedly introduced the remarkably wide assortment of Song dynasty Zen writings to an eager but previously uninformed audience of native novices. The works he cites extensively in the *Treasury* include transmission of the lamp histories of generational lineages, *kōan* commentaries often featuring four-line *juko* remarks, the recorded sayings of specific teachers that also contain a considerable amount of poetry written for diverse occasions, and guidelines for governing monastic behavior, among other related literary genres he helped import.

It is clear that writing poetry was especially important or even required in China for *kōan* compilations as well as various kinds of ritual ceremonies or times of personal reflection. Dōgen composed hundreds of *kanbun* verses which are mainly contained in his ten-volume *Extensive Record*. This includes a group of more than fifty poems written while he was still in China, which are the only recorded writings from this crucial period of his career, plus around one hundred *juko* comments on ninety *kōan* cases. In addition, Dōgen composed about five dozen Japanese-style thirty-one-syllable *waka* poems during retreats at Eiheiji, probably at the same time he wrote many of the *kanbun* verses.[8]

After staying at Kenninji for a few years and then at a small hermitage in the town of Fukakusa on the outskirts of the capital in the early 1230s, beginning in 1233, Dōgen taught at Kōshōji temple, where he gained a significant following and established three years later, for the first time in Japan, a Dharma hall and monks' hall, two key ingredients of the seven-hall temple layout (*shichidō garan*) that he found was standard at Zen monasteries in China. In 1243, for reasons that are still unclear, Dōgen left Kyoto for the Echizen mountains. Some of the possible motives for the move were negative or defensive, such as competition with Enni's new Tōfukuji temple along with pressures exerted from the diminishing yet powerful Tendai sect which was still enjoying aristocratic support and may have sought to crush Dōgen's institutional initiative for threatening the status quo. According to some accounts, Tendai monks were sent to torch Kōshōji, precipitating Dōgen's abrupt departure.

Viewing this transition from a positive perspective, by moving to the remote countryside based in part on the support of samurai patron Hatano Yoshishige, to whom he preached a couple of sermons while in Kyoto and who owned a large estate in Echizen, Dōgen tried to follow Rujing's injunction to remain free from secular concerns that were all too apparent in an urban environment. He also was able to forge new religious alliances with various temples in the mountains, some of which started to convert rapidly to Sōtō Zen and/or send novices to train at Eiheiji. Aside from making a six-month journey to the temporary capital of Kamakura lasting from the fall of 1247 until the spring of 1248 to preach to the shogun, Hōjō Tokiyori (1227–1263), who was an advocate of Zen meditation which he saw as a spiritual release from a lifetime of violence, Dōgen remained in Eiheiji until the time of his death. In his final months, he was transported to seek medical assistance in Kyoto before passing away while sitting in the zazen position at the home of a lay follower.

The writings in the *Treasury* are based largely on Dōgen's ingenious adaptations of philosophies and training techniques learned while studying to gain enlightenment in China which he sought to integrate into the early-medieval Japanese religious context by targeting the pedagogical needs of practitioners in his assembly. The *Treasury* is his main compendium based on quoting a wide variety of Zen records, including poems and sayings by Rujing and many other continental

masters. Table 2.1 provides an overview of the construction of the collection of inspirational sermons and insightful essays originally presented to Dōgen's assembly of followers at different stages of his teaching career.

Table 2.1. Various sites of fascicle composition.

Temples	No. of fascicles	Years
Anyō'in	1	1231
Kannon'in	2	1233
Kōshōji	44	1233–1243
		2 in 1233
		1 in 1238
		4 in 1239
		7 in 1240
		11 in 1241
		13 in 1242
		6 in 1243
Hatano Y.	1	1242
Rokuhara	1	1243
Kyoto	49 over 12 years, with 39 in the last 4 years	
Kippōji	22	1243–1244 (a 9-month phase)
Yamashibu	5	1243
Mountain retreats	2	1244
Echizen	29 within 9 months	
Daibutsuji[1]	5	1245
Eiheiji	13	1246–1253
Eiheiji	18 over 9 years, with 11 undated	
TOTAL	96[2]	

[1] Daibutsuji temple was renamed Eiheiji in 1246.

[2] One fascicle is not included in the typical 95-fascicle edition because it was not discovered until 1930 as part of the 12-fascicle edition held at Yōkōji in Noto.

At first glance, this table may seem to support the stereotype that the *Treasury* was constructed over the course of a quarter of a century, including at Eiheiji, and resulted in a total of 95 fascicles when all the different editions are taken into account. However, a careful analysis reveals several key points that defeat this conventional view. First, sixty-eight, or about 71 percent, of the fascicles were produced in the peak creative years lasting from 1240, beginning at Kōshōji, until 1244, while Dōgen's assembly stayed in hermitages in the Echizen mountains shortly before Eiheiji was established. Nearly one-third of the total stem from a nine-month interval he spent at temporary sites, and these are the fascicles that form the basis of both the 75-fascicle and the 60-fascicle editions.

Second, no fascicles were composed during a stretch in the mid-1230s when Dōgen was primarily active with the delivery of the evening sermons (*shōsan*) contained in the compilation produced by Ejō known as the *Miscellaneous Talks* (*Shōbōgenzō zuimonki*), which were mainly intended to attract new converts from the Daruma-shū. Also, in the late 1240s, Dōgen focused much of his attention on presenting formal sermons in the Dharma hall which are included in the first seven volumes of the *Extensive Record*, as well as writing essays on monastic behavior contained in *Dōgen's Pure Rules* (*Eihei shingi*) which were compiled into an integrated text in 1667. During that stage, he also wrote most of the fascicles contained in the 12-fascicle edition of the *Treasury* by focusing on the themes of karmic causality and devotional practices that dovetail with standpoints expressed in other works from the late period, especially "Karmic Effects in Three Stages" (*Sanjigō*) and "Deep Faith in Causality" (*Jinshin inga*).

Another crucial point about the composition of the *Treasury* that is not necessarily evident from the table is that in the early 1240s, around the time he was preparing to leave Kyoto, Dōgen began, with Ejō's assistance, the ongoing process of organizing the disparate group of fascicles that were quickly growing in number by editing and sequencing them to try to create a unified text. One prominent example of this development, as shown in figure 2.1, is a copy of a manuscript indicating that Ejō crossed out the opening lines of the "Buddha-Nature" (*Busshō*) fascicle so that the title and numbering system would be compatible with the other sections of the newly forming work.

It was at this time that Dōgen made the important decision to retitle each fascicle by leading with the overall designation of *Treasury of the True Dharma Eye*. According to Dōgen scholar Tsunoda Tairyū, "Not long after moving to Echizen, Dōgen Zenji began revising all his sermons written so far under the collective name of *Shōbōgenzo*."[9] This occurred during the three-year phase when Dōgen (1) received a copy of Rujing's recorded sayings in 1241 that inspired him to quote his mentor more frequently, (2) gained an important group of additional converts from the defunct Daruma-shū a year later, (3) earned the support of samurai patron Hatano the next year, and (4) left Kyoto with his followers to

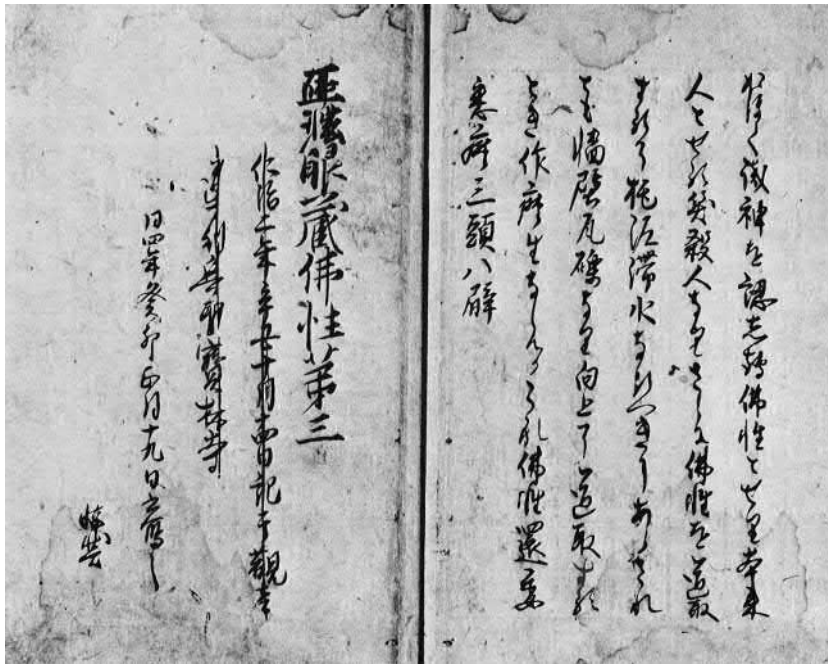

Figure 2.1. The cover page of the *Busshō* fascicle manuscript showing revisions and deletions made by Ejō in the 1240s.

relocate to Eiheiji temple. From then on, this procedure for titling the fascicles was routinely and retroactively used.

The newly applied title is a term that was long evident in the Zen literary tradition and no doubt is best known for being an expression found in case 6 of *Wumen's Barrier*, a story culled from the transmission of the lamp records in which Mahākāśyapa smiles when he sees the flower held up during a sermon by the otherwise silent Buddha, who then says, "I possess the treasury of the true Dharma eye [*shōbōgenzō*], the wondrous mind of *nirvāṇa* [*nehan myōshin*], the true form of the formless [*jissō musō*], and the marvelously subtle Dharma-gate [*bimyō hōmon*], which is unbound by words or letters [*furyū moji*] and is transmitted outside of doctrine [*kyōge bestuden*]. This treasury is what I now entrust to you" (吾有正法眼藏, 涅槃妙心, 實相無相, 微妙法門, 不立文字, 教外別傳, 付囑摩訶迦葉).[10]

Dōgen apparently directly borrowed this term, which was first used as a title for the major collection composed by Dahui, one of the most prominent Song dynasty Chinese Rinzai masters. Also known in Japan as the *Daie Shōbōgenzō* (Ch. *Dahui Zhengfa yanzang*), this text, published in 1147, contains three

volumes featuring 660 *kōan* cases with occasional appended capping phrases and/or prose commentary for some of the narratives.[11] According to Dahui's preface, the collection incorporates cases representing the teachers in the Five Houses of Zen prevalent during the Song dynasty, despite the fact that he was well known for refuting the views of rival lineages in favor of his own method of *kōan* investigation (Ch. *kanhua Chan*; Jp. *kanna Zen*). Dōgen's view of Dahui is very complicated, because although he obviously greatly admires the Chinese predecessor as a luminary in the development of Zen, at times he is also harshly critical of the Chinese predecessor, especially in the fascicle on the "Samādhi of Self-Realization" (*Jishō zanmai*), which is not included in the 60-fascicle edition. Yet Dōgen's scathing rhetoric toward some of his adversaries seems to have been influenced by Dahui's rather combative outlook, as one of his works is known as the *Chan School Arsenal* (Ch. *Zongmen wuku*, Jp. *Shūmon buku* 宗門武庫).[12] Nevertheless, the title of *Shōbōgenzō* borrowed from Dahui was utilized in three of Dōgen works, listed here in chronological order:

(a) *Kanbun Treasury* (*Mana Shōbōgenzō*, also known as the *300 Case Collection* or *Shōbōgenzō sanbyakusoku*), a compilation of three hundred *kōan* cases created in 1235 without any commentary, which is generally considered preparatory for the main *Shōbōgenzō* as well as for the ninth volume of Dōgen's *Extensive Record* (*Eihei kōroku*), written in 1236 and including *juko* on *kōan* cases.
(b) *Miscellaneous Talks* (*Shōbōgenzō zuimonki*), a six-volume collection of Dōgen's evening sermons for monks being converted from the proscribed Daruma-shū, which were delivered over the course of three years at Kōshōji temple in Kyoto, beginning in 1235 and completed in 1238 by Ejō (who is sometimes misleadingly listed as author).
(c) *Vernacular Treasury* (*Kana Shōbōgenzō*), a designation used to distinguish it from the *Mana Shōbōgenzō*, which refers to the primary compilation of informal sermons and essays in various editions that were presented or written between 1231 and 1253, with the greatest concentration (or two-thirds of the total) composed during a particularly prolific period between 1240 and 1244.

The Various Vernacular *Treasury* Versions

Because Dōgen did not create an authoritative edition, the *Treasury* (or *Vernacular Treasury*) has been extant in at least four separate compilations available at Eiheiji at the time of his death that were still being discussed and debated

by the end of the Kamakura era. Of these, the 75- and 60-fascicle versions inspired important commentaries in the early 1300s. In regard to the other two versions, the 28-fascicle edition was kept out of circulation, and the 12-fascicle edition was lost as a discrete textual entity until a modern rediscovery. To highlight the special role of the 60-fascicle edition relative to the other versions, the following discussion gives a brief overview of most of the main compilations divided into several categories, including those left behind at the time of Dōgen's death, other constructions from the premodern period, efforts at creating a comprehensive edition with 95 fascicles, and the current standard or Original Edition containing 75 plus 12 fascicles.

First is a list of the four versions available by the mid-1250s that were, based on Ejō's editing, prevalent during the first few decades after Dōgen died:

75 fascicles—Also known as the Old Draft (*kyusō*), this includes nearly all the vernacular writings composed through 1245 (with the primary exception of *Bendōwa*), which Dōgen began to revise and reorganize into a single volume a few years earlier when he was moving to Eiheiji; as the subject of the *Prose Comments* written by Senne and Kyōgō in Kyoto and also apparently read extensively at Keizan's temples Yōkōji and Sōjiji located on the Noto peninsula, in addition to Eiheiji, this version is now considered authoritative when combined with the 12-fascicle text, in part because these two editions represent a composite of the Old and New Drafts.

60 fascicles—Although this version may have been designed by Dōgen and is sometimes referred to as an alternate of the Old Draft, its creation as an independent text is usually attributed to Giun, who apparently decided to leave out two dozen fascicles that were critical of various Chinese Zen masters while including seven from the 12-fascicle edition plus two miscellaneous fascicles; first published by the ninth Eiheiji abbot, Sōgo, in the late 1300s, along with Giun's *Verse Comments* written in 1329 but published in 1421, this version was considered mainstream at Eiheiji during the late-medieval period.

28 fascicles—Apparently collected in three sections by Ejō in order to supplement the 60-fascicle edition, this version includes additional sermons that are also found in the 75- and 12-fascicle editions, although some of these may vary somewhat; also known as the "Private (*Himitsu*, literally Secret) *Shōbōgenzō*;"[13] this designation does not have the usual esoteric connotations but suggests that it was a "private" or "hidden" compendium of fascicles stored at Eiheiji and probably shared in a limited way with monks who practiced or visited there.

12 fascicles—Also known as the New Draft, this includes nine essays composed after Dōgen returned to Eiheiji in spring 1248 from a six-month trip

to Kamakura, where he preached to the shogun and, in reaction to the experience, developed a new focus on ethical issues as well as the purity of ritual practices; this version, which also contains two sermons that were written in 1240 or 1244, was long rumored but not identified as an independent text until being found at Yōkōji temple in 1930, when it was seen to include one fascicle, "One Hundred and Eight Gates to Enlightenment" (*Ippyakuhachi hōmyōmon*), that was not previously known.

Next are three versions constructed in the fifteenth through seventeenth centuries that attempt to combine features from the available editions:

Taiyō's 84 fascicles—The main new Muromachi-era edition was produced in 1419 by Taiyō Bonsei (d. 1427?), a leading scholar-monk known for his interactions with various secular writers and artists, especially Noh playwright Zeami, whom he introduced to Dōgen's philosophy; not from Eiheiji, Taiyō based his version on the 75-fascicle edition by adding seven fascicles from the 12-fascicle edition plus two fascicles included in the 60-fascicle edition.

Rurikōji temple's 83 fascicles—An 83-fascicle edition was compiled in 1433 by Kakuin Eihon (1380–1453) at Rurikōji temple based on Giun follower Sōgo's copy of the 60-chapter edition by adding 23 extra chapters from a 1430 copy of the 75-fascicle edition, so it represents an early effort to compare the 60- and 75-fascicle versions, since Kakuin considered the 60-fascicle edition more authoritative; there is also another version with 83 fascicles from 1491 that is quite close in organization to Taiyō's manuscript, with the main difference being the exception of one fascicle and a divergent sequence.

Manzan's 89 fascicles—As a disciple and successor of Gesshū, an abbot at Daijōji temple who favored the 84-fascicle edition, Manzan was the first compiler to develop the idea in 1689 of producing a comprehensive edition by including additional vernacular essays that had recently come to light, especially but not limited to *Bendōwa*, which appears as the fascicle 85 in this edition; Manzan's version was a major influence on the development of the more famous version by Hangyō Kōzen (1627–1693) mentioned below.

Next are versions that reflect an attempt to be comprehensive. It is important to keep in mind that following Manzan and until the current period, there have been numerous efforts at creating a standard edition of the *Treasury*. When discussing the "95-fascicle edition," that does not refer to one single version but rather represents a generic label for a number of attempts at forming a complete

collection that evolved from the late seventeenth century and continues to reverberate through new editions and translations released in recent years. Having said that, the Main Temple (*Honzan*) Edition, first produced in the early 1800s in a series of twenty woodblock booklets, with each containing several fascicles, is the version that served as a standard for many years, especially after it was first published in a modern typeset edition in 1906 and included in other major publications; however, that is not generally exactly followed in modern translations into both Japanese and Chinese:

Kōzen's 95 fascicles—Further developing Manzan's interest in comprehensiveness, as the thirty-fifth abbot of Eiheiji, Kōzen produced the first edition with 95 fascicles by the time of his death in 1693; however, this version, which originally included a ninety-sixth fascicle that was quickly deemed spurious, must be recognized as being different in various ways from other editions with the same number of fascicles.

Various versions with 95 fascicles—Following Kōzen's initial effort, during the eighteenth century, when many eminent Sōtō scholar-monks were commenting on the *Treasury*, there were at least three or four important attempts at creating a 95-fascicle edition, along with Tenkei's idiosyncratic construction of a 78-fascicle edition, while other commentators were focused on editing and commenting on the 75-fascicle or 60-fascicle edition; for example, Menzan wrote a verse commentary on the 60-fascicle edition and added 35 additional fascicles with poetic remarks for a total of 95 fascicles that is quite different from the typical 95-fascicle edition.

Main Temple (Honzan) 95 fascicles—This comprehensive version, first available in print in a woodblock edition in the early 1800s, with an official typeset edition in 1906 that is still in circulation, was considered standard for much of the twentieth century and was included with some adjustments in early publications of *Dōgen's Collected Works* (*Dōgen zenji zenshū*) edited by Ōkubo Dōshū, among many other examples; however, since Ōkubo's heavily revised 1969–1970 edition favoring a version with 75 plus 12 fascicles, the Main Temple Edition has no longer been thought of as authoritative by Japanese scholars.[14]

Putative 100 fascicles—Based on an ambiguous suggestion by Ejō in a postscript for "The Eight Realizations of a Great Person" (*Hachidainingaku*), the last dated fascicle written in 1252, Dōgen ultimately sought to achieve an edition with 100 fascicles, the typical total number of sections found in major Chinese *kōan* collections; it is often assumed that Dōgen was close to achieving this goal but fell short before his death.

Original Edition (Kohon) 75 plus 12 fascicles—Beginning with Ōkubo's most recently corrected edition of *Dōgen's Collected Works*, which includes an essay explaining in detail his research on old manuscripts, it is typical to consider an edition with 75 plus 12 fascicles (with, in most cases, from one to sixteen additional fascicles) as representative of what is closest to Dōgen's original authorial intention.

In summary, the above account is not exhaustive, as there were additional variations with 78, 79, 93, 94, or 96 fascicles. A version combining the 60-fascicle and 28-fascicle editions is thought to be parallel to the Original Edition, but it is far less influential and has never been published independently. Although its lofty status has been eclipsed since around 1970, understanding the critical historical role played by the various 95-fascicle editions in modernizing the Sōtō sect's approach to Dōgen's text through the postwar period remains significant. The list in table 2.2 compares the sequences in the major *Treasury* versions, including the distinction between the Kōzen version and the Main Temple Edition. Finally, table 2.3 shows the variety of fascicle totals in different editions of the *Treasury*:

Table 2.2. Sequence of the 95-fascicle edition compared with several other versions, including the 60-fascicle edition; according to Mizuno Yaoko, the 75 and 12 fascicles form one group, while the 60 and 28 fascicles form another group.

95 Main Temple Edition	**75**	**60**	**12**	**28**	**84**	**89**	**Kōzen**[a]	**Date**
1. Bendōwa						85	95	1231.8/15
2. Makahannya haramitsu	2	2			2	1	1	1233.4-7
3. Genjōkōan	1	1			1	2	2	1233.8
4. Ikka Myōju	7	7			7	3	3	1238.4/18
5. Jūundōshiki						86	4	1239.4/25
6. Sokushin zebutsu	5	5			5	4	5	1239.4/25
7. Senjō	54	54			54	6	6	1239.10/23
8. Senmen	50	60			50	5	4	1239.10/23
9. Raihai tokuzui	28			8[b]	28	7	7	1240.3/7
10. Keisei sanshoku	25	25			25	8	8	1240.4/20
11. Shoaku makusa	31	31			31	9	79	1240.10/1
12. Uji	20	20			20	10	10	1240.10/1
13. Kesa kudoku		41	3		81	13	9	1240.10/1

Continued

Table 2.2. *Continued*

95 Main Temple Edition	75	60	12	28	84	89	Kōzen[a]	Date
14. Den'e	32			12	32	12	80	1240.10/1
15. Sansuikyō	29			14	29	11	11	1240.10/18
16. Busso	52			22	52	14	12	1241.1/3
17. Shisho	39			19	39	15	13	1241.3/27
18. Hokke ten hokke		12			77	17	14	1241.4–7
19. Shinfukatoku	8			4	8	16	15	1241.4–7
20. Shinfukatoku B				3			16	1241.4–7
21. Kokyō	19	19			19	18	17	1241.9/9
22. Kankin	30	30			30	19	74	1241.8/15
23. Busshō	3	3			3	20	21	1241.10/14
24. Gyōbutsu iigi	6	6			6	21	18	1241.10/15
25. Bukkyō (Teachings)	34			13	34	22	19	1241.11/14
26. Jinzū	35	35			35	23	20	1241.11/16
27. Daigo	10	10			10	24	22	1242.1/28
28. Zazenshin	12				12	25	52	1242.3/18
29. Bukkōjōji	26	26		1[b]	26	27	25	1242.3/22
30. Inmo	17	29			17	26	23	1242.3/20
31A. Gyōji 1	16	16			16	28	26	1243.1/18
31B. Gyōji 2	16	17			16	28	26	1242.4/5
32. Kaiin zanmai	13	13			13	29	78	1242.4/20
33. Juki	21	21			21	30	28	1242.2/25
34. Kannon	18	18			18	31	27	1242.4/26
35. Arakan	36	36			36	32	29	1242.5/15
36. Hakujushi	40	40			40	33	30	1242.5/21
37. Kōmyō	15	15			15	34	31	1242.6/2
38. Shinjin gakudō	4	4			4	35	32	1242.9/9
39. Muchū setsumu	27	27			27	36	24	1242.9/21
40. Dōtoku	33	33			33	37	33	1242.10/5
41. Gabyō	24	24			24	38	34	1242.11/5

Table 2.2. *Continued*

95 Main Temple Edition	75	60	12	28	84	89	Kōzen[a]	Date
42. Zenki	22	22			22	39	35	1242.12/17
43. Tsuki	23	23			23	40	38	1243.1/6
44. Kūge	14	14			14	41	36	1243.3/10
45. Kobusshin	9	9			9	42	37	1243.4/29
46. Bodaisatta shishōbō		28			78	43	86	1243.5/5
47. Kattō	38	38			38	44	39	1243.7/7
48. Sangai yuishin	41	32			41	45	40	1243.7/1
49. Sesshin sesshō	42			27	42	46	57	1243
50. Butsudō	44			9	44	48	43	1243.9/16
51. Shohō jissō	43			6	43	47	41	1243.9
52. Mitsugo	45			15	45	49	72	1243.9/20
53. Bukkyō (Sūtras)	47			25	47	50	42	1243.9
54. Mujō seppō	46	46			46	51	47	1243.10/2
55. Hōsshō	48	48			48	52	44	1243.10
56. Darani	49	49			49	53	56	1243
57. Menju	51			26	51	54	45	1243.10/20
58. Zazengi	11	11			52	55	51	1243.11
59. Baika	53				53	56	48	1243.11/6
60. Jippō	55	45			54	57	73	1243.11/13
61. Kenbutsu	56	47			55	58	49	1243.11/19
62. Henzan	57	37			56	59	50	1243.11/26
63. Ganzei	58	44			57	60	54	1243.12/17
64. Kajō	59	43			58	61	53	1243.12/17
65. Ryūgin	61	51			59	62	55	1243.12/25
66. Shunjū	37				60	63	65	1244
67. Soshi seiraii	62	52			61	64	61	1244.2/4
68. Udonge	64	54			62	65	58	1244.2/12
69. Hotsu mujōshin	63	53			63	66	62	1244.2/14
70. Hotsu bodaishin		34	4		64	80	59	1244.2/14

Continued

Table 2.2. *Continued*

95 Main Temple Edition	75	60	12	28	84	89	Kōzen[a]	Date
71. Nyorai zenshin	65	55			65	67	77	1244.2/15
72. Zanmaiō zanmai	66			10	66	68	60	1244.2/15
73. Sanjūshichibodaibun	60			11	80	69	63	1244.2/14
74. Tenbōrin	67			16	67	70	66	1244.2/27
75. Jishō zanmai	69			17	68	72	64	1244.2/19
76. Daishugyō	68			18	69	71	67	1244.3/9
77. Kokū	70	56			70	73	68	1245.3/6
78. Hatsu'u	71	42			71	74	69	1245.3/12
79. Ango	72	57			72	75	70	1245.6/13
80. Tajinzū	73				73	76	75	1245.7/4
81. Osakusendaba	74				74	77	76	1245.10/22
82. Jikuinmon						87	71	1246.8/6
83. Shukke	75			24	75	78	77	1246.9/15
84. Hachidainingaku			12	20		89	96	(1253.1/6)[c]
85. Sanjigō		8			76	79	84	(1253.3/9)
86. Shime		39	9		79	81	91	(1255.4–7)
87. Shukke kudoku		58	1		82	82	81	(1255.4–7)
88. Kuyō shobutsu		59	5		84	84	85	(1255.4–7)
89. Kiesanbō		60	6		85	85	83	(1255.4–7)
90. Jinshin inga			7	5			89	(1255.4–7)
91. Shinzen biku			10	23			90	(1255.4–7)
92. Yuibutsu yobutsu				28			93	unknown
93. Shōji				2			87	unknown
94. Butsudō (Dōshin)				7			88	unknown
95. Jukai			2	21		89	92	unknown
96. Ippyakuhachihōmyōmon			11					unknown

[a] In this edition, *Shinzō*, originally number 94, was considered spurious and was deleted.

[b] A very different version is included in the 28-fascicle edition.

[c] Parentheses indicate copies made by Ejō.

Table 2.3. A fuller yet still partial list of some of the *Treasury* compilations.

103 = 75 +12 plus 16 miscellaneous fascicles in DZZ
100 = Ejō says in postscript that this was Dōgen's goal
96 = original Kōzen (Gyokutan) version
95 = Main Temple (*Honzan*) Edition
89 = edition proposed by Menzan Dōhaku in 1684
88 = 75 + 12 fascicles plus *Bendōwa*
87 = 75 + 12 fascicles
84 = edition by Taiyō Bonsei in 1419
83 = another Muromachi-era edition
83 = a Muromachi edition based on the 60-fascicle version
75 = Old Draft used for Goshō
60 = edition by Giun used for his *Honmokuju*, and also cited by Tenkei
28 = also known as the Himitsu (Private) edition
12 = found as a separate version at Yōkōji temple in 1930

On the Formation of the 60-Fascicle Edition

From the above discussion, it may appear that the 60-fascicle edition is a historical oddity that plays a rather minor role in the overall history of the editing and publishing of Dōgen's *Treasury*. In the context of maintaining that all available editions need to be studied, how relevant is the version organized by Giun? A close examination reveals one key factor of great significance for understanding the overall nature of the founder's masterwork, in that the 60-fascicle edition reflects a seemingly deliberate effort on the part of whoever the compiler was—whether Dōgen, Ejō, Giun, or, more likely, a combination of these figures—to try to adjust the total number of fascicles by deleting numerous sections from the 75-fascicle edition while adding a few from the 12-fascicle edition plus a couple of miscellaneous fascicles. Although the 60-fascicle edition is not mainstream and, in fact, has never appeared by itself as a modern publication, the question of its historical and conceptual status has been the topic of a considerable amount of Japanese scholarship over the past several decades, based on trying to sort out four main areas of investigation.

The first research area concerns the question of whether the 60-fascicle edition may be closer to the intentionality of Dōgen than the 75-fascicle edition. There is

a main piece of evidence supporting that claim. The oldest available manuscript of the 75-fascicle edition from 1488 was found at Kenkon'in temple in Aichi prefecture, and the oldest available manuscript of the 60-fascicle edition from 1510 was found at Tōunji temple in Hiroshima prefecture. However, since the Tōunji manuscript was written using *hiragana* rather than *katakana* script (as shown in a photo facsimile in figure 2.2), it is likely that the 60-fascicle edition is the oldest version, whereas the 75-fascicle edition is a later version.

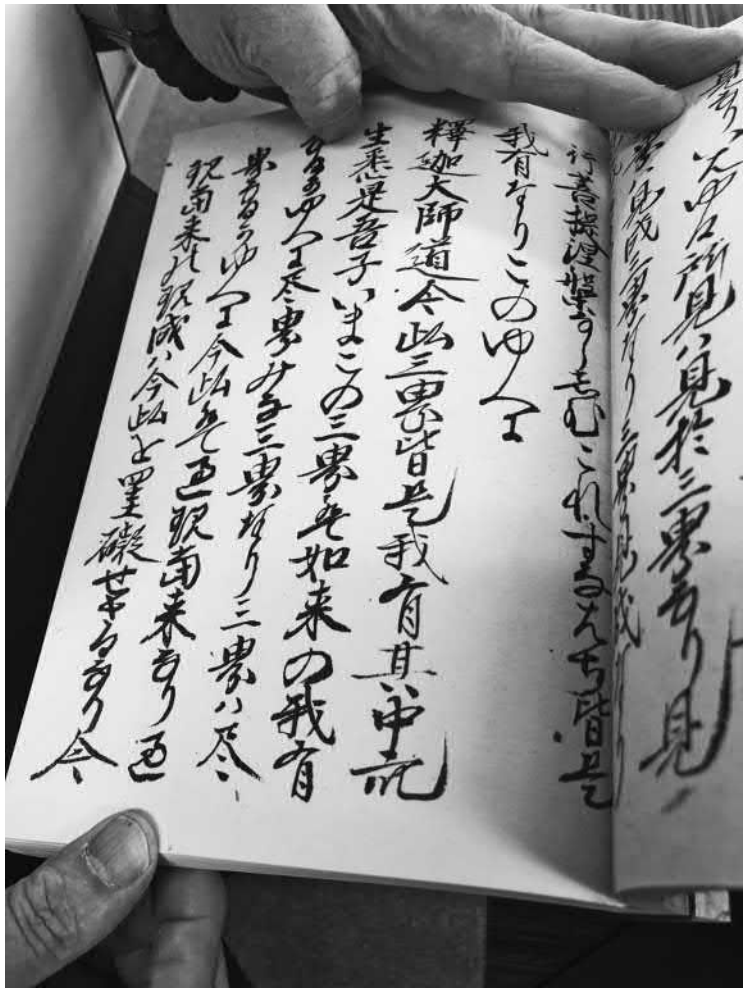

Figure 2.2. A photo facsimile of the Tōunji temple manuscript of the 60-fascicle edition featuring the use of *hiragana* (being held by Ishii Shūdō at the Zen Institute of Komazawa University in October 2018).

The second research issue concerns identifying some of the distinctive textual features of the 60-fascicle edition. An important characteristic is that several fascicles contained in this edition are in some ways quite different versions from those with the same title that are included the 75-fascicle edition. The group of variations includes the fascicles "Buddha-Nature" (*Busshō*), "This Mind Is Buddha" (*Sokushin zebutsu*), "Going beyond Buddha" (*Bukkōjōji*), "Entanglements" (*Kattō*), "Karmic Effects in Three Stages" (*Sanjigō*), "Continuous Practice" (*Gyōji*), "Extensive Travels" (*Henzan*), and "Washing the Face" (*Senmen*). Another key point regarding textual variability is that all of the fascicles in the 60-fascicle edition include a second postscript indicating the date when Ejō or another editor made a copy. These notations are not part of either the 75-fascicle edition or the 95-fascicle edition, although sometimes a modern publication or translation of one of those versions does import the second set of postscripts because they are useful identifiers.

In addition, the 60-fascicle edition technically contains 59 fascicles, because "Continuous Practice" (*Gyōji*), which counts in the 95-fascicle edition and the 75-fascicle edition as separate fascicles since there were originally two parts written at different times, is included as a single section in the 60-fascicle edition. But, as shown in table 2.4, the two parts of "Continuous Practice" are almost always numbered consecutively in modern versions of the 60-fascicle edition so that the grand total adds up to a round number.Table 2.5 provides a flow chart of the 60-fascicle edition's construction.

The third research question pertains to Dōgen's possible involvement in the organizing process of the 60-fascicle edition. Traditionally, it is said that when Giun became the abbot of Eiheiji following the death of Gien, there were no complete versions of the *Treasury* left at Eiheiji because of severe damage to property caused by fire, so Giun tried to collect as many fascicles as possible, and this was the origin of the 60-fascicle edition.[15] Perhaps the fascicles were not deleted deliberately but were simply unavailable to Giun at the time. However, recent Japanese scholarship has uncovered evidence to support the view that the 60-fascicle edition may represent the manuscript that Dōgen himself considered to be standard, although this remains an open question, since he never finished the task of editing the text. New theories proposed by Dōgen specialists including Kawamura Kōdō and Tsunoda Tairyū suggest that in the early 1240s, when Dōgen was first using the term *Shōbōgenzō* as a title, he already had in mind a 60-fascicle collection as the main rendition of the Old Draft, or at least as a viable alternative to the 75-fascicle collection; perhaps he was seriously considering both possibilities. Then, near the end of his life, Dōgen was still weighing the organizational plan, and Ejō kept both options available prior to Giun's round of editing.

Table 2.4. Contents of the 60-fascicle edition.

Fascicle	Date and style	Copy made	By
1. Genjōkōan	1233 mid-autumn Letter		n/a
2. Makahannya haramitsu	1233.4–7 Jishu	1233.3.21	Ejō
3. Busshō	1241.10.14. Jishu	1261.4–7	Ejō
4. Shinjin gakudō	1242.9.9. Jishu	1243.1.2	Ejō
5. Sokushin zebutsu	1239.5.25 Jishu	1245.7.12	Ejō
6. Gyōbutsu iigi			n/a
7. Ikka myōjū	1238.4.18 Jishu	1243.7.23	Ejō
8. Sanjigō[a]		1253.3.9	Ejō
9. Kobusshin	1243.4.29 Jishu	1244.5.12 (Hatono temple)	Ejō
10. Daigo	1243.1.28 Jishu	1244.3.20 (alt. 1244.1.27)	Ejō
11. Zazenshin			n/a
12. Hokke ten hokke[b]	1241.4-7 Epistle	(to Daruma-shū follower)	n/a
13. Kaiin zanmai	1242.4.20 Record	1243	Ejō
14. Kūge	1243.3.10 Jishu	1244.1.27	Ejō
15. Kōmyō	1242.6.2 Jishu	1244.12.13	Ejō
16. Gyōji 1		1243.1.18	Ejō
17. Gyōji 2	1242.4.5 Record	1243.1.18	Ejō
18. Kannon	1242.4.26 Jishu	1242.5.10	Ejō
19. Kokyō	1241.9.9 Jishu	1243.1.13	Ejō
20. Uji		1243.4–17	Ejō
21. Juki	1242.4.5 Record	1244.1.20	n/a
22. Zenki	1242.12.17 Jishu	1243.1.19 (Hatano residence)	Ejō
23. Tsuki	1243.1.6 Record	1243.7.14	Ejō
24. Gabyō	1242.11.5 Jishu	1243.11.7	Ejō
25. Keisei sanshoku	1240.4.20 Jishu	1243.4.8	Ejō
26. Bukkōjōji	1242.3.23 Jishu	1259.4–7 (draft)	Ejō
27. Muchū setsumu	1242.9.21 Jishu	1243.3.23	Ejō
28. Bodaisatta shishōbō[b]			n/a

Table 2.4. *Continued*

Fascicle	Date and style	Copy made	By
29. Inmo	1242.3.20 Jishu	1243.4.14	Ejō
30. Kankin	1241.9.15 Jishu	1245.7.8	Ejō
31. Shoaku makusa	1240.8.15 Jishu	1243.3.27	Ejō
32. Sangai yuishin	1243.7.1 Jishu	1243.7.25	Ejō
33. Dōtoku	1242.10.5 Record	1242.11.2	Ejō
34. Hotsu bodaishin[a]		1255.4.9 (draft)	Ejō
35. Jinzū	1241.11.16 Jishu	1244.2.1	Ejō
36. Arakan		1275.6.16	Ejō
37. Henzan	1243.11.27 Jishu	1243.12.17	Ejō
38. Kattō	1243.7.7 Jishu	1244.3.3	Ejō
39. Shime[a]		1255.4–7 (draft)	Ejō
40. Hakujushi	1242.5.21 Jishu	1243.7.3	Ejō
41. Kesa kudoku[a]	12440.10.1 Jishu	1255.4–7 (draft until 1275)	Ejō
42. Hatsu'u	1245.3.12 Jishu	1245.7.27 (copy 1276.5.25)	Ejō
43. Kajō	1243.12.27 Jishu	1244.1.1	Ejō
44. Ganzei	1243.12.17 Jishu	1243.12.28	Ejō
45. Jippō	1243.11.13 Jishu	1245.12.24	Ejō
46. Mujō seppō	1243.10.2 Jishu	1243.10.15	Ejō
47. Kenbutsu	1243.11.19 Jishu	1244.10.16	Ejō
48. Hōsshō			n/a
49. Darani			n/a
50. Senmen	1239.10.23 Jishu	(also 1243.10.20)	n/a
51. Ryūgin	1243.12.25 Jishu	1279.3.5	n/a
52. Soshi seraii	1244.2.4 Jishu	1279.6.22	n/a
53. Hotsu mujōshin	1244.2.14 Jishu	1279.3.10	Ejō
54. Udonge		1314.2.6	n/a
55. Nyorai zenshin		1279.6.13	n/a
56. Kokū	1245.3.6 Jishu	1279.5.17	Giun
57. Ango	1245.6.13 Jishu	1279.5.20	Giun

Continued

Table 2.4. *Continued*

Fascicle	Date and style	Copy made	By
58. Shukke kudoku[a]		1310.8.6	n/a
59. Kuyō shobutsu[a]		1279.6.23	n/a
60. Kiesanbō[a]		1279.5.21	Giun

Jishu = delivery of informal sermon (*jishu*), for a total of 37; Record = written (*ki*), rather than oral, for a total of 5; essays or letter (Genjōkōan) not labeled, for a total of 18; a total of 15 have no known copy maker; [a] culled from the 12-fascicle edition; [b] miscellaneous fascicles.

Table 2.5. Formative structure of Giun's 60-fascicle version of the *Treasury*.

Textual Divisions Constituting the 60-Fascicle Edition
A (50 fascicles including Gyōji 1 and 2 as separate for a total 51, all written before the move to Eiheiji): Genjōkōan, Makahannyaharamitsu, Busshō, Shinjin gakudō, Sokushin zebutsu, Gyōbutsu iigi, Ikka myōju, Kobusshin, Daigo, Zazengi, Kaiin zanmai, Kūge, Kōmyō, Gyōji (1 and 2), Inmo, Kannon, Kokyō, Uji, Juki, Zenki, Tsuki, Gabyō, Keisei sanshoku, Bukkōjōji, Muchū setsumu, Kankin, Shoaku makusa, Dōtoku, Jinzū, Arakan, Kattō, Hakujushi, Sangai yuishin, Mujō seppō, Hosshō, Darani, Senmen, Jippō Kenbutsu, Henzan, Ganzei, Kajō, Ryūgin, Soshi seiraii, Hotsu mujōshin, Udonge, Nyorai zenshin, Kokū, Hatsu'u, Ango
B (1 miscellaneous fascicle included in the 28-fascicle edition): Hokke ten hokke
C (1 miscellaneous fascicle included in the 28-fascicle edition): Bodaisatta-shishōbō
D (7 fascicles extracted from the 12-fascicle edition): Sanjigō, Shime, Hotsu bodaishin, Kesa kudoku, Shukke kudoku, Kuyō shobutsu, Kiesanbō

From this perspective, it can be argued that Giun was not necessarily the compiler but, instead, the discoverer of an earlier manuscript that Dōgen himself arranged, thus making the 60-fascicle edition the version that best corresponds to the author's own vision for structuring and ordering the content as well as the sequence of the included fascicles. In any case, it is clear that for a couple of centuries, the 60-fascicle edition was considered authoritative at Eiheiji, even as Sōtō leaders at other temples were occasionally compiling or circulating additional versions. During the Edo period, Tenkei for a time endorsed the 60-fascicle edition as part of an approach to revising or even discrediting Dōgen in a way that greatly influenced yet, in the end, was severely rejected by his sectarian peers. That controversy helped lend more credence to the viability of the 75-fascicle edition.

The fourth but most impactful research problem regarding the significance of the 60-fascicle edition involves what is sometimes referred to as the Rinzai

Table 2.6. The rationale for omissions and which new fascicles were included in the 60-fascicle edition.

75-Fasc. Edition Fascicles Deleted from the 60-Fasc. Edition	
8. Shinfukatoku	Criticizes master Deshan and old woman who outsmarts him
12. Zazenshin	Criticizes masters Yaoshan and Mazu and revises Hongzhi
28. Raihaitokuzui	Criticizes those who deny the role of female practitioners
29. Sansuikyō	Criticizes Song Zen masters who misunderstand the role of *kōans*
32. Den̓e*	Criticizes Zen misusers of Buddhist robes
34. Bukkyō	Criticizes Zen misinterpretations of Buddhist *sūtras*
37. Shunjū	Criticizes eight teachers regarding a Dongshan *kōan* plus Five Ranks
39. Shisho*	A private document discussing lineage certifications seen in China
42. Sesshin sesshō	Criticizes master Dahui's enlightenment experience
43. Shohō jissō	Criticizes the Zen notion of the Unity of Three Teachings
44. Butsudō	Criticizes the idea of Five Houses of Zen
45. Mitsugo	Criticizes Zen misunderstandings of "secret" language
47. Bukkyō (Teachings)	Criticizes mistaken views of Bodhidharma's "special transmission"
51. Menjū	A personal statement about meeting Rujing
52. Busso*	A private list of lineal ancestors
53. Baika	Criticizes Song Zen as "more dismal than a moonless night"
54. Senjō	Criticizes Zen monks who cannot wash or brush teeth properly
60. Sanjūshichihon	Criticizes Zen masters who conflate reclusion with secular affairs
66. Zammai ōzammai	Criticizes Zen misappropriations of zazen
67. Tenbōrin	Criticizes various Zen masters including Rujing

Continued

Table 2.6. *Continued*

75-Fasc. Edition Fascicles Deleted from the 60-Fasc. Edition	
68. Daishugyō	Criticizes Zen views of karmic causality in regard to "fox *kōan*"
69. Jishō zammai*	Criticizes Dahui's career extensively
73. Tajinzū	Criticizes various Tang dynasty Zen masters
74. Ōsaku sendaba	Criticizes Dahui and his lineage
75. Shukke	Criticizes those who try to practice without leaving home
Nine Fascicles Added to 60-Fasc. Edition (numbered as in 60-fasc. edition)	
58. Shukke kudoku (1 in 12-fasc. edition)	
41. Kesa kudoku (3 in 12-fasc. edition)	
34. Hotsu bodaishin (4 in 12-fasc. edition)	
59. Kuyō shobutsu (5 in 12-fasc. edition)	
60. Kiesanbō (6 in 12-fasc. edition)	
8. Sanjigō (8 in 12-fasc. edition)	
39. Shime (9 in 12-fasc. edition)	
12. Hokke ten hokke (stand-alone or from 28-fasc.edition)	
28. Bodaisatta shishobō (stand-alone or from 28-fasc.edition)	
12-Fasc. Edition Fascicles Not Included in 60-Fasc. Edition	
Jukai (2 in 12-fasc. edition)*	Uses a controversial approach to the precepts
Jinshin inga (7)	Further criticizes interpretations of the "fox *kōan*"
Shizen biku (10)	Criticizes sixth patriarch Huineng and *Platform Sūtra*
Ippyakuhachi hōmon (11)	Was apparently not known at the time
Hachidainingaku (12)	Mainly quotes sayings of Buddha

* indicates five fascicles that later Edo commentators believed should not appear in print so they were not restored until 1906, but none of these is part of Giun's text.

Criticism Thesis (*Rinzai hihan setsu*), or the view that fascicles were purposefully omitted from the 75-fascicle edition because they contained direct attacks on leaders of rival lineages, particularly from the Chinese Rinzai tradition. In the case of three fascicles (*Busso, Menju, Shishō*), however, it appears that material was deleted because it was considered confidential or not ready for general distribution. Table 2.6 lists reasons for removing each of the fascicles as well as showing which fascicles were incorporated (or not) from the 12-fascicle or 28-fascicle edition.[16]

Furthermore, in considering the relation between the 60-fascicle edition and the 12-fascicle edition involving fascicles with overlapping themes, unlike the 75-fascicle edition, the 60-fascicle edition includes both "Arousing the Aspiration for Awakening" (*Hotsu bodaishin*) from the 75-fascicle text and "Awakening the Unsurpassable Mind" (*Hotsu mujōshin*) from the 12-fascicle text. On the other hand, it contains "The Merits of Home Departure" (*Shukke kudoku*) from the 12-fascicle text, rather than "Home Departure" (*Shukke*) from the 75-fascicle text, and "Merits of the Robe" (*Kesa kudoku*) from the 12-fascicle text, rather than "Transmission of the Robe" (*Denè*) from the 75-fascicle text. However, it does not include either "Great Cultivation" (*Daishugyō*) from the 75-fascicle text or "Deep Faith in Causality" (*Jinshin inga*) from the 75-fascicle text, probably because both versions featured approaches that were thought to be controversial regarding the notion of karmic causality as expressed in Baizhang's (720–814, Jp. Hyakujō) fox *kōan*.

In summary, just as "95-fascicle edition" represents a generic designation for various comparable constructions rather than a single item, we must consider that there are numerous versions of the "60-fascicle edition" that are usually not delineated as separate items but, ideally, should be duly specified. These versions theoretically include (a) Dōgen's original Old Draft from the early 1240s, which featured a 60-fascicle compilation in addition to one with 75 fascicles; (b) his later conception of the 60-fascicle edition probably formed (or solidified) in the early 1250s as an alternative Old Draft; (c) Ejō's editorial approach which probably changed from the mid-1250s, when he was first completing the process of collecting different versions, to (d) his view two decades later following further study of the manuscripts; and (e) Giun's 60-fascicle edition of the *Treasury* compiled as an independent textual entity vis-à-vis his remarks on this edition in the *Verse Comments*. It can also be noted that there is at least one discrepancy regarding the sequence of fascicles, since in the *Verse Comments*, "The Moon" (*Tsuki*) is placed before "Total Activity" (*Zenki*), even though the latter was written first and it precedes the former in other versions of the 60-fascicle edition, as was shown in table 2.4. Moreover, there were no doubt additional medieval and early-modern versions of the 60-fascicle edition, some of which have been found in archives, that include at least minor variations when compared to the versions mentioned above.

Giun and the Wanshi-Ha School

The next topic involves taking a closer look at how Giun became engaged in editing and commenting on the 60-fascicle edition, which in retrospect may seem like an anomalous situation. Why did he apply a verse interpretative style to what appears today to be a lesser-known version of Dōgen's vernacular *Treasury*, or was that edition already mainstream prior to Giun's efforts? As mentioned in chapter 1, much of this discussion demands a reassessment of Giun's role by making a scholarly transition from viewing him as a possible Daruma-shū follower, since that claim is very much uncertain despite his moniker, to regarding him as a key participant, albeit a bit indirectly, in the vibrant but short-lived Wanshi-ha movement. Observers have long treated this school, which thrived in the early 1300s by linking Chinese and Japanese as well as Sōtō and Rinzai clerics across conventional national and sectarian divisions based on a common interest in composing poetry, as an offshoot of Rinzai Zen which was related to the Sōtō sect in name only. But this stereotype has been eclipsed by some prominent examples of contemporary Japanese scholarship.[17]

As demonstrated by recent researchers, the Wanshi-ha was an important bridge linking Japanese Zen factions greatly influenced by continental literary techniques pioneered and polished perfected by the Chinese Sōtō patriarch Hongzhi in the mid-twelfth century that were still being widely used more than a hundred and fifty years later. Affiliates of this group included several prominent Sōtō monk-poets during the first half of the fourteenth century, such as Betsugen Enshi, Daichi Sokei, Kōhō Kakumyō, and Chūgan Engetsu, all of whom traveled to China, where they spent many years studying with mainland masters, in addition to Giun and Gasan, who stayed in Japan, where they served as important monastic leaders who taught monks returning from China eager to learn the intricacies of the theory of the Five Ranks.

Giun and Gasan apparently became intimately familiar with the methodology for expressing the Five Ranks by means of opaque poetic imagery or other kinds of symbolism, especially visual aids such as drawings of the phases of the moon or illustrations of the trigrams used in the *Classic of Changes* (*Yijing*), in ways long associated with the Sōtō school in China. Thus, they were sought out for their expertise by various Wanshi-ha affiliates, most of whom, but by no means all, eventually gravitated toward Rinzai temples in Kyoto or Kamakura, where literary pursuit was more encouraged. We must be cognizant that the sectarian identities of many relevant Zen figures should be understood as multifaceted, based on how their careers unfolded during a time when the notion of small fluid schools or cliques (*ha*), rather than large fixed denominations (*shū*), was apropos to the shifting developments of an institutionally formative and intellectually cross-fertilizing era. Such a flexible outlook should be pondered in the

case of Giun, instead of relying on portrayals that tend to highlight strict factional partitions due to the various pushes and pulls affecting the accounts of later epochs applied retroactively.

It is not clear exactly how Giun gained his knowledge of Chinese sources, since Jakuen did not publish a written record that demonstrates his direct influence. Yet Giun's connection with the Wanshi-ha as part of his leadership at Eiheiji is evident in large part through the wide-ranging citations of Hongzhi's writings in the collections of formal sermons (*jōdō*) that appear in his own *Recorded Sayings*, in which Giun cites the Chinese predecessor more than three times the number of his references to Dōgen and more than twice the number of allusions to Rujing.

Giun was born in Kyoto in the year Dōgen passed away, an event that precipitated ongoing controversies concerning the direction and management of Eiheiji and the larger Sōtō Zen community. Within a decade, Dōgen's assembly had begun to splinter into five main groups, each with a different temple location, religious orientation, and relationship (or lack thereof) to one or more of the various versions of the *Treasury*. The factions were led by:

(1) Ejō and Gien, who remained leaders at Eiheiji, where they continued to edit *Treasury* fascicles until the former died in 1280, although the abbacy was not smoothly transmitted, because Gikai, succeeding Ejō, spent an apparently unsuccessful term as third patriarch before departing Eiheiji prior to Gien serving as fourth abbot from 1267 to 1272.
(2) Jakuen, a disciple of Rujing who came to Japan in 1228 to study with Dōgen, departed Eiheiji in 1261, and eventually opened Hōkyōji temple nearby, where Giun resided and became second abbot before leading Eiheiji and editing and commenting on the 60-fascicle edition.
(3) Senne and Kyōgō, who returned in 1263 (or before) to Kyoto, where they established Yōkōji temple and wrote the *Prose Comments* on the 75-fascicle edition without referencing the other available versions; this work, along with the temple itself, soon fell into disuse for several centuries before its rediscovery.
(4) Gikai, Keizan, and Gasan, a nexus of leaders located at temples north of Eiheiji, including Daijōji near Kanazawa founded by Gikai, as well as Yōkōji and Sōjiji on the Noto peninsula founded by Keizan and then led by Gasan, where the 75-fascicle and 12-fascicle editions were kept and read by monks.
(5) Giin, who established an important lineage based at Daijiji temple in Kyushu, where he settled after returning from a trip to China and preserved Dōgen's methods of meditation and monastic discipline but was not involved with storing or studying the *Treasury*.

A key point regarding the five post-Dōgen groups is that only two prominent Sōtō monks made pilgrimages to China in the second half of the thirteenth century. These included Giin, who traveled for a couple of years in the early 1250s in order to show a copy of Dōgen's *Extensive Record* to Chinese patriarchs, and Gikai, who went for three years beginning in 1259 to study the temple design of continental monasteries that was used at Eiheiji and Daijōji. However, neither was engaged with editing or commenting on the *Treasury*. Another interesting point is that Gikai and Giun were abbots at Eiheiji and a second temple, but only Giun played a major part in *Treasury* studies after he rejoined Dōgen's monastery years once Gikai had left.

Like so many other Zen monks of the Kamakura era, Giun began his Buddhist journey as a Tendai acolyte on Mount Hiei, who studied the *Lotus Sūtra* and related scriptures. In the late 1270s, perhaps based on affiliations with the powerful Ijira clan, a local warrior family, he moved to Echizen and became a member of the Sōtō sect. In 1279, Giun assisted in the copying and editing of three *Treasury* fascicles, *Kōku, Ango*, and *Kiesanbō*, while visiting Shinzenkōji temple located close to Eiheiji, where Ejō was residing temporarily, since by then he had shifted the leadership responsibilities at Eiheiji to Gien.

Apparently, Ejō recommended that Giun study under Jakuen, who it is said left the Eiheiji assembly to practice solitary meditation for nearly seventeen years of sitting on a precipice that is referred to as his "Zazen Cliff."[18] This site is located in the wilderness outside of Ono, another town in Echizen southeast of Eiheiji. According to legend, Jakuen was watched over for the duration by a faithful dog and a cow, and these animals are now commemorated by small statues that are housed at a hall in Hōkyōji temple (se figure 2.3). Another important student of Jakuen during the 1280s was Keizan, at least for a brief time at mid-decade when he was nineteen. Keizan had met Gikai at Eiheiji as a seven-year-old and eventually settled at Daijōji temple before opening his own temples. Keizan always regarded Jakuen as one of his mentors, although the historical records are mixed in regard to the extent of any Hōkyōji influence.

Supposedly, a member of the Ijira family came across Jakuen one day while walking in the woods and, impressed by the meditator's unwavering dedication and fierce independence, offered to build a monastery which Giun joined a few years later. As indicated in table 2.7, a timeline for his life, Giun received transmission in 1295 and, following Jakuen's death in 1299, was appointed abbot of Hōkyōji. During that year, Giun discovered a lost copy of the *Record of Conversations in China* (*Hōkyōki*), which consists of a series of exchanges Dōgen held from 1225 to 1227 with Rujing in the abbot's inner chamber at Mount Tiantong.[19] However, there is much debate about when the text was actually composed and why it took so long to be found. In a postscript, Giun refers to

Figure 2.3. The sign at the top indicates the "Cow-Dog Hall" at Hōkyōji temple, commemorating the animals that supposedly kept vigil while Jakuen meditated on his "Zazen Cliff" before the monastery was established by the Ijira clan.

himself as "the most fortunate of people for finding this bright pearl hidden in the hair of the sacred king who cried hundreds of thousands of joyful tears."[20]

In 1314, with the passing of Gien, Giun transferred and for his last two decades served as Eiheiji abbot. He appointed Donki his successor at Hōkyōji, and in 1333, Donki succeeded to the abbacy of Eiheiji. There Giun became known for numerous revitalization projects after a couple of decades of uninspired leadership, including a difficult period of discord and schismatic developments,

Table 2.7. The major events in Giun's life, with related sectarian developments.

Year	Date	Life Event	Miscellaneous
1253		Is born in Kyoto	Dōgen dies
1261			Jakuen leaves Eiheiji to practice solitary meditation
1270s		Is ordained in Kegon-Hokke lineage	
1278			Hōkyōji temple built by Ijiras
1279	5/17	At Zenkōji, copies *Treasury Kokū*	
	5/20	Copies *Treasury Ango*	
	5/21	Copies *Treasury Kiesanbō*	
1282		Joins Jakuen's Hōkyōji assembly	
1295	4/20	Receives seal of transmission	
1299	9/13		Jakuen dies
	10/18		Ijira Ryōshi expands Hōkyōji
	11/21	Becomes 2nd Hōkyōji patriarch	
	11/23	Discovers Dōgen's *Hōkyōki* ms.	
1309	9/14		Gikai dies
1314	12/2	Moves to Eiheiji and gives seal of transmission to Donki at Hōkyōji	
1318		Is visited by Chūgan Engetsu (1300–1375), a Wanshi-ha monk	
1319			Engetsu returns to Kamakura
1324		Is presented with a statue by Chūtei Sōka (?–1384) and Lingshi Ruzhi (1245–?) of Jingci temple and Chunpeng Dugu (1259–1336) of Lingyin	
1326	4/16	At beginning of summer retreat, hears a mysterious bell foretelling an auspicious event at Eiheiji and begins construction of temple bell	
1327	Autumn		Sōka goes to Mt. Tiantong to place a plaque for Dōgen

Table 2.7. *Continued*

Year	Date	Life Event	Miscellaneous
	8/24	Eiheiji temple bell is completed	
1329	Midsummer	Writes *Verse Comments* for the summer 60-fascicle edition of SBGZ	
1331	9/13	Visits Hōkyōji for Jakuen's 33rd death anniversary; Composes a verse of self-praise on a portrait by Sōka	
1333	5/4	Composes a verse for a statue of master Yunju Daoying (830–902)	
	9/27	Bestows *Busso shōden bosatsukai sahō* to Donki at Eiheiji	
	10/12	Dies at Eiheiji at age 81	

plus other challenges, especially the 1297 conflagration. Giun helped restore the reclusive lifestyle of monks based on a strict adherence to Zen precepts and guidelines for sitting meditation, as well as the authentic architectural design based on Chinese models used to rebuild then-dilapidated monastery halls. He also re-established an appreciation for and renewed scholarly interest in reading and interpreting Dōgen's literary production by placing it in the context of traditional Zen methods of theoretical speculation and practical instruction. Giun's efforts to organize the fascicles and to interpret the *Treasury* as part of a wide-ranging approach designed to stimulate all aspects of temple life at Eiheiji remained highly influential for several centuries. His *Recorded Sayings* was released in 1357 as the initial official publication of the Sōtō Zen sect, which was soon followed by *Dōgen's Record* (*Eihei goroku*), an abbreviated version of the *Extensive Record* (containing about 15 percent of the original) which Giin brought back from China, where it was edited.

By the time Giun went to Eiheiji, the Wanshi-ha movement had been growing since the arrival in Japan in 1309 of Dongming, and its peak lasted until the arrival in 1351 of Dongling Yungyu (d. 1365, Jp. Tōryō Eiyo), when the momentum died out due to socio-historical circumstances. Both monk-poets were direct-lineage disciples of Hongzhi, more than eight generations removed, who encouraged or even required their Japanese disciples to study verse composition in China with teachers from the Rinzai and Sōtō schools, especially Gulin and Zhongfeng Mingben (1263–1323, Jp. Chūhō Myōhon).[21] Both Chinese teachers had withdrawn from the city of Hongzhou during the onset of the Yuan dynasty in 1279 in order to lead temples at remote sites in the Jiangnan vicinity, at Tianmu shan and Suzhou, respectively. During his tenure at Eiheji, Giun interacted with

Chūgan plus many other monks who were going back and forth to China, including several who made a mission to help keep alive Dōgen's legacy at Mount Tiantong.

On the twenty-second day of the tenth month of 1333, Giun presented a poem in anticipation of his death (*yuige* 遺偈),[22] after which it is said the whole assembly of monks attended to the *stūpa* at Eiheiji that was bestowed the name "Spiritual Plum." The death verse in four lines with four characters each reads: "For eighty-one years, / I have flouted the teachings and reviled Zen. / Now the sky falls and the earth splits open, / Hidden within the flames lies a bountiful spring." This poem highlights the twofold qualities of bravado ("reviled Zen"), indicating disdain for convention, and humility ("hidden spring"), suggesting renewal, or of self-assurance and repentance when facing mortality symbolized by extreme natural imagery ("sky falls, earth ruptures"). These attitudes are evident in many examples of this distinctive Zen genre, with each example supposedly written by a master holding a calligraphy brush, while sitting in the zazen posture surrounded by disciples, shortly before the moment of death that is presaged.

The Significance of Zen Poetry

Giun's death verse, along with a couple of dozen other examples of poems contained in his *Recorded Sayings* in addition to the *Verse Comments*, displays his literary skills and furthermore highlights that by the time Song dynasty Zen was fully transmitted to Kamakura-era Japan, it was considered de rigueur for a master to compose poetry as an expression of individual spiritual realization and for ceremonial or communal purposes. The following list highlights most of the main types of Zen poetry that were used regularly in China and Japan: (1) transmission verses handed by masters to their successors; (2) poetic commentary (*juko*) on *kōan* cases, often gathered into collections; (3) ceremonial verses for various holidays, festivals, memorials, and so on; (4) eulogistic inscriptions for portraits of patriarchs or self-portraits; (5) poems musing on the meaning of contemplative life, often as inscriptions for landscape paintings; (6) verses written in anticipation of one's death; (7) verses responding to and frequently rhyming along with poems expressing the spiritual concerns of lay followers; (8) verses given between Chinese and Japanese monks at the time of their departure from visiting abroad; (9) poems articulating doctrines or theories, such as the Five Ranks, by using indirect imagery; (10) other occasional poems for tributes or times of self-reflection.

While many instances of Zen poetry may seem ritualistic or mechanical, the most eloquent verses are invariably cryptic and witty or allusive and evocative in

featuring creative rhetorical flourishes based on perplexing yet illuminative discursive techniques. To be considered outstanding, the Chinese-style, or *kanbun*, poems must follow patterns for rhyming and rhythm that foster a cadenced approach to expressiveness influenced by local musical styles, such that the greatest poets were said to be singing or playing a "fine tune," "keeping the beat," or "harmonizing with" their predecessors, peers, other interlocutors, and audience or readers. Yet it is difficult to judge whether the diverse types of Zen lyrical writings can be considered literary gems or are effective primarily for polemical purposes, since that kind of assessment is a very complicated matter, given all the demands and expectations within the conventions of traditional East Asian academies of poetry (the same is generally true in regard to evaluating the idiosyncratic and eclectic styles of Zen painting).

Zen masters often composed several hundred poems during the course of their career spans, as did Dōgen, who, as previously mentioned, wrote about 450 *kanbun* verses when all the examples spread throughout his collections are totaled, with the vast majority contained in his *Extensive Record*. Hongzhi's poetry included in his records add up to 1,315 examples, most composed while he was abbot at Mount Tiantong, an amount considered to represent the most of any Song dynasty master. Nearly half of Hongzhi's verses are eulogies for portraits of ancestors, a remarkably high number, and more than one-quarter are addressed to lay followers. That practice was much more common in China, where literati and prestigious families frequently patronized temples and befriended leading Zen priests, than in Japan, where monks in the capital interacted with various kinds of writers or artists but did not minister so pervasively to households.[23] Hongzhi's death verse reads: "For sixty-seven years, / Dreams were illusory and flowers were insubstantial. / A white bird flies off into the mist, / Autumn waters flow from the sky" (夢幻空花 / 六十七年 / 白鳥煙歿 / 秋水連天). It is said that after composing this poem, he threw down the calligraphy brush and passed away. Enshrined for seven days with his complexion still lifelike, Hongzhi's body was placed in a *stūpa*, and he received his name posthumously, which means "Vast Wisdom."

One of the main techniques Hongzhi developed in his poetry that greatly impacted the Wanshi-ha movement was the ability to use lyrical imagery to capture the nuances of Zen theory. At that time in China, there were numerous doctrinal formulations being articulated by various lineages that featured quantified components, such as the "three essentials," "three mysteries," "four obstructions," "four illuminations," in addition to the Five Ranks. This notion was especially emphasized in the Sōtō tradition, although it was also of interest to many Rinzai monks who came under the sway of Hongzhi's considerable influence. The fundamental doctrine was reflected in numerous variations involving the connections of the supposedly opposite realms of host and guest, lord and vassal,

or crooked and straight. The polarized items represent different ways in which the tentative, commonplace, or conventional becomes fully intertwined with the correct, orderly, and absolute, while each realm maintains its integrity.

According to a version of the theory eulogized in Hongzhi's poetry, the interactions of the Five Ranks include (a) the crooked within the straight (*zheng zhong pian* 正中偏), (b) the straight within the crooked (*pian zhong zheng* 偏中正), (c) arriving within the straight (*zheng zhong lai* 正中來), (d) arriving together (*jian zhong zhi* 兼中至), and (e) simultaneity realized (*jian zhong dao* 兼中到). As an example, in this instance using three lines with seven characters each, on the first theme, Hongzhi writes: "As the blue sky clears, the Milky Way fills the heavens. / At midnight a wooden boy knocks at the door of the moon, / In the darkness, he startles the jade maiden from her slumber" (霽碧星河冷浸乾 / 半夜木童敲月戶 / 暗中驚破玉人).[24] This verse symbolizes a moment of spontaneous realization caused by a supposedly lifeless being that teaches one how to grasp the unity of vast openness and endless multiplicities. On the theme of the straight within the crooked, Hongzhi suggests: "A sea of clouds merging with the mountain peak, / Recalls a woman with white hair hanging down like silk, / Feeling embarrassed, she faces the Qin mirror starkly reflecting her image" (海雲依約神山頂 / 歸人鬢髮白垂絲 / 羞對秦臺寒照影).[25] Here a legendary imperial mirror reflects the true meaning of particularities that, for better or worse, at once reveal and conceal some of the multifarious manifestations of reality.

There was much debate in Zen circles about whether the scheme of Five Ranks (also referred to as "positions" or "stages," to avoid reification) should be seen as hierarchical and sequential, in leading from a lower level of understanding up a kind of intellectual ladder toward the attainment of enlightenment, or non-hierarchical and non-sequential, in that the various phases are ultimately equal and inseparable. In fact, Dōgen rejects a reliance on the notion of the Five Ranks precisely because he grew weary of the way various interpreters tended to split hairs over the finer points of a doctrine that should be seen strictly as a provisional or skillful means pointing to non-discrimination beyond distinctions.[26] On the other hand, what most fascinated Wanshi-ha monks, including Giun, was Hongzhi's ability to use metaphors to evoke a non-dual realization, such as the image of a precious loom that, instead of superficially dispensing with discernments, entwines opposites together like the straight and the crooked. Hongzhi writes: "Seeing clearly the finest distinctions, / [is like] a gold shuttle functioning in a jade loom, / Straight and crooked are woven around each other, / And illumination and darkness are mutually dependent" (徹見離微 / 金梭玉機 / 正偏宛轉 / 明暗因依).[27]

Another interesting example of loom imagery is found in the opening verse of Hongzhi's collection of one hundred *juko* remarks regarding *kōan* cases that was

transformed by Wansong a century later into the famous *Record of Serenity* (Ch. *Congronglu*, Jp. *Shōyōroku*) from 1224. Of all the types of Zen poetry, the *juko* style of commentary on *kōans* or *sūtras* is perhaps the most noteworthy for its referential quality and sense of misdirection in commenting on the purposefully ambiguous meaning of a traditional dialogue or narrative. Hongzhi is considered, along with eleventh-century Sōtō patriarchs Touzi and Danxia, among the pre-eminent Song dynasty composers of this genre which was initiated in the early eleventh century by Fenyang Shenzhao (947–1024, Jp. Funyō Zenshō) of the Rinzai lineage and further developed by Xuedou of the Unmon lineage before becoming widely used by nearly all leading masters of the later Song dynasty.

The aim of *juko* is not to try to transcend language or escape from the everyday world but to engage with all aspects of human and natural existence from the standpoint of non-discrimination that attains realization through literary creativity. Writing four-line verse demonstrates a master's facility with spiritual advancement and rhetorical prowess to continually express insight about philosophical exchanges disclosed through, yet lying beyond, particular words and letters. In his sermons, Hongzhi discusses how various monks who were engaged in dialogues display and polish through the sense of competition and contest their ability to articulate the Dharma. As he says in the verse to case 3 in the *Record of Serenity* collection, one must use language cautiously, because, "Reading scriptures alone cannot penetrate the hide of an ox" (看經那到透牛皮).[28]

Hongzhi's verse comments on the first case in the *Record of Serenity*, about how a bodhisattva, Mañjuśrī, speaks on behalf of the reticent Buddha, who is giving a silent sermon, show the power of lyrical imagery to conjure the meaning of enlightenment: "Can't you feel the true breeze flowing? / The earth mother continuously operates her loom. / Weaving an ancient brocade by incorporating all the forms of spring, / But what's up with Mañjuśrī's letting go?" (一段真風見也麼 / 綿綿化母理機梭 / 織成古錦含春象 / 無奈東君漏泄何).[29] Wansong injects a capping phrase regarding the final line: "Yin and yang do not obstruct each other, and the seasons do not interfere with the flux" (陰陽無曲狥, 節氣不相饒).[30] Moreover, in commenting on a *kōan* involving a dialogue between Yunmen (862–949, Jp. Unmon) and a disciple, Hongzhi writes in an eight-line verse: "Bowstring and arrow interlock, / Pearls in a net intermingle. / All arrows shot, each one after another hitting its mark, / Embracing the myriad reflections, every ray of light is not ozbstructed. / Attain total command of words and phrases, / And reside in the joyful play of samādhi, / Wondrously encompassing the partial and complete that are intertwined. This is what freedom within the warp and weft is like" (絃筈相銜 / 網珠相對 / 發百中而箭箭不虛 / 攝眾景而光光無礙 / 得言句之總持 / 住游戲之三昧 / 妙其間也宛轉偏圓 / 必如是也縱橫自在).[31]

Giun was well aware that the ninth volume of Dōgen's *Extensive Record* includes ninety *kōan* cases with one or sometimes two verse comments on each, for a total of 101 poems. This text was composed in 1236, but Dōgen never again used the *juko* method, as he developed other literary styles focusing on prose remarks (with poetic flair) for commenting on *kōans*. Although most of the cases are based on Tang dynasty dialogues culled from transmission of the lamp records, in two back-to-back instances, Dōgen cites the sayings of Rujing that stimulated his enlightenment experience of casting off body-mind (*shinjin datsuraku*). In case 85, Rujing utters: "My instruction is that you should not burn incense, make prostrations, recite the nenbutsu, undertake repentance, or read *sūtras*, as you must practice just sitting [*shikan taza*]" (我箇裏, 不用焼香・礼拝・念仏・修懺・看経, 祇管打坐始得). In the next case, he says: "Practicing Zen [*sanzen*] is dropping off body and mind" (参禅者身心脱落), to which Dōgen responds with the following verse:

> Playing with this wooden ladle, wind and waves arise.
> Through great kindness and profound virtue, the gaining of rewards deepens.
> When seeing the waters dried up all the way down to the very bottom of the sea,
> Do not teach that the body dies or that the mind is relinquished.
> 弄来木杓風波起 / 恩大德深報亦深 / 縦見海枯寒徹底 / 莫教身死不留心.[32]

Another probable literary influence on Giun was Keizan's *Transmission of the Light* (*Denkōroku*), an account of the life and teachings of fifty-two Sōtō Zen ancestors beginning with Śākyamuni which focuses on their respective breakthrough experiences in attaining enlightenment. These lectures were originally presented as a group of sermons during the summer retreat of 1300 at Daijōji temple, according to traditional accounts. The end of each lecture features a *juko*, which often consist of two lines rather than a quatrain. The verse that concludes chapter 48, on Hongzhi, reads: "It is just like trying to set or remove a peg, / It neither goes in when pressed nor comes out when yanked" (宛如上下橛相似 / 抑不入兮拔不出).[33] Also, chapter 50, on Rujing, ends with: "The wind circulating the Way everywhere is hard as a diamond, / Thus sustaining the whole earth" (道風遠扇堅金剛 / 匝地爲之所持來).[34] And chapter 51, on Dōgen, pronounces: "Clear and perfectly bright, there is no inside or outside, / How can there be a body or mind to cast off?" (明皎皎地無中表 / 豈有身心可脱來).[35]

The rhetorical techniques used in various *juko* composed by Hongzhi, Dōgen, and Keizan consist mainly of weaving natural images used to signify the potency of Buddha-nature which is never obscured, such as wind, light, brightness,

reflections, ocean, waves, and earth. Sometimes these phenomena behave in regular ways, and at other times they are cast in an unusual or idealized fashion. Basic human implements and artifacts, such as a loom, ladle, peg, or bow and arrow, function as metaphors to portray the intimacy and intricacy of gaining non-dual awareness.

A key example in Giun's *Verse Comments* that evokes the interconnection of a lantern and shading is the *juko* on "Great Wisdom" (*Makahannya*), the second fascicle, following the capping phrase, "Every single detail is completely clear":

> The lamp of knowledge illumines all the shadowy spaces,
> Reaching even those occupying a darkened room.
> Who doubts that nothing is hidden in the entire universe?
> Such is the joy of the perfection of wisdom.

To this verse, Honkō in the *Diamond Reflections* appends Dōgen's own expression, "Casting off body-mind" (身心脱落), which most modern scholars agree was probably a mishearing or rewriting of Rujing's "Cast the dust from the mind" (心塵脱落), which would have sounded homophonic to Dōgen's Japanese ears.

Another example that further shows Hongzhi's possible impact on Giun is the last two lines of the *juko* on "Great Awakening" (*Daigo*), the tenth fascicle, which treats the story of Śākyamuni preaching a silent sermon understood only by Mahākāśyapa. The verse expresses the integration of a high peak with the clear firmament above to highlight how deflected moonlight spreads into and fully illuminates spaces below: "The mountain peak merging with the sky creates an endless sea of blue, / Light streaming from the waxing moon glows splendidly amid the deepest valleys" (山嶽連天常吐緑 / 溪深和月轉流光). In this case, solidarity with Dōgen's standpoint is demonstrated by the capping phrase that also appears in line 3 of the verse on "Great Wisdom," "Nothing hidden [or concealed] in the entire universe," which was originally mentioned in Dōgen's manual, *Instructions for the Chief Cook* (*Tenzokyōkun*). According to his record of the early days during his trip to China, Dōgen says he heard an elderly Chinese monk emphatically mention this phrase when the traveler asked why he had such a high level of dedication to the seemingly menial task of buying and preparing food for his assembly. Honkō's capping remark for fascicle 10 reinforces a linkage by citing the founder's own phrase, "Returning home empty-handed." This was the saying Dōgen used when he came back to Japan with high-minded ideas and ideals but without trumpeting an accumulation of miscellaneous paraphernalia or accouterments.

PART II

TRANSLATIONS AND INTERPRETATIONS

3

Giun's *Verse Comments and Capping Phrases*

Full Text with Glosses

Giun's Preface

[Here Giun explains why he wrote verse comments with capping phrases on the *Treasury*:]

The *Treasury of the True Dharma Eye* has been perpetually transmitted as a matter of mutual understanding that extends in the lineage of Buddhas and ancestors from the remote past to the immediate present. Eihei Dōgen traveled to Song-dynasty China, where he investigated in detail the basic standpoints of the Five Houses of Zen. On returning to Japan, he spread Zen teachings by implementing a fresh approach. Evoking grandmotherly kindness toward his disciples, he combined Japanese vernacular grammar with Chinese characters and syntax.

This resulted in a very beneficial form of expression without leading to any reliance on language, like building a jade pillar as high as a mountain peak. However, many later followers could not grasp the main point of Dōgen's purpose in using such a multifaceted form of discourse. The wondrous original mind was not penetrated, and they could not imagine the great teachings stemming from [first patriarch Bodhidharma's] Shaolin temple even in their dreams.

Presented reverently in the summer of 1329.

[義雲禅師が示し全60巻分の著語と頌を示しておく:] 永平正法眼藏品目頌并序正法眼藏密傳密付.古之與今嫡佛嫡祖.永平元祖入宋穿鑿五葉之根蒂. 歸朝能爲一天之蔭凉. 忒殺婆心以和字柔漢語.奇妙善巧令人不累文.如石含玉似地山.聊綴卑語述其大旨耳.後昆此八字不打開.妙心源未通徹.一大藏教少林妙訣.夢也未見在矣.嘉曆四年中夏.曾孫義雲和南.拜書.

Comments

Giun's brief introductory remarks present a variety of important topics pertaining to Dōgen's manner of teaching in the *Treasury* in light of the history of the Zen school and the reasons for his own decision to compose verse comments on the

Flowers Blooming on a Withered Tree. Steven Heine, Oxford University Press (2020). © Oxford University Press.
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founder's masterwork. First, Giun points out that Dōgen's primary goal was to transmit what he learned in China to his followers in Japan. Although Dōgen sometimes disdains the categorization of the "Five Houses" for being schismatic, this term sums up the teachings he learned on the continent by studying with Rujing and sought to convey once he "returned home empty-handed" to his native land.

Second, Giun identifies the fundamental conundrum concerning the use of language in explicating the meaning of enlightenment that is inherent to the *Treasury*'s philosophical project, whereby a Buddhist mentor needs to explicate doctrinal teachings in a creative and compelling way that does not lead to his followers' developing a detrimental dependence on words and letters that obstruct realization. Additionally, as one of the first Zen figures during a major turning point in Japanese Buddhist history to facilitate instruction in Chinese texts that are often recast and revised in Japanese grammar for an audience unfamiliar with the original script, Dōgen demonstrates extreme compassion; nevertheless, his sophisticated and intricate approach to Zen discourse was no doubt misunderstood by subsequent generations.

As the fifth abbot of Eiheiji, Giun felt it was his mission to shed light on the meaning of the *Treasury* (in the 60-fascicle edition) by evoking the Chinese tradition of composing four-line verse remarks (*juko*) that propagate the overall spiritual significance. The complexity of controversies surrounding efforts to illumine, yet thereby delimit, Dōgen's open-ended theoretical and practical writings was the reason no additional prose or poetic commentaries were written during the medieval period. It was not until the seventeenth century that Sōtō scholars renewed the role of commentaries by using newly developed evidential materials.

Contents of the 60-Fascicle Edition

1. Genjōkōan 現成公案, Realization Here and Now
2. Makahannya 摩訶般若, Great Wisdom
3. Busshō 佛性, Buddha-Nature
4. Shinjin gakudō 身心學道, Learning the Way through Body-Mind
5. Sokushin zebutsu 即心是佛, This Mind Is Buddha
6. Gyōbutsu iigi 行佛威儀, The Dignified Deeds of Practicing Buddhas
7. Ikka myōju 一顆明珠, One Bright Pearl
8. Sanjigō 三時業, Karmic Effects in Three Stages
9. Kobusshin 古佛心, The Ancient Buddha-Mind
10. Daigo 大悟, Great Awakening
11. Zazengi 坐禪儀, The Principles of Zazen
12. Hokke ten hokke 法華轉法華, The *Lotus Sūtra* Turning the *Lotus Sūtra*
13. Kaiin zanmai 海印三昧, Ocean Seal *Samādhi*
14. Kūge 空華, Flowers in the Sky
15. Kōmyō 光明, Radiant Light

16–17. Gyōji 行持, Continuous Practice

18. Kannon 觀音, Bodhisattva Kannon
19. Kokyō 古鏡, The Ancient Mirror
20. Uji 有時, Being-Time
21. Juki 授記, Confirmation of Enlightenment
22. Tsuki 都機, The Moon
23. Zenki 全機, Total Activity
24. Gabyō 畫餠, The Painting of a Rice Cake
25. Keisei sanshoku 溪聲山色, Sounds of the Valleys, Colors of the Mountains
26. Bukkōjōji 佛向上事, Going Beyond Buddha
27. Muchū setsumu 夢中説夢, A Dream within a Dream
28. Shishōbō 四攝法, The Four Methods of Engagement
29. Inmo 恁麼, Suchness
30. Kankin 看經, Reciting Sūtras
31. Shoaku makusa 諸惡莫作, Do No Evil
32. Sangai yuishin 三界唯心, The Triple World Is Mind Only
33. Dōtoku 道得, Expressing the Way
34. Hotsu bodaishin 發菩提心, Arousing the Aspiration for Awakening
35. Jinzū 神通, Mystical Powers
36. Arakan 阿羅漢, Arhat
37. Henzan 遍參, Transient Travels
38. Kattō 葛藤, Entanglements
39. Shime 四馬, Four Horses
40. Hakujushi 柏樹子, A Cypress Tree
41. Kesa kudoku 袈裟功德, The Merits of the Robe
42. Hatsu'u 鉢盂, The Eating Bowl
43. Kajō 家常, Everyday Life
44. Ganzei 眼睛, Eyeball
45. Jippō 十方, Ten Directions
46. Mujō seppō 無情説法, Insentient Beings Preaching the Dharma
47. Kenbutsu 見佛, Seeing Buddha
48. Hosshō 法性, The Nature of Things
49. Darani 陀羅尼, Salutations
50. Senmen 洗面, Washing the Face
51. Ryūgin 龍吟, The Dragon's Hum
52. Soshi seiraii 祖師西來意, Why Did the First Patriarch Come from the West?
53. Hotsu mujōshin 發無上心, Awakening the Unsurpassable Mind
54. Udonge 優曇花, The Rarest Flower
55. Nyorai zenshin 如來全身, The Whole Body of Tathāgata
56. Kokū 虛空, Empty Space
57. Ango 安居, Summer Retreat
58. Shukke kudoku 出家功德, The Merits of Home Departure
59. Kuyō shobutsu 供養諸佛, Making Reverential Offerings to Buddhas
60. Kiesanbō 歸依三寶, Taking Refuge in the Three Treasures

Fascicle 1: Genjōkōan

Realization Here and Now 現成公案
What is it? 是什麼
Do not overlook what is right in front of you,
Endless spring appears with the early plum blossoms.
By using just a single word you enter the open gate,
Nine oxen pulling with all their might cannot lead you astray.

面前一著莫蹉過
空劫春容此早梅
一字入公門内了
九牛盡力挽無迴

Title

"Realization Here and Now," based on one of Dōgen's most famous and frequently used expressions, is the opening section of the 60-fascicle and 75-fascicle editions, although it appears as the third section in the 95-fascicle edition. A letter to a lay disciple from Kyushu, who may have been the boatman Dōgen used for his journeys to and from China in the 1220s, the fascicle is generally considered one of the three sections that best introduce Dōgen's primary themes, especially the notion that enlightenment is neither a potential from the past nor a goal to be attained in the future, but the realization of the dynamism of authentic reality (*kōan*) manifested here and now (*genjō*). The three major fascicles are referred to as Ben-Gen-Butsu (*Bendōwa, Genjōkōan*, and *Busshō*, although the first is not part of the 60-fascicle edition). The term *genjōkōan* was used prior to Dōgen, especially in the Chinese *kōan* collection commentary, the *Blue Cliff Record* (Ch. *Biyanlu*, Jp. *Hekiganroku*), and other Japanese Zen masters also used it, including Musō Sōseki, albeit with a different emphasis from that in the *Treasury*.

Capping Phrase

What is it? 是什麼. This comment reads in the original *kanbun* grammar as an interrogative, but Giun was well aware that Dōgen often interpreted apparent queries as declarative statements to show the "what-ness" or quiddity of reality; therefore, this capping phrase could be rendered as, "This is what it is" or "This is it!"

Key Terms

Right in front of you 面前一著. Truth is readily apparent in all phenomena, but it is all too easily overlooked if you overtly seek or expect that it represents a disconnected realm.

Endless spring 空劫春. Spring is not the abstraction of a date on the calendar somehow separable from seasonal manifestations; rather, it exists in and through concrete particulars whenever springlike conditions become apparent, such as the flowering of plum blossoms.

Open gate 公門. Creative expressions are strongly encouraged by Dōgen, despite the conventional Zen emphasis on "a special transmission outside the teaching," so an appropriate saying functions as a turning word that releases obstructions and enables awakening.

Nine oxen 九牛. An ox symbolizes selfish desires and attachments that need to be tamed and controlled lest they discourage even determined practitioners, who must utilize the utmost single-minded concentration accompanied by minute attention to the finest details; however, nine oxen cannot distract a true adept from realizing the immediacy of each and every moment as it occurs.

Honkō's Phrase

Already engaged in studying this fascicle 既參本卷. A trainee is engrossed with this endlessly ambiguous text because *genjōkōan* represents neither an idea nor a set of images, but the standpoint of ongoing practice regardless of whether one has awareness of the process at any given moment.

Fascicle 2: Makahannya

Great Wisdom 摩訶般若
Every single detail is completely clear 照了綿密
The lamp of knowledge illumines all the shadowy spaces,
Reaching even those occupying a darkened room.
Who doubts that nothing is hidden in the entire universe?
Such is the joy of the perfection of wisdom.

智燈照徹解陰空
什麼處人居暗室
遍界不藏誰敢疑
摩訶般若波羅蜜

Title

"Great Wisdom," also known as "The Perfection of Great Wisdom" (*Makahannya haramitsu* 摩訶般若波羅蜜, Skr. *Prajñāpāramitā*), refers to the vast corpus of Sanskrit literature known as the *Perfection of Great Wisdom Sūtras*, which serves as the basis for the main teachings about the notions of emptiness and compassion that is followed by nearly all schools of Mahāyāna Buddhism. Attributed to the Indian philosopher Nāgārjuna and translated into six hundred volumes of Chinese script by Xuanzang and his assistants, the doctrines expressed in these works are drastically condensed in this short fascicle, which was written at a cloister outside Kyoto at the time Dōgen's first temple, Kōshōji, was being opened. A year later, his scribe and confidante, Ejō, who would eventually edit nearly all the fascicles, joined him. Dōgen mainly comments in the fascicle on passages from the ever-popular Heart Sūtra and does not cite the sayings or records of Zen teachers, except for a brief mention of a poem he particularly admired by his mentor Rujing about the sounding of a wind bell that signifies multiplicity within emptiness.

Capping Phrase

Every single detail is completely clear 照了綿密. An alternative, "The finest of details, once concealed, suddenly become clear," is a rather lengthy rendering of the original that captures the complex notion that illumination spontaneously brings into focus all aspects of existence as expressions of universality that were covered up by ignorance and attachments.

Key Terms

The lamp of knowledge illumines 智燈照. The lamp or flame symbolizes the inner wisdom that all beings possess as an innate endowment, according to the Mahāyāna doctrine of universal Buddha-nature and as emphasized by various Zen sayings, especially by the master Yunmen.

Shadowy spaces 暗室. This image suggests that people are typically unconscious of their own capacity to attain insight, so that the light generally appears to be an exterior force emanating from beatific Buddhas, yet it has the capacity to radiate into every possible area of existence.

Nothing is hidden in the entire universe 遍界不藏. A noteworthy phrase included in Dōgen's *Instructions to the Chief Cook* (*Tenzokyōkun*), this indicates that the continuing process of illumination reveals each element of reality without exception manifesting Buddha-nature; according to a saying, "Once your eyes are opened, then everywhere reflects the true teaching."

Joy 蜜. The final line of the poem simply repeats the longer, seven-character title of the fascicle, but the last word, which is used as a Sino-Japanese transliteration of the Sanskrit title, implies the "honey" or sweetness of enlightenment contrasted with the sour bitterness of suffering.

Honkō's Phrase

Casting off body-mind 身心脫落. This is one of Dōgen's most famous catchphrases, first uttered at the moment he gained full realization in 1225 while practicing zazen under the tutelage of Rujing.

Fascicle 3: Busshō

Buddha-Nature 佛性
Attaining that, attaining this 達彼達此
Dignified sounds are neither obscure nor far removed from this world,
What is manifested right now brings clarity to the self.
Do not harbor any doubt about the brightness of your original nature,
With every single sunrise the tree of life flourishes in myriad realms.

威音世界非幽遠
直至今其理自彰
本分性光莫疑怪
大千界日出扶桑

Title

"Buddha-Nature," which is third in the 60-fascicle and 75-fascicle editions but appears twenty-second in the 95-fascicle edition, which is based on chronological order, is by far the longest and most complicated section of the *Treasury*. Here Dōgen opens by transforming a statement in the *Nirvāṇa Sūtra* which states that all beings "have" (*u*) the Buddha-nature into the claim that all beings "are" (also *u*) the Buddha-nature, based on a characteristic philosophical wordplay. He then explores the meaning of Buddha-nature by interpreting a wide variety of Zen sources, including more than a dozen famous *kōan* cases that allude to its apparent existence (*u*) or nonexistence (*mu*). Dōgen concludes that any attempt to posit a particular view of Buddha-nature is purposefully undercut by recognizing the relativity and, thus, emptiness of the categories of having or not having, being or nonbeing, as well as all other possible polarities. He also discusses the significance of the key doctrine in relation to the practice of meditation and other aspects of the reclusive regimen undertaken in each and every moment of ordinary life.

Capping Phrase

Attaining that, attaining this 達彼達此. This saying alludes to an early Buddhist parable about discarding the raft after arriving at the "other shore" 彼岸 of *nirvāṇa*; for Dōgen, either reaching or not reaching and either here or there represent dualities that seem relevant during spiritual advancement but are cast aside from the standpoint of enlightened awareness.

Key Terms

Dignified sounds 威音. This refers to the auspicious and prestigious attitude and behavior of lofty Buddhas, who convey a kind of musical form of communication that goes beyond the ordinary dichotomy of speech or expression versus silence or reticence.

Doubt 疑. A major idea in Zen training is that disbelief or uncertainty is at once a barrier and a gateway to the experience of awakening, since it stimulates the desire to learn more and to cultivate one's true nature under the aegis of a mentor who continually challenges the disciple.

Original nature 本分性. Dōgen's approach dismisses any attachment to the notion of "original enlightenment" if it is seen in contrast to "acquired enlightenment," but Giun uses "original" here to indicate that the true meaning of Buddha-nature is everywhere apparent.

Tree of life 扶桑. Literally referring to the "sprouting of mulberries," this phrase evokes an East Asian legend indicating that every day, after the sun sets, the world becomes a place where an auspicious three-legged crow is rehabilitated, symbolizing ongoing opportunities for renewal.

Honkō's Phrase

I really don't know 我亦不知. Saying this implies an end to any conversation, which ambiguously means that one has run out of ideas and is speechless or, more positively, has nothing more to contribute via thoughts or words already expressed, since logic and language fall short of articulating reality.

Fascicle 4: Shinjin gakudō

Learning the Way through Body-Mind 身心學道
Doing a somersault 翻巾斗
How mysterious that a leopard's fur changes its spots,
And a rhinoceros's sacred horn is formed by the light of the full moon.
Studying in the morning and discussing in the evening is our practice routine—
The flowing of the primordial breeze is never obstructed.

玄豹霧融毛彩變
靈犀月朗角紋成
朝參暮請甚階級
曠古風流非缺盈

Title

In "Learning the Way through Body-Mind," Dōgen provisionally divides the study of Buddhism into two main parts: analyzing various conditions of the mind on the path to awakening true wisdom (*bodhi*) and examining the "lump of red flesh," which constitutes bodily experience that must be harnessed without presuming a sense of original purity or lack of defilement, implying one is not required to undertake ongoing training to maintain self-control. The fascicle furthermore suggests several main points concerning Dōgen's teachings. First, learning does not refer to doctrinal studies derived from reading *sūtras* but indicates instead that Zen is genuinely studied only through unremitting practice based on vigorously living the life of a Buddha. Second, the bodily and mental, or corporeal and intellectual, components are not separate realms, for they constitute a unified reality that characterizes all aspects of human existence. Moreover, the conceptual aspect is not an abstract realm, as it is paradoxically considered coterminous with the concrete elements of "fences, walls, tiles, and pebbles."

Capping Phrase

Doing a somersault 翻巾斗. This phrase, which appears frequently in Chinese Zen texts and occasionally in Dōgen's works, indicates that conventional thinking must be overturned and reversed to see the fundamental oneness, rather than distinction, of body-mind.

Key Terms

A leopard's fur 融毛. In contrast to the adage that a leopard cannot change its markings, which is mentioned in the biblical book of Jeremiah and is also evoked in East Asian lore, the verse's first line asserts the opposite idea that even this animal's status can be mysteriously transformed.

Sacred horn 靈犀. The second line alludes to ancient Chinese legends that a rhino's single horn, which is considered to have miraculous healing powers and is coveted for other precious properties, grew long during the time of the full moon, as is also the case with pearls made by oysters.

Going to study in the morning 朝參. The extraordinary events mentioned above seem to occur only by virtue of exceptional circumstances, but from the Zen view, these represent interior changes in the spirituality of practitioners whose practice routine is steady and unremarkable.

Flowing of the primordial breeze 曠古風流. The reference to "breeze," a term used frequently in Giun's comments, suggests that Zen teachings brought to China from India less than a millennium before Dōgen introduced sitting meditation to Japan are unending and unimpeded.

Honkō's Phrase

No going back and no turning around 不退不轉. Since the truth is realized everywhere, the learning process must not overlook or avoid what is manifested here and now; the term for "turning" is often used in a very positive way in Zen to indicate that a productive revolution or transformation from ignorance to wisdom can occur intuitively and spontaneously at any time.

Fascicle 5: Sokushin zebutsu

This Mind Is Buddha 即心是佛
Making the right mistake 將錯就錯
This direct teaching of Mazu permeates the everyday mind,
From this, Damei was awakened at the highest level.
After thirty years some people are still not aware,
That a fragrant breeze is wafting everywhere right here, right now.

江西直説透波心
從此大梅卜絶岑
三十年來人不識
香風馥馥在而今

Title

"This Mind Is Buddha" was composed in 1239, the same year Dōgen wrote both "Washing the Face" (*Senmen*) and "On Cleaning" (*Senjō*, not in the 60-fascicle edition). It refers to a famous saying by the eighth-century master Mazu, often referred to by the name of Jiangxi province, who epitomized the Tang dynasty southern school's emphasis on attaining sudden enlightenment. Dōgen felt the adage was unfortunately misunderstood by generations of Zen practitioners, who lapsed into what he calls the "Senika heresy," which mistakes the true mind for ordinary consciousness before it is refined by ongoing meditative practice. Mazu's saying was said to have originally occurred in a dialogue with his disciple Damei (literally "Great Plum"). Giun's verse alludes ironically to another exchange that Dōgen cites in "Continuous Practice" that occurred thirty years later, long after Damei was living in solitude in a distant region. When told by a messenger that Mazu had changed his teaching to "No Mind, No Buddha," Damei said the meaning was the same. Hearing this, Mazu responded, "This Plum is ripe" (梅子熟也).

Capping Phrase

Making the right mistake 將錯就錯. This phrase, which literally means "one mistake piled on top of another mistake," often has a positive connotation in paradoxical Zen discourse, indicating that truth is eventually found only after making a hopeless series of errors.

Key Terms

The direct teaching of Mazu 江西直説. Two generations after sixth patriarch Huineng, Mazu, at a temple in Jiangxi, initiated the main pedagogical methods associated with sudden enlightenment, such as using contradictions along with shouts and blows, to teach an unforgettable lesson.

Damei (Great Plum) was awakened 大梅卜. Giun evokes the anecdote told elsewhere by Dōgen, who celebrated Damei as one of the few truly authentic Zen monks because he chose to live in solitude in remote forests with only fig leaves for clothes and pine nuts for food.

After thirty years 三十年來. Although the precious few wise practitioners such as Damei maintain their understanding for a whole lifetime, some figures fail to conquer their basic ignorance regarding Mazu's saying, even if they deliberate on its meaning for such a long time.

A fragrant breeze is wafting everywhere 香風馥馥. Nevertheless, the truth of Mazu's eminent style of teaching of the spontaneous experience of realization continues to spread and is available to all practitioners who are ready and willing to seize the opportunity for understanding.

Honkō's Phrase

The more mud, the bigger the Buddha 泥多佛大. This expression alludes to yet another story about Mazu that Dōgen discusses in several fascicles about the fundamental question: how does someone who is innately a Buddha become or transform into a Buddha? Honkō implies that the more we face our mistakes and infelicities, the greater the chances for realizing Buddha-nature.

Fascicle 6: Gyōbutsu iigi

The Dignified Deeds of Practicing Buddhas 行佛威儀
The Buddha eye is hard to explain 佛眼難窺
Spiritual insight completely understands the meaning of absolute nothingness,
Releasing to the left or turning to the right remains the teaching style of our lineage.
Feet scurrying along without leaving a footprint,
What could ever stand in the way of our capacity to realize Buddhahood?

了了無靈知可了
左旋右轉是風流
脚跟點處沒蹤跡
何向佛邊得逗留

Title

"The Dignified Deeds of Practicing Buddhas" seems to be a phrase that is unique to Dōgen, unlike so many of the other fascicle titles that are based on terminology or ideas that first appeared in Chinese Zen records, Mahāyāna scriptures such as the *Lotus Sūtra*, or other Buddhist sources. Here "dignified" (*ii*), which is also used by Giun in his verse on the "Buddha-nature" fascicle, refers to an adept's everyday comportment or conduct that demonstrates a powerful, majestic, or awesome quality in all activities. The term for "practicing" (*gyō*) refers to the meditative state of mind carried out in all four positions experienced every day: sitting still, lying down, standing up, and walking around (collectively known as *gyōjū zaga*). A significant part of the fascicle deals with the relationship between the master Xuefeng and his disciple Xuansha, who at once exist in a hierarchical connection of teacher and student but are also considered to have equivalent status in that they continue to challenge and, ultimately, enlighten each other. For Dōgen, this situation ideally applies to all pedagogical relationships.

Capping Phrase

The Buddha eye is hard to explain 佛眼難窺. The so-called eye of insight (*gen* 眼), a term used as part of the title of the *Treasury*, is one of the basic abilities every Buddha uses, but it is not something that can be explicated clearly using ordinary speech.

Key Terms

Absolute nothingness 了了無. This is a contemporary way of expressing a thorough and comprehensive understanding of the traditional notion of emptiness (*mu*), with the term for complete (了) appearing three times in the line—twice at the beginning and once at the end.

Releasing to the left or turning to the right 左旋右轉. The typical Zen teaching styles endorsed by Dōgen and most other lineages show the eminent flexibility to move in contrary directions, sometimes simultaneously, as appropriate to situations for guiding the deportment of disciples.

Without leaving a footprint 脚跟點處. Since enlightenment is traceless, practicing Buddhas do not produce any mark or trace when they are engaged in looking for problems to solve or trying to overcome hardships and difficulties for members of their assembly of followers.

In the way of our capacity to realize 邊得逗留. Like the paradox of the title of the *Gateless Gate* (Ch. *Wumenguan*, Jp. *Mumonkan*), one of the main Chinese *kōan* collections, all obstacles to enlightenment are considered illusory mental constructions, so there are no barriers to wisdom.

Honkō's Phrase

Accepting and applying the true Dharma 攝受正法. Receiving the Dharma involves taking and then putting into use all of the rules, precepts, regulations, and expectations that genuine practice encompasses without considering that there is a lack or flaw in the learner's ability to actualize this.

Fascicle 7: Ikka myōju

One Bright Pearl 一顆明珠
Unspoiled yet unpolished 不染不燐
Completely luminous from every possible angle,
Turning ceaselessly but no trace remains.
Its glow reaches to a faraway mystic river,
But emanates right here in a regal manner.

圓陀陀八面玲瓏
轉轆轤不留朕蹤
叵耐競頭馳赤水
進前罔象叶皇風

Title

"One Bright Pearl" is based entirely on Dōgen's interpretation of a single saying of the Tang dynasty monk Xuansha: "The whole universe in every direction is nothing other than one bright pearl." Before studying with his master Xuefeng, Xuansha was a fisherman who had never read the Buddhist canon but led a simple, austere life that made him ripe for realization and with the ability to illuminate his teacher on occasion. The image of the pearl, which can also indicate a translucent jewel, generally refers in Buddhist writings to the luminous awareness on the bottom of the mind-ocean of *samādhi*, and it can also represent a wish-fulfilling gem held by a dragon, the sign of majesty placed in a monarch's topknot, or the perfect self that spins freely in its environment. Since everything is a bright pearl, Dōgen highlights that both knowing and doubting this truth are exemplary of illumination. As Xuansha tells a monk who fails to understand this symbolism, "It is indeed clear to me that, even though you are looking blindly into a demon's cave on a pitch-black mountain, you are still in the midst of doing your training."

Capping Phrase

Unspoiled yet unpolished 不染不燐. The pearl is radiant and round, without any blemish in its shape, color, or appearance, and it is naturally pure without the need for refinement, although this does not imply that practitioners can ever refrain from cultivation.

Key Terms

Every possible angle 八面. This term, literally "eight sides," suggests that unlike ordinary scenery that looks different when perspectives tend to shift, as frequently depicted in Chinese painting, the pearl remains constant no matter how or from what angle it is perceived.

Turning ceaselessly 轉轆轤. One of Dōgen's favorite ideas, based on a verse by Yuanwu, is the saying that a pearl spins endlessly in a bowl, and at the same time, the bowl is continually spinning the pearl, thereby suggesting the dynamism and mutuality of all aspects of existence.

Faraway mystic river 馳赤水. This passage seems to refer to the Chishui River, a tributary of the Yangtzi River located in eastern China in an area long known for the development of several traditional arts, such as tea, pottery, and feng shui (geomancy or sacred placement).

In a regal manner 叶皇風. Although Buddhism, Zen in particular, generally values enlightenment over and above secular authority and was occasionally censored by the government for adhering to such a standpoint, genuine spiritual attainment is often referred to through imperial imagery, in that "all roads lead to the ancient capital" (Chang'an, now Xian).

Honkō's Phrase

Smashing through empty space 懸空擊碎. This implies the paradoxical view seen in numerous passages by Dōgen indicating that empty space is a concrete realm representing at once an openness and an obstruction to the attainment of true freedom, which is yet another designator for the pearl.

Fascicle 8: Sanjigō

Karmic Effects in Three Stages 三時業
Rain pouring down from a tiny cloud 雨過雲一抹
Who doubts that retribution follows this current life?
Even at night a wheel is still floating in the water.
Illumination functions spiritually through all stages of existence,
Resembling the pine and bamboo swaying in a calm breeze.

現生後報誰疑著
猶若夜輪浮水中
照用靈靈絶三際
爲憐松竹引清風

Title

"Karmic Effects in Three Stages," part of the last group of *Treasury* writings produced in the early 1250s, is one of seven fascicles from the 12-fascicle edition included in the 60-fascicle edition, although the 60-fascicle edition's version is shorter and different in some respects. The main discussion concerns the idea that karmic retribution is an inevitable result that all deeds, whether good or evil, receive in three stages of time: immediately in this lifetime, in the next lifetime, or in some future lifetime, since karma is experienced interminably. Dōgen offers traditional Buddhist perspectives concerning the perennial issue of why misfortune strikes the kind-hearted while wicked people often have good fortune by evoking numerous legends of bodhisattvas teaching people lessons by taking the form of animals. Relying mainly on Indian scholastic literature, the fascicle also considers a *kōan* case featuring Changsha, a Tang dynasty master, but Dōgen's scathing criticism of his identification of karmic recompense with fundamental emptiness is omitted in the version that appears in the 60-fascicle edition.

Capping Phrase

Rain pouring down from a tiny cloud 雨過雲一抹. This phrase suggests the inevitability, as well as the unconditional sway, of the effects of karmic retribution that can emanate from a seemingly minor matter yet exert a monumental impact on all aspects of one's current and next lives without there being a chance to prevent or deter this from coming about.

Key Terms

Retribution follows 後報. The influence of recompense undergone in this and future forms of existence is self-evident and, therefore, must not be disbelieved or disregarded by any skeptic, who would thereby lead himself much further astray from the true Buddhist path.

Wheel is still floating 輪浮. The inviolable effects of karma continue to occur even if we are totally unaware of what is taking place at the time its impact is exerted, so we should seek to drastically expand our awareness to understand the underlying significance of this process.

Illumination functions spiritually 照用靈靈. Knowing the truth of karma is not intimidating but enables a basic sense of equanimity that nevertheless does not change its inevitable unfolding yet, by coming to terms with causality, enables the realization of spiritual transcendence.

Resembling the pine and bamboo 爲憐松竹. Dealing effectively with the impact of karmic retribution resembles the endurance and flexibility, in the face of instability and adversity, characteristic of pine trees surviving the harshest winter and bamboo swaying in a mighty wind.

Honkō's Phrase

A doubter treads the path 疑著道著. As emphasized in "One Bright Pearl," which asserts that even the darkest grotto is coterminous with the brightest illumination, this saying points out that a genuine sense of conviction springs from the midst of the deepest sense of despair and uncertainty.

Fascicle 9: Kobusshin

The Ancient Buddha-Mind 古佛心
Piercing fences and smashing walls 撞墻撞壁
Dwelling among the mountains, rivers, vast earth, and stars,
One's own mind exists prior to the empty eon.
Although even a single fleeting thought causes blemishes to appear in the mirror,
One who follows the path of non-action stays at peace in valleys and forests.

山河大地星辰宿
空劫已前自己心
一念僅萠瑕作鏡
無爲道人在溪林

Title

"The Ancient Buddha-Mind" refers to a common expression in Zen writings concerning the realization of the state of mind (*shin*) that resembles an "ancient Buddha" (*kobutsu*) or one who has fully realized his or her true nature. The fascicle is one of two, along with "Total Dynamism," that were first presented not to Dōgen's monastic assembly at Kōshōji temple but to his samurai patron Hatano Yoshishige, who was living and attending a cloister nearby in eastern Kyoto. This lecture in 1243 occurred several months before Dōgen moved to an area in the Echizen mountains where Hatano owned land and Eiheiji temple was established. Here Dōgen discusses two main topics. One is the timeless quality of the ancient Buddha-mind, which means that all previous Buddhas are considered contemporaneous with current existence rather than antiquated figures. The other key point is that, based on a saying by Huineng's disciple Nanyang, the old mind of Buddha is, again, just the "fences, walls, tiles, and pebbles," although, like all other expressions, this notion must be cast off rather than reified as a fixed view.

Capping Phrase

Piercing fences and smashing walls 撞墻撞壁. This saying shows that mind does not represent an abstract realm of intellectuality but is as concrete as the physical realm and has the capacity to break down any of the seemingly overwhelming obstacles to enlightenment.

Key Terms

Mountains, rivers, vast earth, and stars 山河大地星. These inanimate natural objects, all of vast proportions, are among the various examples of material phenomena that Dōgen mentions in the fascicle to underscore Nanyang's assertion that the mind has a kind of physicality.

Prior to the empty eon 空劫已前. This alludes to a *kōan* associated with the teachings of Dōgen's twelfth-century Chinese Sōtō school predecessor Hongzhi, although it is not used by Dōgen; by evoking this, Giun shows his ability to reference continental sources.

Even a single fleeting thought 一念僅. According to traditional Buddhist theory, thoughts occur in a ceaseless and incalculable flow, so there are considered to be hundreds of thousands taking place in the course of a day, with each seemingly minor instance exerting a direct impact that may lead to a decline in one's spiritual state or, contrariwise, to its transformation.

The path of non-action 無爲道. On the other hand, Giun features a traditional Daoist imperative, first expressed in *The Way and Its Power* (*Dao de jing*), to carry out purposeless deeds as the path of inactivity (Ch. *wuwei*, Jp. *mui)* that helps rectify all troubling situations.

Honkō's Phrase

Fragments of rock within our lineage 家中片石. "Within our lineage" refers to the Sōto movement in particular and to Zen more generally, whereas the image of pieces of stone reinforces the substantive view of mentality that is experienced in meditation by a true adept.

Fascicle 10: Daigo

Great Awakening 大悟
Nothing hidden in the entire universe 遍界不藏
Śākyamuni [the World-Honored One]'s intimate words are not generally understood,
But from the start their meaning was crystal clear to Mahākāśyapa.
The mountain peak merging with the sky creates an endless sea of blue,
Light streaming from the waxing moon glows splendidly amid the deepest valleys.

世尊密語無人會
迦葉當初不覆藏
山嶽連天常吐緑
溪深和月轉流光

Title

"Great Awakening," with the second character also pronounced *satori* in Japanese, is a term used widely in Buddhist literature to connote the attainment of profound insight or deep understanding of the Dharma, and in Zen, it can be considered equivalent to sudden enlightenment. For Dōgen, who consistently emphasizes the need for ongoing contemplative discipline, great awakening is not associated with a single, momentary spiritual experience that, by revealing truth and wisdom, fully and finally overcomes delusion at the conclusion of practice. Rather, it suggests a fundamental condition or way of being that is shared by the awakened and the unawakened. Nevertheless, Dōgen recognizes that he must try to account for differences between life that is experienced before and after the casting off of body-mind through an extensive discussion of a *kōan* case attributed to the master Baozhi, who remarks, "A broken mirror does not reflect again, and a fallen blossom cannot climb back up on the tree." In other words, how does a practitioner deal with setbacks while trying to uphold the calm outlook of an adept?

Capping Phrase

Nothing hidden in the entire universe 遍界不藏. Also used in the verse comment on fascicle 2, this appears in Dōgen's *Instructions for the Chief Cook*, in which he tells the story of a humble, elderly monastic who uttered the phrase when Dōgen

first arrived in China and wondered why the aged monk was so dedicated to a seemingly trivial temple job.

Key Terms

Śākyamuni's intimate words 世尊密語. The first two lines evoke the initial moment of the transmission of the "treasury of the true Dharma eye" (*shōbōgenzō*), frequently celebrated in Zen lore, when the Buddha gave a silent sermon by just holding up a flower instead of preaching.

Mahākāśyapa 迦葉. One of the Buddha's main followers best known for his commitment to practice, who it is said was the only disciple to realize the truth represented by the blossom as he simply smiled back and received Śākyamuni's reciprocal knowing gaze.

Endless sea of blue 常吐緑. This natural image suggests that the opposites of heaven and earth, or the concrete and abstract realms, blend and blur together just like the ongoing interactions of the states of awakening and delusion for which a clear distinction does not need to be made.

Glows splendidly amid the deepest valleys 溪深和. True wisdom reaches and illuminates all the hidden nooks and crannies in the spiritual process of gaining and maintaining genuine awareness.

Honkō's Phrase

Returning home empty-handed 空手還鄉. Another of Dōgen's famous catchphrases, this refers to when he came back to Japan after spending four years in China, where he gained enlightenment but did not collect relics and regalia as trophies of the trip, as would be typical of Buddhist pilgrims to the mainland; Dōgen returned empty-handed but not "empty-headed" based on his vast knowledge.

Fascicle 11: Zazengi

The Principles of Zazen 坐禪儀
Flowers blooming on a withered tree 枯木花開
Cattails sitting tall are silently swaying,
Dragons humming as clouds float in the vast darkness.
No longer counting the number of breaths,
Three thousand realms are collected in the sacred sea.

兀兀寥寥倚蒲團
龍吟雲起黒漫漫
箇中消息絶思議
刹海三千祇一般

Title

"The Principles of Zazen" provides instructions on sitting meditation in a way that is similar to two essays by Dōgen, the *Universal Recommendation for Zazen* (*Fukanzazengi*) and *Methods of Practicing the Way* (*Bendōhō*). The fascicle title is derived from a short tract (Ch. *Zuochan yi*) that is included in the 1103 Chinese Zen text on monastic regulations, *Pure Rules for the Zen Garden* (Ch. *Chanyuan qinggui*, Jp. *Zen'en shingi*) by Changlu Zongze. Dōgen borrows heavily from this work in composing his own meditation and other disciplinary guidelines, but he is also critical of Zongze's understanding of Zen, especially in the fascicle on "The Lancet of Zazen" (*Zazenshin*), which is not included in the 60-fascicle edition. In that section, Dōgen provides an extensive and innovative discussion of a *kōan* case that is mentioned briefly in "The Principles of Zazen" and the *Universal Recommendation* about the role of "non-thinking" (*hishiryō*) understood in relation to the possibilities of "thinking" (*shiryō*) and "not thinking" (*fushiryō*); for Dōgen, all forms of thought are essentially aspects of non-thinking.

Capping Phrase

Flowers blooming on a withered tree 枯木花開. This saying, which was used occasionally in early works of the Chinese Sōtō school but does not appear in the *Treasury*, suggests an integration of two extremes: the quietude and timelessness of the leafless, barren tree and the dynamism of spring blossoms coming into view again signifying spiritual renewal.

Key Terms

Cattails sitting tall 兀兀寥寥. Cattails are narrow-leafed wetland plants that appear to be upright and tall while silently swaying in the breeze, suggesting basic characteristics of zazen meditation: determination and dedication somewhat softened by flexibility and adaptability.

Dragons humming 龍吟. This phrase, which alludes to the title of fascicle 51, refers to the legend that a dragon's ongoing intonation is a sound resembling that of wind blowing through a desolate grove of trees which is only heard by those whose concentration shows a mastery of just sitting.

Counting the number of breaths 箇中消息. This line reinforces passages in which Dōgen maintains that counting breaths, which is crucial to some forms of meditation, can become a distraction that detracts from, rather than enhances, genuine contemplative awareness.

Sacred sea 刹海. This term symbolizes the idea that the highest meditative state, involving the full capacity of *samādhi*, is as broad and expansive as the boundless waters of the ocean.

Honkō's Phrase

Sitting still with clean feet 洗足巳坐. This saying highlights that Dōgen's approach to meditation combines lofty discussions of non-thinking as key to contemplative awareness with specific instructions for cleaning one's feet and related preparatory functions, so that bodily purity is conducive and essential to the attainment of an authentic state of realization without obstructions or diversions.

Fascicle 12: Hokke ten hokke (2 poems)

The *Lotus Sūtra* Turning the *Lotus Sūtra* 法華轉法華
The half-moon illumines the full moon 被月照翫月
The brightness of the full moon splashes over ten thousand forms,
Amid those myriad phenomena is a frog sitting on a petal.
Whether you follow the rules or break them does not determine delusion or awakening—
It is all a matter of the *Lotus Sūtra* turning and the *Lotus Sūtra* being turned.

明月一輪呑萬象
却還萬象發蟾華
任他順逆迷悟類
祇是法華轉法華

Heads and tails are not opposites,
Dragons and snakes are interrelated.
Empty space is the ten thousand forms,
That is the *Lotus Sūtra* turning the *Lotus Sūtra*.

頭尾不相諍
龍蛇互契科
虛空與萬象
法華轉法華

Title

"The *Lotus Sūtra* Turning the *Lotus Sūtra*" is one of nine fascicles in the 60-fascicle edition that are not part of the 75-fascicle edition. Dōgen considers Zen the quintessence of *Lotus Sūtra* teachings, but here he mainly examines a verse from the *Platform Sūtra* reflecting Huineng's unique interpretation of the significance of the *Lotus* (which literally means the "flowers of the Dharma") *Sūtra*: "If your mind is deluded, the *Lotus Sūtra* is turning you; but if your mind is awakened, then you are turning the *Lotus Sūtra*." Giun offers two verse comments, one with four seven-character lines and the second using five-character lines with a similar final line.

Capping Phrase

The half-moon illumines the full moon 被月照翫月. This suggests that all phenomena are of equal value, so a crescent sheds light on the whole, or, as Dōgen says in "Being-Time," "a full instance of time half known is a half instance of time fully known."

Key Terms

Ten thousand (or a myriad of) forms 萬象. The numerical value is routinely used in Chinese philosophy since the earliest days to indicate everything, or full capacity, and "forms" is a Buddhist term for phenomena manifested by integrating human perceptions with sense objects.

A frog sitting on a petal 蟾華. This image represents particularity as symbolic of the total expanse and suggests that each element in the world is included in the universality of Buddha-nature; a frog is also significant since its sitting position resembles the practice of zazen.

Does not determine delusion or awakening 迷悟. The apparent opposition of delusion (*mei*), or ignorance about reality, and awakening (*go* or *satori*), or insight into the true nature of all things, is one more polarity that must be set aside, since these states are inseparably experienced.

Turning / being turned 轉. The term for "turning" (*ten*), which implies that subtle changes and transformations in spiritual understanding are constantly taking place, is used one time in the last line, but it can mean that human activity at once affects and is impacted by the scripture.

Honkō's Phrase

Heads or tails 頭正尾正. Evoking the second verse's first line, this expression literally means "the head is correct, and the tail is correct"; this is used occasionally by Dōgen and some of his Chinese Zen predecessors to infer that everything is perfectly rectified from head to tail, top to bottom, beginning to end, or, inverting the sequence, from the roots of the tree to all its branches.

Fascicle 13: Kaiin zanmai

Ocean Seal *Samādhi* 海印三昧
Myriad waves standing still 波波絶待
Swimming in the deepest waters leads to attaining concentration [*samādhi*],
The emblematic blind turtle seizes an opportunity to gain purity.
The ebb and flow of tides does not add to or subtract from the expanse,
And prior waves do not interfere with waves yet to crest.

重淵游泳得三昧
龜印印破徹底清
萬派湛潮沒增減
前波未到後波盟

Title

"Ocean Seal *Samādhi*" takes its name from a state of concentration known in Sanskrit sources as the *sāgara-mudrā-samādhi*. This condition, which Dōgen says is embraced by all Buddhas and ancestors, is likened to an ocean on which images of the forms of all beings appear, such that an adept can discern phenomena (or dharmas) in the finest degree of detail. "Seal" means to authenticate attainment as genuine. This level of *samādhi* is often associated with the *Avataṃsaka Sūtra* (Ch. *Huayan jing*, Jp. *Kegonkyō*), taught while the Buddha was absorbed in supreme concentration. In the fascicle, Dōgen comments on a passage from the *Vimalakīrti Sūtra*, which suggests one should regard his existence as a combination of dharmic elements in the midst of things arising and ceasing each moment. Dōgen also gives a line-by-line analysis of a dialogue by Caoshan, one of the founding figures of the Sōtō lineage in China, about whether and why the ocean seal *samādhi* encompasses corpses, and he refers to various standpoints as being similar to board moves made while playing a game of *go* (chess).

Capping Phrase

Myriad waves standing still 波波絶待. Although waves represent the dynamism of incessant movement, at any particular instant of perception, they can appear rigid and unmoving, as in the famous painting *Under the Wave off Kanagawa* created by Hokusai in 1831, in which Mount Fuji looks like a distant speck that is overshadowed by the massive breaker.

Key Terms

Swimming in the deepest waters 重淵游泳. In analyzing Caoshan's dialogue, Dōgen refers to the act of "swimming about" in the ocean of *samādhi*: while human perception cannot encompass all the waters, it can know a partial area in a profound way that reveals the entirety.

The emblematic blind turtle 龜印印. This line refers to a parable from the *Lotus Sūtra* in which a visually impaired turtle manages to poke its beak into a piece of wood floating by and thus reaches the shore; this image represents an ordinary person's chances of gaining enlightenment.

Does not add to or subtract from 沒增減. The ocean itself is neither impeded nor enhanced by whether or not a human is able to perceive it clearly and fully; hence, the opportunity for realization is always available, no matter how many misunderstandings or mistakes may be made.

Waves yet to crest 後波. The movement of waves is constantly unfolding without interruption, but a true adept focuses concentration on the immediate present existence without regard to anticipation of the future, as this thought might become a devastating distraction from *samādhi*.

Honkō's Phrase

The radiance of a pearl has no limit 網珠無景. As in the title of fascicle 7 and as also mentioned in comments on fascicles 4, 36, and 54, the pearl represents a degree of inconceivable purity and radiance that cannot ever be altered or reduced from its condition of luster and luminosity.

Fascicle 14: Kūge

Flowers in the Sky 空華
The dragon hums loudest when the water is completely still 死水裏龍吟
Fresh flowers sprout from a crack in hollow timber,
The earth gives rise to gusting, roaring winds.
Those with the [Dharma]-eye do not speak about what is valuable or deficient,
Bodhidharma's "five petals blooming" is realized right now.

虛空樹上瑞華發
恁地起風飛亂零
莫語眼中著金屑
少林五葉至今靈

Title

"Flowers in the Sky" is a term used in a Mahāyāna Buddhist *sūtra* that refers to delusion symbolized by a physical ailment, whereby one's vision becomes blurry or dim and thus projects nonexistent or false and fantastic images that seem real, like those caused by cataracts. In characteristic fashion that is evident in several other fascicles, Dōgen seeks to transform and extend the sense of "sky flowers" from one-sidedly representing delusion as a serious decline in thinking removed from the Dharma based on the idea that having clouded eyes is actually an expression of how true reality exists, or of seeing things as they are, so that all elements of being are considered to be no more or less than the continually flowering appearances (*ge*) of emptiness or displays of unbounded space (*kū*). Therefore, sky flowers are the *sūtras* of Buddhas. Dōgen opens the fascicle by citing the words of Bodhidharma, who once said: "When a single blossom opens its five petals, / Fruit naturally comes about of its own accord." Thus, each flower in the sky brings forth the unfolding of multifarious manifestations of truth.

Capping Phrase

The dragon hums loudest when the water is completely still 死水裏龍吟. The image of the droning dragon evoked here and in fascicles 11, 46, 49, and 51 (as the title) refers to a mystical sound heard only during deep meditation; according to legend, dragons occupy the deepest waters which are turbulent and churning,

but for Dōgen's view of Zen, the reverse is paradoxically the case, as the stillness of the water reflects genuine contemplative discipline.

Key Terms

From a crack in hollow timber 虚空樹上. Another imaginative natural condition with symbolism related to blossoms refers to the flourishing of flowers that spring up and grow in tiny crevices, even when they are not supported by soil, roots, or the branches of a tree.

Gusting, roaring winds 風飛亂零. This indicates that the power of the Dharma causes itself to spread vigorously in every possible, though often unpredictable yet recognizable, direction.

What is valuable or deficient 金屑. From an enlightened perspective, all dualities are overcome or cast aside, yet they are still recognized as provisionally appropriate for pedagogical situations.

Bodhidharma's "five petals blooming" 少林五葉. Attributed to the first patriarch, this Zen saying indicates that as soon as one marvelous appearance is manifest, it automatically leads to the revelation of multiple components; occasionally, Dōgen evokes the notion of a sixth petal that represents the ever-present capacity to enhance and expand the scope of all phenomena.

Honkō's Phrase

The samādhi *of Samantabhadra* 普賢三昧. This bodhisattva, known in Japan as Fugen Bosatsu, is associated with skill in the practice of meditation; with Gautama Buddha and fellow bodhisattva Mañjuśrī, the three deities form the Śākyamuni Trinity that is venerated at many Zen temples.

Fascicle 15: Kōmyō

Radiant Light 光明
Not a matter of light versus dark 明暗不到
Who dares to be a repository for the brightest illumination?
The sun is so very hot, and the moon is so very cold.
The extent of pure radiance cuts off any sense of doubt or suspicion,
And permeates the Mountain Gate, Buddha Hall, and Monks' Hall.

明明照用敢誰藏
日自熱焉月自凉
亙古輝今絶疑怪
山門佛殿及僧堂

Title

"Radiant Light" is the title of this fascicle, featuring wondrous images of various kinds of illumination, which was based on a lecture Dōgen gave to his assembly of monks in the middle of a dark and dreary night, when rain was falling so heavily that it splashed off the eaves of the hall in the temple. The title traditionally refers to the aura that surrounds the body of Buddha and symbolizes the wisdom that shines on the world, representing the powerful light of his insight. It also suggests a glow seen in a practitioner who has dispensed with the clouds of ignorance. By interpreting sayings attributed to the master Yunmen, who once asked his monks, "What is this radiance that all people have?" but got no response, Dōgen makes it clear that radiant light is beyond any sense of physical brightness or luminosity. It represents spiritual release manifested on every level and in any direction, perhaps best demonstrated by evoking the deceptively simple symbolism of the main areas of the monastery, including the three edifices regularly used as an entrance, the site of meditation, and the place to hear sermons and carry out daily chores.

Capping Phrase

Not a matter of light versus dark 明暗不到. This indicates that radiant light is not a perceptible phenomenon limited to the way sensations register the polarity of dimness versus brightness, yet it is manifested as an actual appearance that continually illumines darkness.

Key Terms

Who dares to be a repository 用敢誰藏. The first line of the verse restates in the form of an injunction the core inquiry posed by Yunmen: "People all have a radiance, but when they look for it, they cannot find it in the darkness. What is this radiance that all people have?"

The sun is so very hot 日自熱. The heavenly bodies of the fiery sun and the cool moon highlight the interior struggle each Zen trainee faces in trying to realize radiance by overcoming the preponderance of dullness, even as the dimensions of light and dark are interwoven.

Cuts off any sense of doubt or suspicion 絶疑怪. According to Dōgen's view of the monks' failure to respond to Yunmen's question, even doubting the truth is itself a form of the real, because it constitutes a process of questioning existence that ultimately leads to realization.

The Mountain Gate, Buddha Hall 山門佛殿. These structures, in addition to the Monks' Hall, represent the main facilities that constitute the Zen monastic compound, where the interior light can be continuously cultivated through diverse forms of reclusive practice and monastic training.

Honkō's Phrase

We perceive it right here at this moment 念玆在玆. Instead of dwelling on the conventional conflict of illumination vis-à-vis opacity, it is preferable to focus on the manifestations of reality right in front of one's eyes, all of which encompass ongoing interactions between apparent opposites that reflect the true nature of the breakthrough experience of non-dual enlightenment.

Fascicles 16–17: Gyōji

Continuous Practice 行持
Transcending Buddhas and surpassing ancestors 超佛越祖
Following rules does not delay or reverse the constancy of practice,
Renewing the codes of conduct upholds the way of our predecessors.
Superior wisdom cuts through the foggy minds of those outside our lineage,
Nothing compares to the vows and activities of the various bodhisattvas.

順轉未休逆行臻
道先規矩與時新
覺雄斫額煙村外
十地三賢非比隣

Title

"Continuous Practice" is a two-part fascicle that counts as separate items (16 and 17) in the 75-fascicle edition but is combined into one in the 60-fascicle edition, although it is given two numbers so that the full slate has a round number of sections. The title refers to maintaining or perpetuating (*ji*) the practice (*gyō*) of meditative discipline required of all monks, so that the activity of cultivation is unremitting and encompasses the intertwined stages of arousing aspiration, maintaining training, activating wisdom, and realizing *nirvāṇa* without any interval, partiality, or lapse. In the two divisions combined by Ejō, who included the part written later as the opening section, there is a discussion of the philosophical principles underlying practice based on the "circle of the way" (*gyōji dōkan*). This is followed by an examination of more than two dozen Zen leaders, including Indian and Chinese predecessors. Bodhidharma and Rujing are given the most attention, and the Chinese Sōtō ancestor Furong Daokai is particularly admired for defying the emperor by turning down the offer of an imperial robe.

Capping Phrase

Transcending Buddhas and surpassing ancestors 超佛越祖. Continuous practice is a fundamental principle beyond the distinction of universality or individuality, which exceeds the specific deeds of leading Zen figures yet is embodied by what each one of them accomplishes; this pattern of expression is also used for fascicles 21, 25, 40, 42, and 60.

Key Terms

Following rules 順轉. Giun's verse highlights the subtle but crucial idea in Dōgen's writings that while Buddhist behavioral regulations should be obeyed, the constancy and consistency of genuine contemplative practice is not affected for better or worse by those mundane guidelines.

Renewing the codes of conduct 規矩與時新. Nevertheless, when instructions for comportment in the temple are carefully carried out in the authentic fashion of self-discipline, these activities are considered to be the equivalent of how Buddhas and ancestors continually meditate.

Outside our lineage 村外. This line of the verse contrasts the lofty and constantly renewed attainments of Dōgen's lineage, whether understood as the Sōtō school or Zen Buddhism more generally, with the approaches of other kinds of training that fail to emphasize true practice.

Various bodhisattvas 十地三賢. This refers to the symbolism of "ten sacred places and three sages," which embody the meritorious compassionate deeds of bodhisattvas remaining selflessly committed to the path of compassion as the epitome of the principle of constant training.

Honkō's Phrase

One's entire body is a holy relic 全身舍利. An adept's whole being becomes a contemporaneous artifact that is no longer understood as a mere remnant or memento of a past life but instead as the fulfillment of the perpetually present, unobstructed realization of genuine spiritual attainment.

Fascicle 18: Kannon (2 poems)

Bodhisattva Kannon 觀音
Different people do not hear the same way 六耳不同謀
Her complete body functions through hands and elbows.
Her entire being is itself an eyeball.
As there is nothing other than this reality,
Why wait for Kannon to offer spiritual illumination?

遍身斯手臂
通身是眼睛
更無物當著
何更待精明

The bejeweled temple turns the heavenly hall upside down.
Chopping down trees and cutting through mountains to reach the highest place.
Let us not forget that this sought-after locale manifests everywhere,
We enter the gate without needing to force our way through.

趯倒天堂與寶剎
劍樹刀山是都城
到處亡知所
入門不犯名

Title

"Bodhisattva Kannon" refers to the Indian Buddhist god Avalokiteśvara (Ch. Guanyin), or "One Who Heeds the Cries of the World," who in East Asia is portrayed in female form and is often depicted in iconography with a thousand arms (千手觀音) to indicate the incredible scope of her compassionate actions. Dōgen mainly examines a dialogue between Yunyan and Daowu, who says her use of arms is like that of someone groping for a pillow in the dark. Giun offers two verse comments, the first with four five-character lines and the other using seven and five characters.

Capping Phrase

Different people do not hear the same way 六耳不同謀. This saying literally means "Six sets of ears are different" and implies the diversity of teaching techniques Kannon is capable of using, with each appropriately responsive to the particular needs of the trainee.

Key Terms

Hands and elbows 手臂. Each particular part of all of Kannon's limbs represents the full capacity of the bodhisattva to extend her reach to every possible circumstance that presents itself, and these functions can all act in simultaneous or overlapping fashion as may be needed.

Eyeball 眼睛. This image, which is the title of fascicle 44 and is also evoked in comments on 19 and 36, indicates supreme insight contained in each of the thousands of hands and eyes of Kannon or in her twelve faces, thirty-three bodies, or eighty-four thousand forms, although Dōgen invariably stresses that the matter of quantity is symbolic and thus basically irrelevant.

Why wait 何更待. This query challenges the popular view of bodhisattva worship based on an expectation that an external force will provide rescue or relief sometime in the future by highlighting Dōgen's typical approach that emphasizes here-and-now interior realization.

Turns the heavenly hall upside down 趯倒天堂. Giun's second verse reinforces the notion that the gateway to enlightenment exists everywhere, so there is no reason to await the advent of Kannon, as the earthly temple takes priority over any concern with otherworldly realms.

Honkō's Phrase

Those wearing robes take tea and cake 著衣喫飯. This is based on Chinese Sōtō master Daokai's saying that everyday life in the monastery involves the simple acts of drinking tea (the term "ceremony" is unnecessary) and eating cakes, without the need for artifice, pretense, or embellishment.

Fascicle 19: Kokyō

The Ancient Mirror 古鏡
Summoning is easy, but sending away is hard 呼則易遣則難
Fully reflecting without showing a speck of dust,
Whether there be a foreigner or a native, it reveals only what is there.
A monkey looks as tall as a snowy peak when seen from a certain angle,
Each one of us has an eyeball that can be opened.

覿面孤圓絶點埃
任他胡漢現形來
雪峯曾背獼猴脊
箇箇眼睛於此開

Title

"The Ancient Mirror" is a metaphor in Buddhism for consciousness that perfectly reflects its object, or the "mirror wisdom" of the fully realized mind of an "old or ancient Buddha" in the sense of an adept who has experienced authentic awakening. The image also refers to prehistoric bronze mirrors produced in China, known for having magical reflective powers, as well as one of three main emblems of primeval Japan. In Zen, the notion of the "empty mirror" is associated with the famous verse given in a competition that supposedly propelled the illiterate novice Huineng to the status of sixth patriarch. Dōgen's discussion covers all of these references and more, including a detailed analysis of several encounter dialogues involving a mirror: one is attributed to Mazu, which Dōgen takes to mean that if practitioners polish a tile, it will be able to reflect images; the other is by the master Xuefeng, who called himself an ancient mirror so that "If a foreigner comes a foreigner appears, and if a native comes a native appears." Xuefeng also said of a group of simians, "Each of these monkeys carries an ancient mirror on its back."

Capping Phrase

Summoning is easy, but sending away is hard 呼則易遣則難. Cited in the "Jippō" fascicle (no. 45) based on a capping phrase that is used in case 56 of the *Blue Cliff Record*, this saying refers to a dialogue in which the master Qinshan responds to a challenge from a nonclerical inquirer who facilely replies to any command without developing a strategy of his own.

Key Terms

Without showing a speck of dust 絶點埃. From the standpoint of an ancient mirror perfectly reflecting reality as it is, dust does not exist or accumulate, in a double sense that there is no defilement on the surface because dirt does not indicate a blemish; rather, the Buddhist term refers to human sensations that encompass the interaction of sense organ with an external object.

Foreigner or a native 胡漢. This alludes to Xuefeng's saying, challenged by his disciple, that the mirror-mind reflects whatever image comes forward, without any priority or judgment.

As tall as a snowy peak 雪峯曽背. The third line expands on a Xuefeng dialogue that attributes to monkeys the ability to possess the mirror-mind, but the situation is altered here to symbolize that shifting human perspectives can seem to but do not alter perceptions of unimpeded reality.

Eyeball that can be opened 眼睛於此開. The potential for supreme insight is ever within all beings without limitation or exception, yet it needs to be activated in accord with circumstances.

Honkō's Phrase

Shaving the head and dyeing the robe 薙髮染衣. This is a standard expression, evoked a couple of times in the *Treasury* (but not in this fascicle), for the stage in Buddhist ordination in which a novice first joining the clerical assembly by taking the tonsure uses pigment to make his garment the appropriate color (traditionally, it must be a mixed shade between yellow, brown, and red).

Fascicle 20: Uji (poem with 6 lines)

Being-Time 有時

The certainty of yesterday becomes the uncertainty of today 昨日定今日不定
Who feels either love or hate toward seasonal occasions and conditions—
The spring pines and fall chrysanthemums appear at their proper time.
The moon hovers lazily over the highest peaks,
Shining its light to the depths of the ocean floor.
Cloudy mist accumulates along the horizon,
Valley streams rushing along crystal clear.

時節因緣誰愛憎
春松秋菊任騰騰
高翫巍巍嶺頭月
還挑深深海底燈
脚邊雲靄靄
溪澗水澄澄

Title

"Being-Time" is one of the most important fascicles dealing with the philosophy of time that argues that all aspects of existence are fundamentally characterized by temporal functions, so that there is no dichotomy of time and space in the mundane world or of ephemerality and eternity in the spiritual realm. The fascicle begins by citing a verse of the master Yaoshan, "Sometimes standing atop the highest peak, and sometimes walking the floor of the deepest ocean," after which Dōgen provides a detailed examination of the multiple dimensions of "sometimes" (*uji*) based on an ingenious metaphysical wordplay implying that "time [*ji*] in its totality is existence [*u*], and existence in all its occurrences is time." In that context, he discusses the meaning of moments, hours, periods, seasons, and occasions, as well as the respective roles of simultaneity and continuity. Giun's verse has two extra lines, each containing five characters.

Capping Phrase

The certainty of yesterday becomes the uncertainty of today 昨日定今日不定. This phrase highlights one of the main themes in the fascicle, which is a consideration of the relation between the absolute present moment appearing here and now and the remembrance of things past, as well as anticipation of future possibilities, which are simultaneous occurrences; for Dōgen, the Zen trainee must learn to go beyond dwelling on the past or expecting the future.

Key Terms

Seasonal occasions and conditions 時節因縁. Rather than time being measured with a clock or calendar, true temporality is a qualitative experience transpiring as occasional manifestations.

Appear at their proper time 任騰騰. In due course, all aspects of seasonal rotation, including spring flowers, songs of birds in summer, autumn leaves, and winter frost, take place in ongoing cycles; yet blossoms do not bloom "in" spring but are in themselves that cyclical occasion.

Depths of the ocean floor 深深海底. The significance of temporality affects each and every element of existence, from the highest to the lowest, as well as all factors between extremes.

Along the horizon 脚邊. There is invariably a limit or innate boundary to human perception, referred to as a horizon beyond which we cannot see or know; however, genuinely enlightened awareness is capable of blurring that distinction and extending far and away from boundaries.

Honkō's Phrase

Sitting, lying, moving, walking 坐臥經行. Also appearing in the verse to fascicle 44, this is another catchphrase associated with Dōgen's view of meditative practice usually cited in the order "walking, standing, sitting, lying" (*gyōjū zaga* 行住坐臥); each of four daily positions represents an opportunity for actualizing the fulfillment of an adept's ongoing experience of awakening.

Fascicle 21: Juki

Confirmation of Enlightenment 授記
It can happen at any time 與奪隨時
Unbounded confirmation of enlightenment is revealed in the deepest forest,
Throughout the world, living beings are opening their eyelids to perceive it,
This movement continues from time immemorial,
And ensures the legacy of Buddha as the king of emptiness.

虛空授記森羅受
大地有情綻眼皮
於此保持劫前事
空王佛稟是令嗣

Title

"Confirmation of Enlightenment" refers to the notion expressed in the *Lotus Sūtra* of a prediction (Skr. *vyākaraṇa*) made by Śākyamuni Buddha indicating that practitioners studying with a great teacher and, indeed, all sentient beings will ultimately realize Buddhahood, sometimes by hearing just a single word or phrase recited from the scripture. The term for prediction can suggest either the principle of forecasting Buddhahood for a group or an individual, the act of conferring this prediction, or the affirmation by someone that his or her realization of Buddhahood has come true. In commenting, Dōgen uses the word also pronounced *juki* but with a different character for *ju* 受, so that it conveys the meaning of receiving, accepting, or acknowledging the prophecy. For Dōgen, who also comments on the *Vimalakīrti Sūtra*, the notion of *juki* is not a matter of looking into future possibilities; instead, it represents a way of conveying the current truth of "the mountains, rivers and the whole earth, of Mount Sumeru and the vast oceans," all of which are immediate manifestations of Buddha-nature.

Capping Phrase

It can happen at any time 與奪隨時. The present-oriented significance of the notion of confirmation highlights that for Dōgen, the so-called prediction may come true at every occasion and, therefore, represents a realm that should not be anticipated or awaited in the future but, rather, celebrated right now as it continually unfolds through dedicated, sustained practice.

Key Terms

Revealed in the deepest forest 森羅受. Confirmation of enlightenment is unbound by time and space yet is evident to those who live a reclusive lifestyle by practicing contemplative austerities.

Living beings are opening their eyelids 情綻眼皮. It is said in Zen that the opening of eyelids signifies the awakening of true insight as a potential that applies to all beings, not just humans.

From time immemorial 持劫前. According to the *Lotus Sūtra*, there was an era immeasurable eons ago when Buddhas were preaching the same message still being disseminated today.

Buddha as the king of emptiness 空王佛. Mentioned by Dōgen in "Reading Other Minds" (*Tajinzū*), which is not included in the 60-fascicle edition, this refers to Bhīṣmagarjitasvararāja (Buddha Whose Voice Is a Terrible Roar), who is associated with the age of emptiness (*kūgō* 空劫) and is one of numerous mythical figures to be understood in an anti-supernatural way.

Honkō's Phrase

Transcending the common and beyond the saintly 超凡越聖. The conventional contrast between the ordinary ignorant person 凡 supposedly distanced from enlightenment and the great sage or saint 聖 who is considered pure and beyond reproach must be overcome, because the confirmation can be realized by all beings at all times, regardless of their apparent spiritual status.

Fascicle 22: Tsuki

The Moon 都機
Concealed within light, darkness is revealed 明中隱暗裏顯
Before and after being full, it tosses and turns,
But its original brightness is not diminished.
The autumn moon is reflected in each and every drop of water,
Even just a ray of its light purifies heaven and earth.

圓前圓後呑兼吐
本分靈明非缺盈
影印千江秋自普
一輪光裏地天清

Title

The term for "The Moon" is unusual and is used because the pronunciation is the same as the typical character 月, but the meaning of these *kanji* literally signifies "complete" or "metropolis" (*tsu*) and "dynamism" or "activity" (*ki*). Perhaps Dōgen wanted to emphasize that the moon is not a heavenly body remote from this world but a fully engaged form of illumination that is a multivalent symbol in Buddhist literature for the vitality of true reality, which can be pointed to but not fully captured with words. The moon represents the transcendental truth of round and perfect light that overcomes the passing clouds of ignorance, and the full moon reflected in water suggests the unity of totality and particularity, in that an ideal form is revealed by conforming to the object mirroring it, even in a single drop of water. Dōgen argues innovatively that this imagery is to be understood not for its metaphorical quality but for its concrete qualities, since the real meaning is simply "water-as-thus, moon-as-thus, thus-ness-in, and in-thus-ness. The term 'thus' does not indicate 'it is like something,' but it is the very thing."

Capping Phrase

Concealed within light, darkness is revealed 明中隱暗裏顯. As with previously mentioned contrasting images such as the bright pearl and the dark cave, the moon is at once an entity emitting light when full and an object of apparent darkness when there is a new moon.

Key Terms

Before and after being full 圓前圓後. Each month, the moon goes through a cycle of waxing and waning, or appearing and disappearing from view, by projecting or not projecting a night glow in a way that contrasts with the constant brightness of the sun during the day.

Not diminished 非缺盈. Despite the apparent comings and goings, there is no lessening of the fundamental status of the moon; this is much like the mind, which, whether at the time it understands or misunderstands, always has the capacity to realize full comprehension.

In each and every drop of water 影印千江. Dōgen frequently uses the metaphor of a full moon appearing complete in a drop, but he also cautions that the image should not be mistaken for reality when a trainee remains bound to the stage of trying to overcome delusions.

Even just a ray of its light 一輪光. Whether full, new, or a crescent, the moon emits rays of light that, like a drop of water, encompass wholeness; a full moon conceals its dark side, which lies behind what is seen by those who gaze up at the sky, but even this is part of its brightness.

Honkō's Phrase

Like Rāhula's bird 羅睺鳥有. One of the Buddha's main disciples, Rāhula, before his training thought that seeing a monk was as if a door opened in a golden cage and a bird longing for freedom was finally released; also, in Buddhist iconography, the mythical Garuda bird, an ever-watchful protector that can strike swiftly, is perched on the hand of a beneficent deity named Rāhula.

Fascicle 23: Zenki

Total Activity 全機
What happens prior to any activity? 機先事作麼生
The whole self is revealed throughout the entire universe,
Each of our encounters is permeated by spiritual intimacy.
Action after action does not disturb the calmness of myriad things,
Who among us collects any amount of dust?

盡乾坤裏露全身
人物會通方乃親
不動萬機一機穩
箇中阿誰著根塵

Title

"Total Activity," which could be translated as the "complete" or "undivided" (*zen*) "dynamism" or "function" (*ki*) that encompasses living and dying, was a lecture first given to the patron Hatano, as was the case with "The Ancient Buddha-Mind," although in this case, some of Dōgen's assembly was also in attendance. One of the shortest sections in the *Treasury*, this fascicle, which precedes "The Moon" in other 60-fascicle editions, discusses a saying by Chinese master Yuanwu, the author of the *Blue Cliff Record*. In commenting on a dialogue in which Daowu refuses to say whether a corpse is alive or dead, Yuanwu remarks, "Life is the manifestation of total activity, and death is the manifestation of total activity." Dōgen concludes by saying paradoxically, "When told this is realized as part of the total activity of realization [*genjō*], some assume that this realization has no prior realization. However, before the realization, there is a prior manifestation of total activity, but it is not obstructed by the present manifestation of total activity. Because of this, false assumptions can be transformed time and again."

Capping Phrase

What happens prior to any activity? 機先事作麼生. The query apparently probes the meaning of Dōgen's final comment in the fascicle by suggesting that there is always an unimpeded realization prior to current realization; the phrase poses as an inquiry, but it can also be read as a statement, thereby indicating, "This is what happens prior to any activity."

Key Terms

The whole self 全身. Each individual element of existence, including the human self (which literally means "body"), is coterminous with and manifested in terms of the entire expanse of reality, which includes the unity of all beings that are at once arising and desisting.

Spiritual intimacy 乃親. Meetings with teachers, peers, students, and indeed everyone else provide learning experiences and the opportunity to forge a sense of communion with all beings; in this way, some of the deepest ideas about learning and practicing the Dharma become evident.

Action after action 機一機. The word for action (*ki*) in ancient times referred to a "loom" and in modern Japanese indicates a "machine" that functions automatically; thus, every dynamic moment provides an occasion when the serene quality of enlightened awareness is revealed.

Collects any amount of dust 根塵. Since each awakened function is free from obstruction, no defilement gathers so long as one acts in accord with the ongoing renewal of total activity.

Honkō's Phrase

This manifestation is no manifestation 即現不現. This phrase focuses on the significance of the final term, *gen* 現, which is part of the compound for realization (*genjō*) and by itself means "to appear or manifest." This suggests that there is "no [particular] manifestation," because each instance of activity has its precursors and outcomes and, therefore, is not fixed as a static phenomenon.

Fascicle 24: Gabyō

The Painting of a Rice Cake 畫餅
Beggars can't be choosers 饑不擇食
Sweetness or bitterness is not tasted by the tongue,
Whether a painting is beautiful or not, it still leaves you starving.
Poets never tire of trying to capture the wind and moonlight,
Their numerous writings pile high along the pathway.

甘辛苦澁不關舌
王膳畫成何息飢
詩客不飽風月味
數經便路拾於遺

Title

"The Painting of a Rice Cake" is one of several terms that Dōgen exploits that, in their typical context, refer to the deceptive or illusory quality that characterizes ordinary thinking. For Dōgen, these words are reinterpreted to become symbolic of the opposite view in order to show the underlying unity of delusion and realization. He opens the fascicle by explaining the famous expression of the master Xiangyan, who said that "a painted cake does not satisfy hunger" when his teacher Weishan pressed him to reveal "the time before your father and mother were born." Xiangyan was unable at first to come up with an adequate response based on his reading of scriptures, and this widely cited Zen saying indicates that a mental construct is no substitute for direct experience. Dōgen reverses that implication, however, so that the painting of a rice cake is considered just as real as the thing itself. He concludes by arguing that "only a painted cake can satisfy hunger," since the state of being famished is a mental construct, and therefore hunger and satisfaction are "painted" states, just as are our perceptions of all other elements of existence.

Capping Phrase

Beggars can't be choosers 饑不擇食. This phrase plays on the literal idea of a person desperately wanting to eat and appreciating any food in order to make an

ironic remark suggesting that when one is starving enough, consuming anything will suffice; this expression reinforces the notion of the non-duality of a painted and a real rice cake or of illusion and reality.

Key Terms

Not tasted by the tongue 不關舌. In the first two lines of the verse, Giun's interpretation seems to follow the conventional understanding of the image of the painted rice cake by indicating that true ingestion is not a matter of gustatory sensation and thus transcends materiality.

Leaves you starving 息飢. Therefore, any painting, whether it is deemed deficient or superior, is not able to satisfy the need for eating; this line reinforces the previous one by indicating that understanding the essential quality of reality cannot be reduced to mere images.

Poets never tire 詩客不飽. Poets who generate eloquent words in depicting the world, like painters drawing exquisite representations of things, continue to engage with the beauty of natural elements, but do these portrayals constitute genuine insight, or are they a distraction?

Their numerous writings 數經. In the final line, Giun shows that despite apparent discrepancies, he is attuned to Dōgen's distinctive standpoint by highlighting the productive role that the literary and fine arts play as important components of the teachings of Buddhist Dharma.

Honkō's Phrase

This body is completely the full moon 身全圓月. This phrase highlighting the unity of particularity and universality denies any slight separation whatsoever between self and other or human and natural existence, whether manifesting on macro or micro levels of experience.

Fascicle 25: Keisei sanshoku

Sounds of the Valleys, Colors of the Mountains 溪聲山色
Transcends seeing and surpasses hearing 超見越聞
The long, broad tongue of [Buddha] rushes along like the blue streams,
His hair is the deep green color of pines atop the mountains.
Eighty-four thousand things can hardly be put into words or phrases,
Zen truth exceeds yet is contained in all manner of expression.

廣長舌滑碧溪中
螺髮翠濃山頂松
八萬法蘊甚章句
文言絶待超宗風

Title

"Sounds of the Valleys, Colors of the Mountains" is based on a verse by the famed Song dynasty poet-official Su Shi, also known as Su Dongpo, who, during a vigil one night after hearing an inspiring sermon from his Zen teacher Zhaojue Changzong while practicing at a temple on Mount Lu, celebrates an experience of hearing the sound of a stream as the preaching of Buddha and the form of the mountain as Buddha's body. Dōgen discusses this in several fascicles and also wrote a thirty-one-syllable *waka* poem derived from Su's poem. He compares Su's night to two famous stories: Xiangyan attained spiritual awakening upon hearing the sound of a pebble striking a bamboo tree, and Lingyun resolved thirty years of doubt when he saw a peach tree blossoming. Giun's verse borrows heavily from yet changes Su's original composition, which reads: "The sound of the stream is his long, broad tongue, / The mountains form his undefiled body. / This evening's eighty-four thousand verses— / How will I speak of them in the morning?" (溪聲便是廣長舌 / 山色無非清淨身 / 夜來八萬四千偈 / 他日如何擧似人).

Capping Phrase

Transcends seeing and surpasses hearing 超見越聞. Even though the examples of Su Shi, Xiangyan, Lingyun, and others that Dōgen frequently mentions suggest that sensations are appropriate or even essential for attaining a realization, Giun emphasizes that instances of sense impressions are valid in certain contexts, but true knowledge of the Dharma is beyond either seeing and hearing, even when it seems to depend on ordinary perception.

Key Terms

The long, broad tongue 廣長舌. Giun's first line echoes Su's poem, but the reference to the tongue of Buddha, which according to tradition is exceptionally long and thick, comes first; also, Giun highlights the "rushing" of the stream rather than its "sound," thus putting less emphasis on the senses while shifting the focus to the impact of the natural environment.

His hair is the deep green 螺髮翠濃. Varying from the preceding verse even more, the second line compares the Buddha's hair, rather than his body, to the color of the trees on the mountaintop.

Eighty-four thousand things 八萬法. This line literally says eighty thousand, but it is likely the extra character for "four" was left out for rhetorical purposes; more significantly, whereas Su highlights the eloquence of nature as sounding like a *sūtra*, Giun draws attention to limitations in the human capacity to convey the true meaning of subjective experience through the use of language.

Zen truth exceeds 超宗風. This line captures a fundamental paradox, often evoked by Dōgen, that expressions at once disclose and fall short of disclosing true reality.

Honkō's Phrase

There is nothing other than oneself 身外無餘. Honkō once again stresses the underlying unity of existence from the standpoint of authentic selfhood that fully encompasses its surroundings.

Fascicle 26: Bukkōjōji

Going Beyond Buddha 佛向上事
A thousand saints cannot realize it 千聖不携
Experiencing the heights of exaltation with the hardness of a diamond—
This is not transmitted without encountering Buddhas and patriarchs.
All the waters there are cannot fill up the heavens,
There are so many billions of realms beyond our three thousand thoughts.

仰之高矣鑽之堅
佛祖依前曽不傳
滴水非涓納天月
大千界外幾三千

Title

"Going Beyond Buddha," which can also be pronounced *Butsu kōjōji*, refers to the idea that a true adept surpasses a fixed state of being Buddha, which is closely connected with Dōgen's teaching of continuous training (*gyōji*) based on the oneness of practice-realization (*shushō ittō*). Adepts use each moment as an opportunity to renew transcendence so that they are no longer even aware of themselves as Buddha. The opposite of this state is the condition of delusion so deeply rooted that it keeps compounding itself. In the fascicle, which begins with a dialogue on the title's topic attributed to Dongshan, founder of the Sōtō lineage, Dōgen offers comments on nine Zen sayings that rely on the term "beyond" or "above" (*kōjō* 向上). He concludes by suggesting, "Many others, including the supposedly wisest, do not know the pivot beyond [向上の關棙子], much less can they open and close this pivot. To know the pivot beyond is to have gained the essence of what it is that goes beyond Buddha" [佛向上事を體得せるなり].

Capping Phrase

A thousand saints cannot realize it 千聖不携. As Dōgen indicates at the end of the fascicle, the realization of genuine transcendence is an extraordinarily rare feat, and he accordingly cites an expression by the master Baoji of Panshan, who once said, "As for that one road that leads beyond, even a thousand sages do not transmit it" (向上一路, 千聖不傳).

Key Terms

The hardness of a diamond 鑽之堅. The most precious of jewels is often compared to Buddhist teachings or teachers, because the qualities of toughness, solidity, and resistance to pressure or impact the jewel constantly demonstrates resemble the significance of enlightenment experience.

This is not transmitted 不傳. As emphasized in the fascicle on "Face-to-Face Experience" (*Menju*), which is not included in the 60-fascicle edition, no idea can be transferred without an intimate, reciprocal sense of spiritual communion that takes place between mentor and disciple.

All the waters 滴水. This and the next line use images highlighting possibilities that lie outside of what we ordinarily imagine; here, although oceans are sometimes featured to show limitlessness, the finitude of their waters stands in sharp contrast to unbounded open space.

So many billions of realms 大千界外. The vast mystery of realms that are inconceivable in terms of expanse and scope is often referred to as *fushigi*, literally, "what cannot be thought."

Honkō's Phrase

The head of a dragon, but the tail of a snake 龍頭蛇尾. This is a typical Zen put-down evoked to criticize the phoniness of some leading figures, who fail to authentically go beyond Buddha due to their seeking fame and fortune or violating the Buddhist precepts and principles in some other subtle yet basic and therefore devastating way; invariably, their real character gets exposed.

Fascicle 27: Muchū setsumu

A Dream within a Dream 夢中説夢
The more you sleep, the more you speak 睡多饒譫語
Blackness is densely dark and brightness is abundantly clear,
Do we dream because we are asleep, or do we sleep so we can dream?
Just like [Zhuangzi's] parable of a butterfly's metamorphosis,
We cut through [distinctions] by using the sharpest blade in the royal storehouse.

黒漫漫明歴歴
睡裏諸夢睡裏成
胡蝶逍遙齊物事
王庫刀子是何形

Title

"A Dream within a Dream" is, very much like the images of "flowers in the sky" and "painted rice cakes," customarily taken to represent delusion and fantasy cut off from true reality that is overcome by a genuine adept. All of these expressions are radically recast as positive terms by Dōgen's novel interpretation. In Buddhist writings, a dream represents whatever is empty and devoid of ontological status and furthermore indicates that everything that exists in the universe is as insubstantial and impermanent as a mirage or other example of blurred or disturbed vision. For Dōgen, however, this does not mean that dreaming is only an illusion from which we need to awaken or something inferior to the waking state, since imagining and awakening are both real and thus manifestations of truth. Drawing from East Asian religious and literary traditions including Daoism, for which a dream (also, *yume* in Japanese) is dynamic and revelatory, Dōgen maintains, "If there is no disclosing a dream [*muchū setsumu*], there are no Buddhas. If there is no existence within a dream, Buddhas do not transmit the wondrous Dharma." Also, note the first line has six characters.

Capping Phrase

The more you sleep, the more you speak 睡多饒譫語. This saying suggests that the sleeping state in which dreaming occurs is not to be identified with false ideas and mirages but offers significant food for thought and, therefore, endless topics

of lively discussion concerning the full meaning of reality in relation to any apparent misapprehension or deception.

Key Terms

Blackness is densely dark 黒漫漫. It may seem useful to heighten the contrast or conflict between the items of a polarity, especially light and dark, but as Dōgen consistently shows, distinctions are misleading, since both dimensions are interconnected and perpetually interacting.

Do we dream because we are asleep 睡裏諸夢. This ironic query highlights the paradoxical quality of sleeping, compared to delusion, and of physical waking, likened to spiritually awakening; from the standpoint of enlightenment, both states are fundamentally unified.

Parable of a butterfly 蝶逍遙. The famous anecdote expressed by the early Daoist thinker Zhuangzi, whose paradoxical writings greatly influenced many Zen teachers, points out that after an intensely vivid dream of becoming a butterfly as the result of metamorphosis, he no longer is certain about which state is the real one: is he a human who dreams or a chrysalis emerging?

Sharpest blade in the royal storehouse 王庫刀子. Zen spiritual teachings are often compared to ammunition stored in an imperial arsenal that is capable of cutting through any and all delusions.

Honkō's Phrase

The head of a god, but the face of a demon 神頭鬼面. This imagery, as in Honkō's phrase for the previous fascicle, indicates that all people and views feature a twofold nature, because whatever seems true and real from one angle may appear to be false or misleading from another perspective.

Fascicle 28: Shishōbō

The Four Methods of Engagement 四攝法
Adding flowers on a brocade 錦上添花
The great gate of giving alms fulfills the nine heavenly realms,
Cutting off talk of love versus hate turns the wheel of the Dharma.
Beneficial activities are like a gentle breeze blowing everywhere,
The cyclic quality of spring is manifested on a rootless tree.

大施門啓九天富
口絶愛憎是法輪
利物同風千里外
無根樹上四時春

Title

"The Four Methods of Engagement," also called "The Four Methods of a Bodhisattva's Compassion or Engagement" (*Bodaisatta shishōbō* 菩提薩埵四攝法), is not included in the 75-fascicle edition. This is probably because the essay deals with the traditional group of Buddhist practices by which a bodhisattva acts with generosity but detachment toward other beings, and it is altogether lacking in references to the Zen sayings that generally populate *Treasury* fascicles. Of the four approaches, the first is charity (Skr. *dana*, Jp. *fuse*) or giving, either through material offerings or spiritual assistance; the next represents loving words (*priyavadyta* / *aigo*); the third is beneficial action (*arthacarya* / *rigyō*); and the last is manifesting empathy (*samanarthata* / *dōji*). For Dōgen, "The principle of cooperation is possessed by both the wise ruler and ignorant people, in addition to the practices and vows of a bodhisattva. We should simply face everyone with a gentle countenance. Since each of these four aspects is fully involved with the other types of activity, the total number of methods of engagement is sixteen."

Capping Phrase

Adding flowers on a brocade 錦上添花. This phrase appears in a poem by the famous Song dynasty politician and poet Wang Anshi; rather than referring to taking excessive action, it implies practice that makes the already complete interconnections of causality into a more perfect form of behavior and conveys the ideal of practicing further after enlightenment.

Key Terms

Nine heavenly realms 九天富. The term suggests the highest level of heaven based on religious attainment, as proposed in traditional Buddhist mythology; the first two characters also refer to Jiutian Xuannu, the Chinese goddess of longevity, among other forms of symbolism, so as to highlight the motion of attaining and then continually maintaining spiritual awakening.

Cutting off talk of love versus hate 口絶愛憎. Speech that is truly kind and loving does not show favoritism, even for those who are beloved by the speaker, but instead, it refrains from making priorities based on a standpoint of supreme detachment and indifference to conflicts.

Beneficial activities 利物. The subtle yet limitless effects of benevolence continue to permeate and are experienced by every being at all times, without any obstruction or impediments.

On a rootless tree 無根樹. This image, used by Dōgen in "A Dream within a Dream," signifies the purity of the highest level of wisdom, which is not born from actual roots, yet during the springtime, its branches, leaves, flowers, and fruit all flourish as part of seasonal rejuvenation.

Honkō's Phrase

Overthrowing all routine 盧至飜身. The four methods of activity performed solely for the sake of helping others in the never-ending path of cultivating enlightenment dramatically reverse and overcome conventional conduct, including that done for religious purposes derived from selfishness or greed.

Fascicle 29: Inmo

Suchness 恁麼
Pay close attention 直趣
I am that, and you are also that.
Clouds bring rain to the earth from the western sky,
An eagle flying over the peak as the moon illumines every pistil in the forest.
It takes being such a person to become such a truth.

我如是汝亦如是
此土西天雲與水
鷲嶺月光少林蘂
恁麼人作恁麼事

Title

"Suchness" is based on a colloquial expression (Ch. *renme*) that was commonly used in the late Tang dynasty and was appropriated by multiple Zen teachings during the Song dynasty as a way of pointing directly at everyday reality as it is, which is coterminous with one's genuine experience. Other English equivalents of the term include "being such" or "thusness," in addition to "so," "that," "in this way," and "in such a way as this." *Inmo* is used to express the Buddhist term for suchness (Skr. *tathā*, Jp. *nyoze* 如是), which refers to what is beyond predication and is also used to describe an adept who knows through direct experience and is "such a person." Dōgen comments on the saying by the master Yunju, "If you wish to get such a truth, you should be such a person. Since you already are such a person, why worry about getting such a truth?" He emphasizes that it is precisely because we want to realize reality that we are "that person" and concludes by affirming the dynamism of reality, "Because the mover is moving and because you are you, this is exactly why you are 'such a person' and exactly why there is 'such a truth.' "

Capping Phrase

Pay close attention 直趣. Literally "directly looking at," this phrase suggests that to gaze ahead without distraction or diversion at whatever is part of the interdependent, continually renewed process of becoming, changing, and desisting is to understand reality in its true momentary essence, minus any sense of hesitation, one-sidedness, or inadequacy.

Key Terms

I am that 我如是汝. This line echoes Dōgen's commentary, which asserts the unity of individuality and universality by identifying the true self with reality and also with another's existence, so that each person and element of existence is intimately connected with the whole.

Clouds bring rain 雲與水. This natural imagery indicates that, stemming from India (or "western sky"), the Dharma has spread eastward to China and Japan by bringing to these locales the necessary spiritual and practical ingredients that give life to genuine Buddhist training.

Every pistil in the forest 少林蘂. In the process of disseminating religious principles that cause the flowers of subjective realization to emerge and thrive, each and every particular aspect of existence is fully affected by the shine of moonlight symbolizing the truth of realization.

Such a person 恁麼人. Giun reiterates the main theme of Dōgen's commentary on the topic of suchness by affirming that the authentic attainment of self-realization is the basic principle underlying various Buddhist notions that are all considered skillful means for disclosing reality.

Honkō's Phrase

Filling in ditches, covering up valleys 塡溝塞壑. To conceal cavities, trenches, or empty spaces is an art of war strategy for utilizing troops that appears here as a Zen metaphor to indicate that apprehending the way derives from enacting concrete activities, rather than thinking alone.

Fascicle 30: Kankin

Reciting *Sūtras* 看經
Shielding the eyes 遮眼
Expansion does not extend beyond this realm,
Contraction does not withdraw to minutiae.
Even the moon shining in a different direction illumines the stem of every flower,
A senior monk who listens to *sūtras* being recited does not do so to earn merit.

出息不曾隨外境
却知入息不居蘊
從他對月弄花底
盧老聞經棄世恩

Title

"Reciting *Sūtras*" is often translated as "Reading *Sūtras*," but the term *kan* (literally, "to look at" or "investigate") has a much broader range of meanings in referring to scripture that encompasses these techniques, as well as a variety of closely related practices for the transmission of *sūtras*. The methods include the fact that scriptures are, to use several words starting with the "r" sound, revered (venerated), remembered (memorized), written (copied), rotated (turned), reviewed (gazed at), and revised (commented on), with recitation representing perhaps the key technique that is carried out for several hours daily in Zen monasteries. The fascicle seeks to reconcile two apparently contradictory approaches. On the one hand, Dōgen cites traditional ritual instructional manuals dealing with how to celebrate the *sūtras*, especially during ceremonies performed for donors; but he also discusses a dozen *kōan* cases in which various masters view this practice with irony or even disdain. Dōgen concludes that attaining realization is not strictly a matter of repeating the words of *sūtras* or not reciting them.

Capping Phrase

Shielding the eyes 遮眼. This alludes to an encounter dialogue cited by Dōgen in which Yaoshan, who usually does not allow monks to review the *sūtras* because their idle attitude may leave them unable to embrace the power the scrolls embody, says that one must understand how to shield the eyes in the presence of

scriptures, lest they "pierce even ox hide"; yet Yaoshan's comment could be understood in the opposite sense that shielding enables one to "see through" the paper and spindles in order to capture the essence of the *sūtra*'s teachings.

Key Terms

Expansion does not extend 息不曾隨. In the first two lines of verse comments, Giun points out that the incessant process of expansion and contraction characterizing every element in the universe never goes to an extreme, so that productive interaction between trends prevails.

The stem of every flower 弄花底. Once again, an affirmation is expressed of the capacity of the dissemination of Dharma to fully encompass and never fail to miss any particular element, however seemingly minute, even if the illumination seems to be directed elsewhere.

Does not do so to earn merit 棄世恩. The last line conveys the essential point of Dōgen's approach to all ritual practices involving the *sūtras* and other aspects of monastic discipline by suggesting that these methods are useless and counterproductive if done only to gain reward.

Honkō's Phrase

Speech and silence are neither different nor the same 言默懸隔. This saying reiterates Dōgen's conclusion that either reading and reciting *sūtras* or refraining from doing so does not ultimately have an impact on the ability to attain enlightenment; these practices can and should be performed as extensions of, rather than stepping stones leading to, the renewable experience of realization.

Fascicle 31: Shoaku makusa

Do No Evil 諸惡莫作
Although the wind blows, there is no movement 風吹不動
Indulging in love or giving into hate are not fixed standpoints,
A lump of dirt can turn into pure gold.
Whoever feels a blazing fire while immersed in water—
That is not like an official inserting a needle.

貪愛瞋癡非定相
土塊握是作黃金
水中誰更著炎火
藉汝不容官一針

Title

"Do No Evil" is based on Dōgen's interpretation of the classic Buddhist verse "Do no evil, / Practice what is good, / To purify one's own mind / Is the teaching of the Buddha." This simple but subtle expression encapsulating ethical principles underlying the precepts and other forms of religious behavior in accord with the Dharma first appeared in early writings such as the *Āgama Sūtras*, the *Dhammapada*, and the *Vinaya* and was later incorporated into Mahāyāna scriptures, such as the *Perfection of Great Wisdom Sūtras* and the *Nirvāṇa Sūtra*. The instruction, crucial to all schools of Buddhism, was evoked by Eisai, so Dōgen may have heard of it and associated it with Zen while studying at Kenninji temple in Kyoto before going to China. After commenting in fine detail on every word in each line of the verse, Dōgen discusses a well-known story in which the master Daolin, known as the Bird's Nest Monk because he sat in the branches of a tree for years at a time, taught morality to the famous Tang poet and official Bai Juyi by saying that a three-year-old can recite the verse but an elder of eighty is unable to put it into practice.

Capping Phrase

Although the wind blows, there is no movement 風吹不動. This saying alludes to the story of Bai Juyi, who, while standing on the ground and looking up at Daolin in the tree, is being reprimanded for failing to grasp the true meaning of ethical teachings. In contrast to other sayings that refer to how the breeze blowing from the Dharma cannot be impeded, Giun indicates

that the motion of wind can be considered to stop short when there is inauthentic understanding.

Key Terms

Not fixed standpoints 非定相. Although the contrast between love and hate is appreciated in certain circumstances, it is necessary to assume a stance of calm neutrality that remains free from any fixation or inability to shift attitudes from either emotion when it is taken to the extreme.

Turn into pure gold 作黄金. Even the basest substance is by no means entirely impure or degraded, as it can always be transformed into the marvelous and pure aspect of awakening.

Whoever feels a blazing fire 誰更著炎火. This represents the feeling of extreme doubt when all previous assumptions and presuppositions are cast away based on present anxiety.

An official inserting a needle 官一針. This recalls a saying cited in "Ocean Seal *Samādhi*" suggesting that while bureaucrats seek specific solutions, genuine meditators are able to enact wide-ranging, flexible solutions that resemble driving an ox and cart through a narrow space.

Honkō's Phrase

Faith and knowledge are never separate 信心不二. Belief and comprehension (literally, "mind"), both pronounced *shin*, must be coordinated so the view of doubt that uses knowledge as a base for ideas and actions is constructively connected to the ability to take a leap of faith into the realm of the unknown by embracing Buddhist teachings that may seem at first obscure or mysterious.

Fascicle 32: Sangai yuishin

The Triple World Is Mind Only 三界唯心
A chair made of bamboo 竹木椅子
From the outset the Zen worldview does not desire worldly things,
Even a speck of dust on the petal represents a particular perspective.
But do not try to judge or doubt its meaning or merit—
The four seas and eight boundaries all lead to the imperial palace.

禪界從來無欲界
華藏塵剎一心地
莫將計較更擬議
四海八埏歸帝里

Title

"The Triple World Is Mind Only" refers to teachings associated with the *Avataṃsaka Sūtra* which is crucial for the Huayan (Jp. Kegon) school, a significant influence on the philosophy of Sōtō Zen during the Tang dynasty in China. The fascicle opens with a verse attributed to Śākyamuni that summarizes the *sūtra*'s standpoint: "The triple world is one mind, / As there is nothing apart from the mind. / Mind, the Buddha, and all sentient beings / Are indistinguishable from one another." A more succinct version is: "Whatever exists in the three realms is only the one mind" (三界所有, 唯是一心). The triple world, a traditional Buddhist notion, is made up of the following: the realm of desire (Skr. *kāma*), or the six worlds of *saṃsāra* plus the lowest of the celestial realms; the realm of form (*rūpa*), or the four higher celestial realms in which indulgences have dropped off; and the realm of formlessness (*ārūpya*), or the four uppermost celestial realms that enjoy the bliss of *samādhi*. For Dōgen, the three worlds constituting the whole of existence are constructs of our mind that encompasses all phenomena.

Capping Phrase

A chair made of bamboo 竹木椅子. This image represents the idea that concrete, everyday reality, including all sentient beings that are not human in addition to the insentient, constitute the one mind; bamboo also symbolizes flexibility and

adaptability to circumstances, which are key qualities embodied by those who have attained enlightenment.

Key Terms

Does not desire worldly things 無欲界. A Buddhist adept is fully within, but is not to be considered of, the world, in that he or she functions from a standpoint that transcends ordinary attachments to worldly desires yet is able to fully engage with the mundane realm.

A particular perspective 一心地. A speck of dust can represent defilement or impurity but can also indicate a more neutral aspect of sensations based on the interaction of mind and objects; in either case, this image fully embraces the oneness of all things seen from specific perspectives.

But do not try to judge 莫將計較. Each and every entity is valuable and worthy in and of itself.

All lead to the imperial palace 歸帝里. As previously noted, even though the law of Dharma supersedes secular rules, Zen sayings often use a regal metaphor to evoke the grandeur associated with the universality of Buddha-nature and all beings that participate in its largesse.

Honkō's Phrase

Like a wisteria vine dependent on a tree 如藤倚樹. The wisteria vine is one of Dōgen's favorite images (and is the subject of fascicle 38), and this is another of those terms usually seen negatively as a hopeless entanglement resulting from delusion, but it can be reversed to represent the positive notion of the interdependence of tree and vine or host and contingent organism; these pairs symbolize how master and disciple productively gain and mutually benefit from each other.

Fascicle 33: Dōtoku

Expressing the Way 道得
The croaking of frogs and the slithering of worms 蝦蟇啼蚯蚓鳴
Using words to capture [the Way] is neither strange nor special.
At the appropriate moment, a religious teaching will be disclosed.
After more than forty years of practice one sees there is no need to elucidate explanations,
This fulfills the mission of that foreign monk, whose ancient style is still being followed today.

言前荐得非奇特
正與麼時宗説通
四十餘年不説説
胡僧話盡古今風

Title

"Expressing the Way," which literally means "obtaining" (*toku*) the "Way" (*dō* or *michi*), plays on the character for the latter terms that also conveys in some contexts the act of "speaking." The main theme of the fascicle concerns the ability to articulate ideas in a uniquely creative way, which Dōgen emphasizes should always be pursued in contrast to conventional approaches to Zen thought that prioritize silence. He stresses that whether or not someone is a true adept can be judged by his or her manner of expression. Here and elsewhere, he disdains those who advocate the path of reticence as an end in itself, because it falls short of revealing the multiple dimensions of authentic experience. At the same time, Dōgen makes it clear that genuine expression also encompasses the lack of speech, so that remaining taciturn or voiceless can at times be appropriate. He concludes by commenting on a *kōan* case in which a hermit is given the tonsure by the abbot of a nearby temple and argues that what is meaningful in this encounter is the act of conversion to Zen training, not the particular words used (or unused) during the interaction.

Capping Phrase

The croaking of frogs and the slithering of worms 蝦蟇啼蚯蚓鳴. These are two kinds of sounds occurring regularly and repeatedly in the natural world that seem to represent the futility of trying to create a constructive form of expression,

as Dōgen says critically in other passages; but conversely, these noises can also be seen as examples of the notion that the entire universe emanates some type of aural disclosure, whether verbal or not.

Key Terms

Neither strange nor special 非奇特. Expressing the Way does not require extraordinary or unusual forms of speech, because it is embedded in everyday life, even though at times Zen dialogues do call for reprimands, put-downs, wordplay, hyperbole, paradoxes, or other means of exercising rhetorical skills in order to persuade someone about the inner meaning of the Dharma.

At the appropriate moment 正與麼時. Articulations are often relevant for specific situations, and their capacity to convince, or not, may be drastically altered in differing circumstances.

After more than forty years 四十餘年. Giun suggests that after decades of training, Dōgen realized there is no longer a sense of needing to try to examine the unexplainable truth, so he often expressed his complicated attitudes through the use of poetry toward the end of his life.

This fulfills the mission of the foreign monk 胡僧話盡. Refers to Bodhidharma, who began teaching in China by telling the ruler that "nothing is sacred" and he did not know his own name.

Honkō's Phrase

A solid rock is just a fleck 頑石點頭. Perspective means everything for articulating Zen understanding, in that something that seems immense and invulnerable from a certain vantage point can appear to be fragmented and minuscule when conditions change, and the reverse can also apply.

Fascicle 34: Hotsu bodaishin

Arousing the Aspiration for Awakening 發菩提心
Reaching the peak or plunging to the bottom 透頂徹底
Divine radiance shining on the deep snow reflects the activity of mind,
What does cutting off an arm demonstrate to the teacher?
Attaining the essence of no-mind requires practicing the path of no-mind—
Clouds become all the whiter, and the water looks that much clearer.

神光立雪甚心行
斷臂獻師作麼生
無心體得無心道
雲自白焉水自清

Title

"Arousing the Aspiration for Awakening" was apparently presented the same day in the spring of 1244 as fascicle 53, which has a similar title, although it is likely to have been produced at a later time and retroactively linked by Ejō. While the latter fascicle was primarily for lay followers, this text, which is included in the 12-fascicle edition, is meant for monks trying to understand the various functions of the mind and its relation to the bodhisattva's egoless goal of saving all beings from suffering. Dōgen includes an analysis based primarily on Sanskrit sources of how the discriminative mind (Skr. *citta*) which operates in the realm of duality can come to terms with, and ultimately transcend, itself in order to realize and continually actualize the awakened mind which is one with all forms of existence. He provides a lengthy analysis of the significance of impermanence encompassing an inconceivable number of instantaneous time points (Skr. *kṣaṇa*) each and every moment and concludes by citing a passage attributed to the famous Indian Buddhist philosopher Nāgārjuna, who is regarded as an early Zen ancestor.

Capping Phrase

Reaching the peak or plunging to the bottom 透頂徹底. As an expression of the unity of realization and practice, this saying suggests that any effort on behalf of propagating Zen, whether it is lofty and ideal, such as meditating in solitude, or mundane and material, such as offering compassion through providing gifts and donations, is fully worthy of high praise.

Key Terms

Deep snow 立雪. The monochromatic imagery of bright light shining off a bank of snow highlights the ideal realm as a vehicle for realizing how the true mind surpasses itself.

Cutting off an arm 斷臂獻. This alludes to the famous story of second patriarch Huike, whose eagerness to learn from Bodhidharma meditating for nine years in a cave was rebuffed until he made this great sacrifice to demonstrate his commitment while standing alone in the snow.

Practicing the path of no-mind 無心道. To highlight the importance of religious experience, this line features a contrast yet complementarity involving an awareness of truth that is a matter of momentary insight and incessant training that persists despite confronting obstacles.

Clouds become all the whiter 雲自白. As in several other images that capture Dōgen's approach, Giun stresses that purity is never static or perfect but must be continually refined and enhanced so that clouds and water, symbolizing itinerant monks, constantly cultivate their skills.

Honkō's Phrase

Like the wisdom and virtue of a gourd 如賢德瓶. The gourd is the product of entangled vines representing the process of mutual understanding that floats in rough waters without being overturned, as a symbol of the suppleness of an enlightened mind that continues to function in a turbulent world.

Fascicle 35: Jinzū

Mystical Powers 神通
Three thousand sunrises, eight hundred sunsets 朝三千暮八百
A warlord must supervise the most ordinary of matters,
Cloth is held in its frame, and water stands in a pot.
Do not succumb to a wild fox performing its magical show—
At their meeting Guishan and Yangshan had an ordinary conversation.

侍從左右每常事
巾在架頭水在瓶
勿將野狐通作妙
溈仰曾昔振希聲

Title

"Mystical Powers" refers to six supranormal abilities that, since the time of early Buddhism, were said to characterize the behavior of an enlightened person, including "reading others' minds" (*tajinzū*), which is the topic of another fascicle not included in the 60-fascicle edition. While these powers were generally taken seriously in both doctrinal and popular East Asian Buddhist literature and also had an affinity with accounts of various religious leaders in Daoism and Shinto, Zen writings tend to make light of or even dismiss the conventional view of this teaching in favor of emphasizing the authentic power of insight through meditation. Dōgen says at the outset, "Such spiritual powers are the tea and rice of everyday fare in the house of the Buddha," which resembles the theme of fascicle 43 by contrasting the "great powers" of genuine Buddhas with the "smaller" or more trivial capacities found mainly in myths and legends. He examines in detail an encounter dialogue between Dharma brothers Guishan and Yangshan, who consider playfully but in the end tend to deny the efficacy of mystical powers.

Capping Phrase

Three thousand in the morning, eight hundred in the evening 朝三千暮八百. This saying is often used in Zen records, particularly as a capping phrase on the verse comments to case 66 of the *Blue Cliff Record*, which begins, "Born of and dying in the same lineage"; the exaggerated numbers usually refer to the blows given as punishment to an unruly or unrepentant disciple, and the proportionality of sunrises to sunsets could well be reversed.

Key Terms

The most ordinary of matters 每常事. This compares the Zen teacher to a military ruler, in that both figures must pay close attention to all the details of underlings' activities and interactions.

Cloth is held in its frame 巾在架頭. Ordinary items such as cloth and water are kept in their proper place, as there is no need to try to disturb the routine of everyday affairs.

A wild fox performing its magical show 野狐通作妙. A true leader must resist the temptation to act like a shape-shifting fox, a frequently used symbol in Zen to suggest the phoniness of delusion that ensues when one presumes that supernatural powers are real rather than constructs.

At their meeting Guishan and Yangshan 潙仰曽昔. In the *kōan*, when Guishan has a troubling dream, Yangshan relieves his tension by offering a basin of water and a towel; Xiangyan joins, and as Yangshan provides a cup of tea, he says ironically, "The mystical power of these two masters exceeds that of Śāriputra and Maudgalyāyana," two important followers of Buddha.

Honkō's Phrase

To each his own 隨分納些. Everyone receives his just recompense, whether as a reward or a punishment, so that the law of karmic causality in evaluating and determining the course of human activity ultimately must prevail over an emphasis on mythical or magical interventions.

Fascicle 36: Arakan

Arhat 阿羅漢
Hitting the mark by clearing away dust 破的破塵
Eyeballs and nostrils are never stained,
The brightest pearl does not collect dust.
A begging bowl is as huge as a majestic sun,
Long eyebrows and thin bones are the marks of our ancestors.

眼睛鼻孔不貪染
猶若明珠絶翳塵
鉢等大虛日應供
眉長骨瘠道方親

Title

"Arhat," a Sanskrit word that means "one who is worthy of respect or veneration," is generally used to designate a practitioner who reaches an advanced stage of spiritual development marked by being completely free of all defilements and, thereby, attains *nirvāṇa*. The term has often been used as a way for Mahāyāna Buddhism to distinguish its ideal of the bodhisattva, who returns from the realm of enlightenment in order to serve other beings, from the Theravada notion of the arhat, who is depicted as somewhat selfishly occupying the awakened state without compassion and is thus accorded secondary status. As one of the shorter fascicles in the *Treasury*, Dōgen's discussion dismisses the usual discrepancy between a bodhisattva and an arhat and furthermore drops any distinctions regarding other developmental stages, such as the *śrāvaka*, who traditionally was criticized for aspiring only to *nirvāṇa* rather than the attainment of unsurpassable awakening (Skr. *anuttara-samyak-saṃbodhi*). Dōgen argues that when upholding continuous practice, all of these spiritual states can be considered of equal value.

Capping Phrase

Hitting the mark by clearing away dust 破的破塵. Living the truly awakened spiritual life through sustained effort each and every moment is more important than labels identifying levels or goals along the path; in the fascicle, Dōgen cites the words of Song dynasty master Yuanwu, who waxes nostalgic for ancient

adepts eating rice boiled in a broken pot while totally forgetting and abandoning the ordinary world but nevertheless asserts that his peers are able to find creative ways to match that level of commitment and thereby overcome past karma.

Key Terms

Eyeballs and nostrils 眼睛鼻孔. Giun alludes to a passage cited in the fascicle concerning the master Baizhang, who maintains that when "the eyes, ears, nose, and tongue are each without the stain of craving anything, whether being or nonbeing," this degree of alignment is regarded as the highest level of spiritual realization without any degree of defilement.

The brightest pearl 猶若明珠. A true adept remains free of impurity and, therefore, is just like the illumination emanating from one bright pearl, which is the topic of fascicle 7.

A begging bowl 鉢等. A seemingly small and trivial Zen implement that is crucial for the lifestyle of the mendicant monk and is thereby regarded to be of immeasurable scope and value, as in fascicle 42.

Long eyebrows and thin bones 眉長骨瘠. Eyebrows represent wisdom, and the image of thin bones alludes to Yuanwu comparing human frames to awls used as tools to carve out ignorance.

Honkō's Phrase

Living and dying, coming and going 生死去來. In early Buddhist literature, the arhat is one who has attained the unconditioned realm of *nirvāṇa* which seems to surpass and terminate the ups and downs of everyday reality, but for Dōgen, this state is identical with the flux of impermanence.

Fascicle 37: Henzan

Transient Travels 遍參
Clouds gather and the moon orbits 雲駛月運
Clouds waft above mountains, and waters return to the sea,
Birds do not fly away from the sky, and fish keep swimming in the water.
Bodhidharma never actually came to the east,
Nor did the second patriarch ever journey west to find him.

雲倚山矣水歸海
鳥不離空魚泳潭
達磨不了來東土
二祖未曾往竺乾

Title

"Transient Travels" typically refers to the practice of a novice monk going on an itinerant journey or pilgrimage, leaving his temple for an extended period after the summer retreat to journey far and wide (*henzan*) in pursuit of an ideal teacher, who would guide his practice (*zan*, or *san*) to attain awakening. As with many other Zen terms, Dōgen reverses the conventional standpoint so that this notion refers to thoroughly exploring the Dharma through training with one's own teacher as an effort that does not actually require leaving the original temple. The fascicle opens by citing Xuansha, whose teacher Xuefeng asks why he does not undertake a trip of wide-ranging study, and Dōgen praises Xuansha for turning the meaning upside down by asserting that "all the worlds in ten directions are the true self." After citing several passages by Rujing, who celebrates an assembly of friends with whom he had trained by offering them poetry, the fascicle concludes by arguing that the authentic significance of transient travels is "just sitting [*shikan taza*] and casting off body and mind [*shinjin datsuraku*]," rather than literal movement.

Capping Phrase

Clouds gather and the moon orbits 雲駛月運. The functions of these objects in the sky are at once thoroughly routine or unexceptional and spectacularly unusual or extraordinary, which is another way of confirming the need to stay put in one's own temple.

Key Terms

Waters return to the sea 水歸海. The first two lines of Giun's verse provide four examples that reinforce the idea of remaining just where one belongs, including clouds floating in the sky and waters rushing to their source, so there is no need to vary or deviate from that course of activity.

Birds do not fly away from the sky 鳥不離空. Two additional examples of the main point of non-transient travels refer to fish swimming and birds flying in their respective habitats, recalling a famous passage about these creatures in the fascicle on "Realization Here and Now."

Never actually came to the east 不了來東土. Xuansha playfully remarks in response to master Xuefeng that, in contrast to one of the most basic aspects of Zen lore, first ancestor Bodhidharma really remained in his place and did not arrive in China from the western lands (India).

Nor did the second patriarch 二祖未. The last line evokes the rest of Xuansha's comment that despite rumors and records to the contrary, second ancestor Huike did not travel to India.

Honkō's Phrase

Pure oneness is never diluted 純一無雜. Whether one journeys or not, purity cannot be restricted, defiled, or lost; this theme is accentuated by Rujing's verse cited in the fascicle, which ends: "The gateless, boundless realm enters my nostrils. / We encounter Gautama's bandits or Linji's troublemakers. / Ha! Our extended lineage is toppled over, leaving everyone dancing in the spring wind, / While startled apricot blossoms start falling and flying about, as if in a crimson whirlwind."

Fascicle 38: Kattō

Entanglements 葛藤
Lineages are entangled like threads 命脈如絲
The teachings of all the great patriarchs from the west were transplanted as one,
Causing myriad flowers to blossom in this eastern land.
You should neither crave a sweet melon nor disdain a bitter gourd—
A golden loom weaves golden sands into the finest cloth.

西天四七一枝種
東土二三五葉花
非愛甜瓜憎苦瓠
金輪轉處布金沙

Title

"Entanglements" is the last fascicle Dōgen wrote while staying at Kōshōji temple in Kyoto, before he moved to the Echizen mountains in 1243 and established Eiheiji. The title literally signifies the "kudzu" and "wisteria," two vines that grow by wrapping themselves around a tree or a post and can produce a sweet melon or a gourd used as a container or for drinking. The term has a long history in Chinese culture, including Zen, before Dōgen's reinterpretation gave it new meaning. In customary discourse, according to both secular and Buddhist sources, it suggests "complexity," "complication," or "difficulty," that is, obstacles to achievement that must be untangled, but it can also have a positive implication based on two parties linking together, as in a marriage. In the *Blue Cliff Record*, the term becomes equivalent to the notion of *kōan* cases functioning as a double-edged sword, just as "mistake after mistake" cited in fascicle 5 cuts both ways. Dōgen further extends the meaning of entanglement to describe, in the most positive sense, the complex and intimate intertwining of the mutually reinforcing master-disciple relationship.

Capping Phrase

Lineages are entangled like threads 命脈如絲. The fascicle is primarily concerned with re-examining the account of first patriarch Bodhidharma's transmission to Huike, who is selected as the second leader from among

a group of four disciples because he stayed silent; but Dōgen says that the answers of the other three followers were equally valid in supporting the intertwining of lineal advancement, so there is no sense of hierarchy or progression, as the "skin, flesh, bones, and marrow" awarded by Bodhidharma are all the same.

Key Terms

From the west 西天. This reinforces Zen's genealogical history by indicating that teachings of numerous patriarchs, beginning with the Buddha in India, were eventually transmitted to China.

In this eastern land 東土. Eventually reaching Japan, the Dharma has continued to flourish by giving rise to new interpretations and methods for applying the traditional practices.

Neither crave a sweet melon 非愛甜. An adept's neutrality appreciates and deals effectively with the favorable and unfavorable aspects of the vine, which produces melons that are tasty, heathy fruit, as well as a dried shell that cannot be eaten but is useful for holding liquids.

Golden sands into the finest cloth 布金沙. This is one of many examples in Giun's work that emphasize the way the lowliest level of behavior can be overcome and turned into the finest.

Honkō's Phrase

The origin does not return to its source 本未歸宗. This saying highlights that Dōgen concludes the fascicle by dismissing the legend accepted by many, but also playfully rejected by Giun's verse for the previous fascicle, claiming that Bodhidharma rose from his grave and returned to India, in addition to the common idea that Huike visited India to find the first patriarch.

Fascicle 39: Shime

Four Horses 四馬
A boat drifting far from shore 舟行岸移
Whipping [the horse's] hide to the bones with an iron rod,
So that it stumbles along four mountains in any direction.
Whoever uses grandmotherly kindness to let the stallion know which way to run,
Appreciates the horse entirely of its own accord galloping swiftly like the wind.

鐵鞭擧處徹毛骨
趯倒四山坦路通
調御婆心誰測度
履空走地快追風

Title

"Four Horses" is based on a parable that appears in the early Buddhist *Āgama Sūtras* and is retold in a slightly different version in the Mahāyāna *Nirvāṇa Sūtra*. Both stories explain that the Buddha once told his monks of four ways to train a horse by touching with the crop the hair, skin, flesh, or bones, so that the mount conforms to the will of the driver according to where the prodding is felt. To explain this in reverse order following the pattern of Giun's verse: the fourth horse is startled only after the whip is felt in its bones, like one whose own body experiences sickness and only then feels aversion for worldly things; the third is startled after the crop touches its flesh, like one who hears of the death of another and is dismayed; the second steed is startled when the crop touches its hair, like one who learns of the death of a person within the community and experiences revulsion; the first horse, upon seeing the shadow of the riding crop, immediately follows the wish of its rider, like one who hears about the death of someone in a distant monastic community and instantly understands how to feel aversion.

Capping Phrase

A boat drifting far from shore 舟行岸移. Although Zen generally encourages free thought and action that is unrestricted by norms and conventions, Dōgen in particular emphasizes the value of discipline suited appropriately to the needs of

disciples, so that they do not merely float along in their training without real aim or purpose but instead continue to discover creative ways to trigger intuitive insights that anticipate the needs of the learner.

Key Terms

With an iron rod 鐵鞭擧. The term for riding crop (策) also sometimes refers to a whip, and a well-known Chinese text is called the *Zen Whip*, but Giun makes the case for using even tougher training techniques by evoking the exaggerated image of an iron rod that inflicts pain.

Stumbles along 趯倒. According to the source passage cited in Dōgen's fascicle, when a rider trains the horse, nothing is certain, but when the Buddha tames living beings, he is referred to as a trainer of people, because the results are guaranteed in this lifetime and subsequent lives.

Uses grandmotherly kindness 調御婆心. This line suggests that an intimate form of communication between trainer and trainee is beginning to develop as the latter is increasingly attuned to the wishes of the former; Dōgen naturally favors this approach over harsh discipline.

Galloping swiftly like the wind 快追風. As the highest level of horse or practitioner knows in advance of any command exactly where the feet are headed as well as the pace needed, the rider relaxes.

Honkō's Phrase

Crafting the highest peak out of the swampiest marsh 造次顚沛. This saying, like the last line of the verse for fascicle 38, indicates that even the most stubbornly resistant trainee can be transformed into a cooperative contributor to the teachings of the Buddha geared to his community of followers.

Fascicle 40: Hakujushi

A Cypress Tree 柏樹子
A wintry forest turning into spring 寒林帶春
Someone asked, "Why did the first patriarch come from the west?"
Zhaozhou only said, "There is a cypress tree standing in the courtyard."
He transcends any boundary and fulfills the entire universe,
By simply pointing to a few odd branches bearing leaves.

西來祖意向誰問
柏樹庭前只一株
超境越人聳宇宙
趙州枝上葉枝抽

Title

"A Cypress Tree" refers to the *kōan* case in which the famous Tang dynasty master Zhaozhou uses this phrase in response to a monk's question about the meaning of Bodhidharma coming from the west to spread Zen to China. Much of the fascicle is dedicated to discussing dialogues involving Zhaozhou and his teacher Nanquan, in addition to other aspects of his biography and poetry, including his strict adherence to an austere lifestyle. Unlike some masters of the era, especially Mazu, Linji, and Deshan, Zhaozhou was known for using subtle turns of phrase rather than the more shocking teaching methods of shouting at or striking a disciple. In the main case, Zhaozhou, who resided in Cypress Forest Temple (柏林禅寺), seems to be pointing to the most obvious, common object on the monastery compound. The cypress also symbolizes longevity, dedication, and prosperity maintained in the face of adverse conditions. In a follow-up exchange cited by Dōgen, Zhaozhou says that "a cypress tree realizes Buddha-nature" when "the sky falls to the ground," and the sky in turn falls when the tree attains realization.

Capping Phrase

A wintry forest turning into spring 寒林帶春. This refers to the fact that cypress trees demonstrate the qualities that characterize the lifestyle of a Zen adept, particularly endurance in persisting through hardship and readiness to seize opportunities for renewal; Zhaozhou was said to have lived until he was one hundred twenty years old after first training until he was sixty, studying for two decades

after his mentor died with other teachers around the country, and finally at the age of eighty leading a temple where, it is said, he never replaced worn-out objects.

Key Terms

Why did the first patriarch 西來祖意. This query, which could be rendered "What is the meaning of . . .," is the most frequently used opening for an encounter dialogue among the voluminous records of *kōan* cases, as it challenges the recipient to demonstrate originality.

Cypress tree standing in the courtyard 柏樹庭前. In the full version, the monk responds to this by asking Zhaozhou not to answer from the standpoint of the surroundings, and the master adamantly denies that he does, but in the second part of the exchange, he gives the same answer.

He transcends any boundary 超境越人. Zhaozhou's simple phrase pointing directly to concrete reality right before them proves to be the supreme action of a thoroughly enlightened teacher.

A few odd branches bearing leaves 枝上葉枝抽. The tree, after all, seems to be a trifling object.

Honkō's Phrase

Stepping back to realize the self 退歩就己. This traditional Zen saying complements another phrase that instructs a practitioner to "investigate the self" as the primary goal. As Dōgen says in "Realization Here and Now," "To study the self is to forget the self," or the unmediated realization of subjectivity necessarily involves a heightened sense of objectivity and aloofness.

Fascicle 41: Kesa kudoku

The Merits of the Robe 袈裟功徳
Neither form nor formless 非色非空
The sacred object transmits our spiritual lineage,
Flames cannot destroy it, but mere talking will not create it.
What kind of needle stitches together this land with India?
Ancient seeds are now thriving in an auspicious field.

靈山付囑線連金
火不曽燒提不起
此土西天何隔針
古今苗秀福田地

Title

"The Merits of the Robe" is included in the 12-fascicle *Treasury*. Unlike other sections of that edition, except for "Arousing the Aspiration for Awakening" from 1244, it was not written at the end of Dōgen's life but in 1240 at Kōshōji temple, on the same day as another fascicle dealing with this topic, "Transmission of the Robe" (*Den'e*), which is not included in the 60-fascicle edition. This essay is one of several fascicles that feature Dōgen's firm commitment to upholding monastic tradition, which requires using the robe (Skr. *kāṣāya*) as a symbol of lineal advancement or as the "garment of liberation" (解脱服) that frees the wearer from worldly desires and, like a jeweled sword, cuts through ignorance and attachment. This fascicle also showcases Dōgen's attention to various detailed aspects of discipline, including instructions on how to collect discarded rags and sew them together through backstitching, in addition to the wearing, washing, repairing, and transferring of the vestment. He strongly emphasizes austere aspects of the robe rather than using elegant, brocaded, gold-lined silk or other fine material.

Capping Phrase

Neither form nor formless 非色非空. The robe is at once a physical object and an intangible symbol that has powerful supernatural connotations. In the fascicle, Dōgen recalls that in the early days of his travels to China, he observed a temple ceremony for the first time that took place every morning, when monks sitting shoulder to shoulder on the meditation platform would place the robe on their heads, clasp their palms in veneration, and silently recite a

verse: "How great is this vestment of liberation, / A robe that is a formless fertile field. / Wrapping ourselves in Tathāgata's teachings, / We extensively transport all living beings."

Key Terms

Our spiritual lineage 線連金. True spirituality occurs wherever the robe is worn, and the transfer of knowing how to make, wear, and wash the vestment completes its transmission.

Flames cannot destroy it 火不曽燒. There are legends about the special status of the robe, such as its immovability for those not enlightened and its immunity to fire for those who are.

What kind of needle stitches 何隔針. According to the fascicle, "Even though we are separated from the Buddha's native land by more than a hundred thousand leagues of mountains and seas too difficult to traverse, nevertheless, spurred on by our good deeds in some past life, these mountains and seas do not stand as obstacles blocking our way as muddle-headed provincials."

An auspicious field 福田地. The robe positively affects all beings in an unlimited way.

Honkō's Phrase

Passing the torch generation after generation 世世頂戴. In various passages, Dōgen evokes the image of the robe representing "a single piece of white silk" (*ichijō hyakuren ko* 條白練去), which is a Zen expression for transmitting unblemished and unimpeded the value of contemplative practice.

Fascicle 42: Hatsu'u

The Eating Bowl 鉢盂
Perfectly round and all-embracing, neither metal nor stone 超圓越方非鐵非瓦
Encompassing all of space yet completely bottomless,
It can be used time and again but is never diminished.
It has inexhaustible power, even when we go around empty-handed,
And helps fulfill a patched-robe monk's lifelong mission.

呑盡虛空全無底
二時受用未曾虧
明公盡力空手去
從此衲僧命若絲

Title

"The Eating Bowl" is also pronounced *Hatsu'u* in Japanese and combines two characters: the first (鉢) is a transliteration of the Sanskrit word *pātra*, meaning "alms bowl" or "vessel"; and the other (盂) is the Chinese word for "bowl" or "basin." Referring to one of the few possessions a Buddhist monk or nun is allowed to possess, traditionally it was given at the time of ordination for use at mealtime, but eventually it became representative of dedication to asceticism and an item passed down to a chosen disciple. The bowl also reflects a monk's willingness to accept whatever is placed in it and is an emblem of taking on responsibilities. In Zen, the bowl is a key part of the legend of Bodhidharma's transmission to his successor, and Dōgen was said to have received the bowl and robe handed over by Rujing along with the master's staff, seal, and portrait. In the fascicle, Dōgen insists that the bowl is not categorized in terms of material or color, because then "The bowl is obstructed by being called a bowl and is defiled by the bowl."

Capping Phrase

Perfectly round and all-embracing, neither metal nor stone 超圓越方非鐵非瓦. Dōgen mentions here and in the next fascicle, on "Everyday Life," that Rujing often mentioned a famous expression by master Baizhang indicating that "the most extraordinary matter" is to "sit alone on a mountain peak," but he revised this to suggest that it was the "temple bowl used for meals that I took to Tiantong"; in a sermon in the *Extensive Record*, Dōgen further revises

this as "My staff stands upright in Japan," switching to a symbol of his travels to China.

Key Terms

Completely bottomless 全無底. According to Dōgen, the unlimited and immeasurable capacity of the bowl should never be discussed in terms of whether it is made of "stone, earthenware, or iron," just as the robe should not be thought of as "silk, linen, or woven of ethereal threads."

Can be used time and again 二時受用. As in the Daoist notion of the "utility of the useless," the bowl for Dōgen "is not subject to arising and cessation, does not come and go, and has no gain or loss; it does not extend to new or old and has nothing to do with past or present."

Even when we go around empty-handed 空手去. The inexhaustible quality of the bowl does not refer to whether it is carried and filled but, rather, is reflected by its receptivity and adaptability.

Lifelong mission 命若絲. Cultivating and transmitting the bowl are crucial to an individual's spiritual journey as well as the overall well-being of the Zen lineage spreading the Dharma.

Honkō's Phrase

Fetching flowers from the highest peak 峰王採華. Unlike the instructions for donning and cleaning the robe provided in the previous fascicle, Dōgen only speaks of the bowl in the most exalted terms; for Giun, it is a kind of rare gem found in a special location, despite its everyday function.

Fascicle 43: Kajō

Everyday Life 家常
From the ancient past to the immediate present 亙古亙今
Eating meals and wearing robes are our daily functions.
Responding unperturbed to the matter at hand,
Like facing a fire and using water to put it out.
But it is difficult to explain feelings of love and hate.

噢飯著衣斯日用
更無餘事敢應求
阿誰向火裏望水
驀地難論親與讐

Title

"Everyday Life" is an expression mentioned frequently by Dōgen that, in ordinary discourse, indicates what is habitual or usual (*jō*). In the daily life of the household (*ka*), it refers to the regular fare of home cooking, such as eating rice and drinking tea, a custom that also applies to Buddhist temples. In Zen, the common saying "everyday tea and rice" (*kajō sahan* 家常茶飯), becomes a symbol for the ultimate unity of spirituality or universality and the mundane realm of concrete particularities. Therefore, tea and rice as staples carry a deeper religious connotation by referring to the ceaseless practice necessary for sustaining and nourishing ongoing spiritual renewal. Dōgen cites Daokai's "The intentions and the words of Buddhas and ancestors are like everyday tea and rice," also alluded to in Honkō's phrase for fascicle 18. Dōgen further mentions four examples from Rujing's records and concludes, "The mundane matters of Buddhas and ancestors are no more than drinking tea and eating rice."

Capping Phrase

From the ancient past to the immediate present 亙古亙今. There is a sense of constancy and continuity involving traditional practices and monastic customs that have been perpetuated and remain vibrant methods of contemporary contemplative Zen training in any era.

Key Terms

Eating meals and wearing robes 喫飯著. The first two lines allude to the famous Zen saying epitomizing enlightenment: "When hungry, I eat my rice; / When tired, I sleep. / Fools may laugh at me, / But the wise understand" (饑來喫飯 / 困來即眠 / 愚人笑我 / 智乃知焉); according to Dōgen's ironic interpretation, "There is knowing rice after being full; there is being full after eating rice; there is being full of rice after knowing it; there is eating rice after being full."

To the matter at hand 事敢. Responsiveness is suggested when Dōgen interprets the phrase "I sleep" not as referring to an inattentive state but, rather, a time for insight, in that "we slumber by making use of the Buddha eye, the Dharma eye, the wisdom eye, the ancestor's eye."

Facing fire 向火. A Zen adept reacts with urgency and knows the remedy for any crisis.

Explain feelings of love and hate 親與讐. A truly enlightened person rises above emotions and conventional polarities that foster favoritism and bias but knows how to evoke this when needed.

Honkō's Phrase

Right now there is neither coming nor going 非去來今. In a famous *kōan*, two novices give opposite answers to the query "Have you come [來] here before?" and Zhaozhou replies to both, "Go [去] have some tea"; Dōgen suggests the question refers not to a place but to spiritual understanding.

Fascicle 44: Ganzei

Eyeball 眼睛
Each and every person exudes a radiant light 人人有光明在
The whole body exists in one eyeball [of Buddha],
Sitting, standing, moving, and walking are not distinct activities.
When a student asked about ancient master Dongshan's teaching,
He said that everyone's skull emits the divine light.

通身一隻眼睛裏
坐臥經行非外方
往日洞山就師乞
髑髏遍野發靈光

Title

"Eyeball," which refers to the Buddha eye that possesses great wisdom or has special insight into the true nature of things, was written on the same day as "Everyday Life," although these sections are presented in reverse order in the 75-fascicle edition. This passage comments on nine sayings included in Chinese Zen literature by emphasizing that the true eye is not just a physical entity that perceives external objects but is fully coterminous with "the mountains, rivers, and whole earth" and "presents its own song." The eyeball can also be considered part of a master's fist or within an inanimate object, such as a teaching staff or another symbol of realization. As with the fascicle on "Plum Blossoms" written a month before but not included in the 60-fascicle edition, Dōgen mainly cites sayings or poems by Rujing to inspire his assembly during a period of transition in the Echizen mountains before Eiheiji temple was built. He also analyzes a dialogue involving Dongshan and his teacher Yunyan regarding "asking for an eyeball," an inquiry that Dōgen argues is actually representative of the eyeball itself.

Capping Phrase

Each and every person exudes a radiant light 人人有光明在. Recalling the fascicle on "Radiant Light," this alludes to a verse Dōgen cites by Rujing on the winter solstice, the darkest day of the year, which affirms inner brightness: "The sun has reached its southern extreme. / From within the eyes shines a light; / From within the nostrils issues a breath."

Key Terms

The whole body 通身. The eyeball does not belong to any person (or thing) but transcends distinctions and therefore can "speak for itself," and it is never wounded, diminished, or lost; Rujing says, "I *gouge* out the Dharma eye, make a ball of mud, and hit people with it."

Sitting, standing, moving, and walking 坐臥經行. Whether active or stationary, all the positions and postures undertaken at their appropriate moment are part of continuous practice.

Ancient master Dongshan 往日洞山. Extending the original, Dōgen says, "'asking for the eye' is like water drawing water or mountains ranging across mountains"; he also asks rhetorically, "Isn't asking for the eyeball actually the same as the eyeball itself?" (乞眼睛底是眼睛否).

Emits the divine light 發靈光. Another verse by Rujing: "Heavy rain for days at a time, / Opening up to clear blue skies. / Frogs croak and worms murmur. / The ancient Buddhas are never gone, / But reveal their diamond eyes. / Hah! Entanglements within entanglements."

Honkō's Phrase

The ox sinks and the horse runs in circles 牛沒馬回. The upside-down, topsy-turvy world reflected by this maxim is also conjured by another of Rujing's sayings, when he pronounces emphatically with a raised voice, "Look! The ocean is dried out right through to the bottom, and the waves are so high they are pounding the heavens."

Fascicle 45: Jippō

Ten Directions 十方
Taking the measure 擧與措
All ten directions are located within our own selves,
Even a vain person still occupies the position of enlightenment.
Why would anyone seek to find [realization] among the three thousand realms?
The morning sun invariably glistens on this hallowed land.

十方競頭入茲方
一箇閑人占道場
刹界三千向誰問
朝陽先必照扶桑

Title

"Ten Directions," which can also be rendered as "Ten Quarters," "Ten Domains," or "Ten Worlds," basically means "all routes" or "everywhere," encompassing the four cardinal and four ordinal points plus the zenith and nadir. Like many other terms featured in the *Treasury*, this has been used in both a literal and a figurative sense. In Song dynasty China, it specifically indicated a list of Zen monasteries that were of secondary importance to the elite Five Mountains (Ch. Wushan, Jp. Gozan) centers located in or near the capital. When used by Śākyamuni, it indicates "the Buddha lands of the ten directions." Dōgen cautions against thinking of lands and directions as separate, and he identifies these with "the one direction" (*ippō* 一方) or location in which each thing occurs. The fascicle discusses a series of sayings by the ninth-century master Changsha that identify "all the worlds in the ten directions" with the eye, speech, and body of a practitioner and the "radiance of the inner self" that is like one bright pearl. Dōgen concludes that an adept's nose, fist, or staff is just the appearance of the ten directions.

Capping Phrase

Taking the measure 擧與措. This phrase, which literally suggests trying to determine the exact scope of the ten directions and thereby to quantify or delimit

the expanse, in this context actually implies the opposite ideal, by paradoxically indicating that the ten directions are limitless and must be considered of immeasurable and inconceivable proportions.

Key Terms

All ten directions 十方競頭. The wording highlights the full extent of the ten directions, which are not understood as a matter of physical or geographical demarcations but, rather, as a rhetorical means of pointing to interior awareness or the true subjectivity of spiritual realization.

Even a vain person 一箇閑人. This refers to an unproductive person, usually a secular or non-Buddhist practitioner who spends his or her time idly, but Giun emphasizes that a seemingly unworthy individual still has Buddha-nature and the potential to realize enlightenment.

Three thousand realms 三千. Ten directions should not be looked for or pursued as if they are a realm separable from the immediacy of current activity; for example, a follower of Dongshan once drew a mark with his staff and said, "All Buddhas on the pathway are standing right here."

The morning sun invariably 朝陽先必. Once again, it is affirmed that radiant brightness illuminates every cranny and thus sanctifies the particular place and all other imaginable lands.

Honkō's Phrase

A brilliant jewel overcomes falsity 虚通玲瓏. A master making a fist signifying that this whole universe in the ten directions is one bright pearl is manifesting a sincere heart that reveals everything in its true nature in an enlightening way that smashes all barriers by fully removing impurities.

Fascicle 46: Mujō seppō

Insentient Beings Preaching the Dharma 無情説法
Dragons humming on withered trees 龍吟枯木
Only no-mind can explain the way of no-mind.
Whoever knows this is the one whispering
About the difference between a call from the mountains and its echo in the valley—
The Zen path does not impede the purity of innumerable insentient beings.

無心能語無心道
誰識是經自低聲
山喚谷應甚分別
宗風不阻大千清

Title

"Insentient Beings Preaching the Dharma" evokes a long-standing philosophical issue in East Asian Mahāyāna Buddhist doctrine about whether or not nonhuman beings, including not only those with senses but all insentient entities such as rivers, mountains, and stones, can realize and express Buddha-nature. Dōgen emphasizes that enlightenment is not a matter of experiencing or not experiencing sensations, because inanimate beings, just as they are without the need for cultivation or self-reflection, embody the qualities of egoless detachment free from greed and delusion that characterize true insight; they represent the casting off of a false sense of self and thus reveal suchness. Dōgen frequently celebrates the value of mountains and streams or clouds and rain for reflecting Buddhist truths. In this fascicle, which mainly deals with an exchange between eighth-century master Huizhong and an anonymous monk, as well as in a similar dialogue involving ninth-century master Dongshan and his teacher Yunyan, Dōgen cautions against conflating the preaching of Dharma with "the rustling branches of the forests."

Capping Phrase

Dragons humming on a withered tree 龍吟枯木. The image of dragons howling, wailing, or, more moderately, intonating or chanting on barren trees, which is the main topic of fascicle 51, is evoked several times by Giun; a sound at once

overwhelming yet too subtle for ordinary ears, it is audible when the listener has gained liberation from ignorance.

Key Terms

Only no-mind can explain 無心能語. In response to Dongshan, and similar to a line in the verse from fascicle 34, Yunyan says that "insentient beings hear the Dharma that insentient beings preach," because an authentic spiritual state is understood by those at that level of realization.

Is the one whispering 自低聲. Dongshan's verse cited by Dōgen depicts the synesthesia involved in hearing the preaching of beings, whether tranquil or ferocious, by using one's eyes: "Insentient beings preaching the Dharma is inconceivable. / If we listen with our ears, it is hard in the end to understand it; / Only when we listen to the voices with our eyes is it known."

A call from the mountains and its echo in the valley 山喚谷應. The sounds of all sentient and insentient beings are fundamentally the same, yet there is a subtle distinction remaining, in that truth and falsity are fully and continually recognized and appreciated by the awakened.

The Zen path does not impede 宗風不阻. This ironic wording suggests that Zen behavior, or carrying out the strictures of contemplative discipline, conforms to the natural condition of all beings at the moment of realization here and now and in no way interferes with their activities.

Honkō's Phrase

The light is shining under your feet 照顧脚下. Genuine illumination is ever available from both above and below; whether or not it is purposefully sought, it can always become known and activated.

Fascicle 47: Kenbutsu

Seeing Buddha 見佛
Existence and nonexistence are both relinquished 有無俱亡
So much dust amassing on the mountains, but they are not really dusty,
Do not doubt the purity of the original self.
The perpetual turning of the Dharma wheel reverberates in valley streams,
Where the true sounds of wondrous voices are constantly renewed.

塵積爲山山不塵
莫疑清淨本來身
法輪常轉響溪谷
妙聲眞音觸處新

Title

"Seeing Buddha" could also be called "Meeting Buddha," in that rather than a sense of gazing at icons or admiring some kind of superior figure, the intimate face-to-face encounter between enlightened beings is implied. The fascicle opens with a passage from the *Diamond Sūtra*, in which the Buddha teaches that he is truly seen only when someone understands that all his identifying characteristics are empty. While affirming that teaching, Dōgen links this standpoint with all kinds of practices and acts of piety, especially as articulated in and with regard to studying and venerating the *Lotus Sūtra*, a scripture cited hundreds of times in the *Treasury*. The last section includes a lengthy commentary on the pre-Zen story of Piṇḍola's meeting with King Aśoka (or Prasenajit in an alternative version), who asks whether he ever saw the Buddha. Rujing's verse is cited by Dōgen: "By raising his eyebrows he completed the dialogue, / In seeing the Buddha nothing was omitted. / Worshiped today throughout the four corners, / Spring is revealed on the tip of a plum twig while still wrapped in deep snow."

Capping Phrase

Existence and nonexistence are both relinquished 有無俱亡. This expression by Giun shows that from the perspective of enlightenment, all polarities must be cast aside and fully forgotten in order to embrace the unimpeded, underlying unity of all beings.

Key Terms

Not really dusty 不塵. True reality, as highlighted in a famous verse on a spotless mirror by Huineng, for which he was awarded the status of sixth patriarch, cannot be defiled, since the dust collecting on it is not separate from, and therefore does not diminish, what is truly real.

Do not doubt the purity 疑清淨. Therefore, there is no reason to question the wholesomeness of the inner self or the realm of interior illumination known once any trace of ego has been shed.

Reverberates in valley streams 溪谷. The full effect of the Dharma continues to be experienced throughout every aspect of the universe, encompassing the valorization of nature as pristine.

Are constantly renewed 觸處新. According to his revision of Rujing's verse comment on the story of Piṇḍola's interview included in Dōgen's *Extensive Record*: "He met Buddha face to face and they exchanged words forthrightly. / Raising his eyebrows, he concealed nothing. / Within a field of merit, spring petals never fall. / In the jade forest, the wings of an ancient crane seem even whiter"; the final lines put more emphasis on longevity than the mentor's poem.

Honkō's Phrase

The bones are dust and the body is broken 粉骨碎身. A traditional Chinese idiom for an excruciatingly painful death or some other form of destruction, which in the Zen context refers to the need for a genuine practitioner to face his or her deepest doubts and allow all presuppositions and misconceptions to be defeated and trampled to the core as the key to spiritual rejuvenation and realization.

Fascicle 48: Hosshō

The Nature of Things 法性
Ten thousand realms purify the mind 萬境歸心
The particularities of all minds and all things are of the same nature,
I remain at home in a demon cave on this precious mountain.
An awakening of faith throws open hundreds of castle gates,
And the freshness of spring mingles with the scent of the forest.

心心法法是同性
鬼窟寶山我舊鄉
始信善財百城友
逢春自識野林香

Title

"The Nature of Things," or "The Nature of Dharmas" or "Dharma-nature," refers to the Sanskrit word *dharmatā*, a common Buddhist term for ultimate reality or what phenomena really are. This idea takes on additional connotations in the East Asian philosophical context in that the Mahāyāna term for "nature" (*shō)* is greatly influenced by the Confucian thinker Mencius's notion of an originally pure human capacity that is impeccably moral at its root. Dōgen cautions the reader not to consider the nature of things a matter of objective investigation, since to study Buddhism is in itself to realize true reality. He criticizes the view that existence somehow is remote or separable from phenomena themselves by discussing an utterance of master Mazu, who says that that all thoughts and actions take place "within the realm of dharma-nature-*samādhi*" (*hosshō zanmaichū*). Dōgen argues that in contrast to the conventional view that tends to overlook evanescence in favor of eternity, "the opening of blossoms in spring and the falling of leaves in autumn are instances of the nature of things becoming manifested."

Capping Phrase

Ten thousand realms purify the mind 萬境歸心. As undefiled as the fundamental nature of mind is supposed to be, according to the Mahāyāna doctrine of original enlightenment realized by virtue of the universality of Buddha-nature, we must understand that the notion of purity equally applies to all other elements of existence that, based on spiritual communion encompassing all of reality, redeem and liberate the human mind on all levels.

Key Terms

The particularities of all minds and all things 心心法法. The reduplicative phrasing indicates that each mind engaged with putting on clothes or exchanging words while using the six senses, as well as everything involved in its respective activities, is beyond differentiation.

A demon cave on a precious mountain 鬼窟. The cave represents delusion, and the mountain is enlightenment, yet the two conditions are fully intertwined and cannot exist independently.

An awakening of faith throws open 始信善財. Dōgen consistently argues that as soon as a person or any other element of existence has the initial glimmer of awakening, this state is experienced simultaneously and completely releases all other beings from their fetters.

The freshness of spring mingles 逢春自識. The self-renewing vitality of seasonal cycles is not a separate realm but the same as the fragrance, color, and other manifestations signaling its arrival.

Honkō's Phrase

The vow of all sentient beings 當願衆生. Dōgen's interpretation of Mazu's saying that all living beings are within dharma-nature-*samādhi* reinforces the traditional bodhisattva ideal of being committed to saving all sentient entities by expanding this notion to embrace the imperative for all living beings themselves to work individually and collectively toward the freedom of every other being.

Fascicle 49: Darani

Salutations 陀羅尼
Turning right, spinning left 右轉左旋
From dawn till dusk, whether performed three thousand or eight hundred times,
Salutations are sounded again and again inside the gate.
A dragon howls like the roar of thunder shaking half the sky,
With the rising sun, the great barrier leading back home is unblocked.

朝暮三千兼八百
陀羅尼一門中打
龍吟則振半天雷
日出大家關不鎖

Title

The title for "Salutations," usually translated as "Mystic Chants," "Invocations," or "Spells," represents the transliteration of the Sanskrit term *dhāraṇī*. This refers to various magical formulas, usually consisting of strings of syllables recited repetitiously for their phonetic and symbolic, rather than literal or rhetorical, quality in practices that were widely used throughout Buddhist traditions, especially in esoteric (*mikkyō*) schools that influenced the formation of early Zen. In the post-Dōgen era, Sōtō Zen was very much involved with occult techniques, but in this fascicle of the *Treasury*, Dōgen ignores and dispenses with the supernatural significance of language or sacred speech. Instead, based on the injunction of Rujing, he interprets the term in a pragmatic sense by delineating instructions for offering greetings and paying obeisance through burning incense, making prostrations, or performing circumambulations, while participating in the ritual ceremonies that dominate monastic activities.

Capping Phrase

Turning right, spinning left 右轉左旋. The two verbs in this phrase are typically used in Zen writings to refer to spiritual transformations that occur by virtue of rotating, or revolving, either in regard to using an object like a *sūtra* or in terms of one's innermost self; Giun highlights that when understood as a matter of etiquette, the use of *darani* as it is evoked in the appropriate context is fully capable of creating a profound breakthrough to awakening.

Key Terms

Three thousand or eight hundred times 三千兼八百. As also cited from the *Blue Cliff Record* in the capping phrase to fascicle 35, this expression usually refers in tongue-in-cheek style to the number of punishments meted out to a recalcitrant disciple, but it conversely conveys the remarkable number of benefits that proceed from the meaningful use of *darani* as greetings.

Inside the gate 一門中打. Despite any apparent variations in style and technique, there is a basic uniformity to the enactment of *darani*, according to Dōgen's distinctive interpretation.

The roar of thunder shaking half the sky 振半天雷. The proper exchange of acknowledgments with one's master demonstrating mutual respect exudes a mystical quality akin to the sound made by the song of dragons that is heard only by those with advanced contemplative awareness.

The great barrier leading back home 大家關. Each activity performed every day provides a new opportunity for engagement with *darani* that offers a sense of intimacy and openheartedness.

Honkō's Phrase

Throughout the twenty-four hours 時中十二. For Dōgen, the use of *darani* does not lead to targeting a particular goal, like healing or prosperity that is attained by reciting a mystical invocation; rather, it represents an outlook that enhances daily spiritual practice in conscious and unconscious ways.

Fascicle 50: Senmen

Washing the Face 洗面
Water does not clean water 水不洗水
Billowing waves wash in from the ocean, leaving no dust,
Mountain leaves stand out fabulously green against the open sky.
A clear breeze polishes and purifies the whole world,
And the bright moon illumines frost on snow.

海面無塵波洗浪
山毛而膩緑衝天
清風琢磨乾坤淨
雪上加霜明月前

Title

"Washing the Face" is particularly important, despite its apparently mundane content, as the only fascicle Dōgen presented on three occasions at three different monasteries that spanned his career: first, in the tenth month of 1239 at Kōshōji in Kyoto, as a companion piece to "On Cleaning" (not in the 60-fascicle edition), also on clerical hygiene; then, with a new final paragraph, in the tenth month of 1243 at Kippōji, during the time of transition to the Echizen mountains; and finally, in the first month of 1250 at Eiheiji, where Dōgen was preoccupied with rules of monastic discipline. There is an alternative version included in some editions of the *Treasury*. The fascicle focuses on procedures for scrubbing the face, a ritual lost in Japan, and for brushing teeth with a willow twig, which was not practiced properly in China. For Dōgen, all acts of washing not only have a physical dimension that is crucial for temple etiquette but also are spiritually significant for representing the cleansing of interior awareness. He begins by citing a *Lotus Sūtra* passage regarding the need to purify, "inside and out," both oneself and all other beings.

Capping Phrase

Water does not clean water 水不洗水. A well-known Zen adage, though not used by Dōgen, this is usually accompanied by the corollary assertion "Dust does not defile dust" (塵不染塵); here Giun draws out the key paradox at the core of the relationship between defilement and cleansing, or getting dirty and washing up,

in that the water, once muddied, remains pure without having to refresh itself, whereas dust does not actually cause impurity.

Key Terms

Leaving no dust 無塵. In his verse comments, Giun bypasses any reference to the specific instructions on washing and brushing that Dōgen enunciates in the fascicle and instead focuses exclusively on the religious symbolism of cleaning; this line evokes perpetual renewal, whereby purity causes no defilement which is generally presumed to be its inevitably opposite state.

Mountain leaves stand out fabulously green 山毛而膩. As opposed to the commonplace world of black-or-white dualities, such as between pure and impure, the enlightened is aware of endless shades of contrast and creative tension so that the leaves at once stand out and blend in with the color of the sky, depending on the particular shadings at different times of the day and year.

A clear breeze 清風. The natural reference highlights disseminating Zen codes of discipline.

Frost on snow 雪上加霜. This is an often-cited symbol of non-duality, in that the moonlight, frost, and snow continually complement rather than duplicate or conflict with one another.

Honkō's Phrase

Defilement does not obtain 染汚不得. As Dōgen argues in "Being-Time," "obstruction does not obstruct obstruction and thus realizes obstruction"; in the same way, impurity is overcome by the fundamental condition of purity which encompasses all aspects of the so-called dusty world.

Fascicle 51: Ryūgin

The Dragon's Hum 龍吟
Who recites the chapters and verses? 是什麼章句
A dragon's hum never varies from maintaining the pentatonic scales,
Flowers blooming on a withered tree reflect a springtime-like mind.
Sacred and secular, horns and feathers alike are all in harmony,
Who dares to obstruct the eloquent process of continual fine-tuning?

吟曲不曾落五音
花開枯木帶春心
宮商角羽同和處
此引調高誰敢侵

Title

"The Dragon's Hum" is based on two words: *ryū*, a mythical being associated either with gaining wisdom or obstacles to this, as in legends of a giant dragon guarding a jewel or a library of *sūtras* that an adept must seek to obtain; and *gin*, referring to a broad range of human and animal sounds from singing, chanting, or reciting, which are harmonious and purposeful expressions of religious insight, to howling, moaning, or sighing, which are exclamations that convey an emotional impulse. The term *ryūgin* in traditional Chinese music indicates either a special type of court melody or the tune of an instrument such as a flute playing that sound. In Zen, this kind of song becomes audible when a meditator has released all greed and delusion. This state is not to be confused with quietism, which is a passing phase that may arise in spiritual practice. In the fascicle, Dōgen examines several dialogues, including one in which a monk asks, "In withered trees, does the dragon hum or not?" to which the master responds, "In the skull, there is the roar of a lion," another exotic sound symbolizing the expression of Buddhist teachings.

Capping Phrase

Who recites the chapters and verses? 是什麼章句. This ironic comment suggests that the sound of the dragons droning in a desolate area should be considered a kind of *sūtra* chanting, as if a scroll is being read through with passages memorized according to sequence, content, and context; based on understanding how other queries are interpreted by Dōgen as declaratives, this phrase could be rendered as "Those chanting chapters and verses."

Key Terms

Pentatonic scales 五音. A seemingly incongruous remark referring to the five-octave scale used in East Asian music, rather than the seven-octave (heptatonic) scale more familiar in the West, thus suggesting that the dragon's wail accords with naturally occurring phenomena.

Reflect a springtime-like mind 帶春心. A metaphor for spontaneous awakening that, in the beginning of the line, reverses the order of the two character compounds used in the capping phrase in fascicle 11 without changing the basic meaning of renewal amid desolation.

All in harmony 同和處. In continuing to cultivate the musical analogy evoked throughout his comments on the fascicle, Giun suggests that the song of the dragon is attuned to the melodious circumstances of time and place to create a pleasing and persuasive sound for meditators.

Who dares to obstruct 誰敢侵. An enlightened person is receptive, without ever being intrusive.

Honkō's Phrase

For three days the ears were deaf 三日耳聾. This alludes to a famous Tang dynasty anecdote regarding another kind of symbolic and impactful voice; that is, how master Mazu one time yelled so fiercely in the ear of his disciple Baizhang that the latter was deafened for three days, as he later explained to his own main follower, Huangbo, before transmitting the lineage to him.

Fascicle 52: Soshi seiraii

Why Did the First Patriarch Come from the West? 祖師西來意
Falling into the weeds while facing a wall 落草面壁
Way up at the height of one hundred feet,
Suddenly the barbarian monk looks all around.
Even his humble sitting mat exudes the freshness of spring,
Five petals of the lotus blossom are fully revealed.

百尺竿頭高進歩
驀頭回首見胡僧
蒲團恁地含春氣
五葉麗華自任騰

Title

"Why Did the First Patriarch Come from the West?" is the single main query used in dozens of encounter dialogues in order to elicit various responses from novice trainees. The question can also be stated as "What is the meaning or intention [both are 意] of Bodhidharma arriving in China from India?" In the fascicle, Dōgen examines in detail the most famous example, in which master Xiangyan speaks of a person hanging only by his teeth from the branch of a tree over a hundred-foot precipice while the question is hollered from below; if the person answers, he will surely die, but if he keeps silent, the matter is unresolved. A senior monk remarks, "I don't care about him being up the tree, what about when he's not there?" and the master laughs. While dismissing conventional explanations, except for a comment by Xuedou that wonders about the person "being down from a tree," Dōgen argues that the case needs to be understood from the standpoint of "non-thinking" (*hishiryō*). He also uses the idea of dropping or falling from the tree, not as failure but as another way of speaking about the experience of casting off body-mind.

Capping Phrase

Falling into the weeds while facing a wall 落草面壁. According to traditional accounts, first patriarch Bodhidharma meditated in a solitary cave "facing the wall" (*menpeki*) for nine years, in a way that became an inspiration for all subsequent

Zen practitioners; yet he was said to have fallen into the weeds in case 1 of the *Blue Cliff Record* (see also case 16 for this image), which is a double-edged term that can be a put-down of ignorance or indicate that an adept remains committed to disseminating the teachings to those mired on the path.

Key Terms

At the height of one hundred feet 百尺竿頭. The first line seems to restate the predicament of the Xiangyan case but without introducing the idea of desperation, so that being high up seems to represent enlightenment rather than a state of extreme doubt.

The barbarian monk 胡僧. Giun takes the liberty to situate Bodhidharma—a foreigner from India often playfully referred to as a ruffian—at the treetop as a symbol of his ability to have a grand overview of any situation before determining how to get down in the weeds to offer help.

His humble sitting mat 蒲團. Bodhidharma's meditation cushion, his sole possession in the cave, may seem decrepit physically but fully reflects an ongoing process of spiritual cultivation.

Five petals of the lotus blossom 五葉麗華. A saying attributed to Bodhidharma that Dōgen frequently cites (usually 一華開五葉); while often thought to refer to the Five Houses of Chinese Zen, for Dōgen, this is mainly a metaphor for the abundance of awakening experience.

Honkō's Phrase

If the time arrives 時節若至. This phrase used in the "Buddha-Nature" fascicle is interpreted by Dōgen to mean that the right time (*jisetsu*) for insight is always already here (*nyakushi*) at this moment.

Fascicle 53: Hotsu mujōshin

Awakening the Unsurpassable Mind 發無上心
Trees and stones merge with mind 木石含心
Nothing is needed to establish the realm of the Buddha Dharma,
Whoever effortlessly shows a grandmotherly heart all the way through,
Sees a blade of grass held high as if it is six feet tall,
Letting go of tiles and stones releases a luminous light.

毫端建立法王刹
便自老婆心底成
莖草拈來看丈六
放開瓦礫發光明

Title

"Awakening the Unsurpassable Mind," which refers to the supreme state of *samādhi*, was probably written sometime prior to its companion piece, fascicle 34, and less than a week before the ground-breaking ceremony for the construction of Eiheiji temple. It seems likely that fascicle 34 as included in the 12-fascicle edition was directed primarily to monks, whereas this fascicle, included in the 75-fascicle edition, targeted an audience of lay followers and encouraged them to make offerings by helping to create statues of Buddhas and build *stūpas* for the new monastery. These actions are justified because natural and concrete objects, such as grass, trees, tiles, stones, fences, and walls, are all manifestations of Buddha-nature. Offering alms or sponsoring buildings, as forms of piety done by nonclerics, are considered to be of equal value to a monk who takes the full precepts and practices meditation. For Dōgen, the seemingly mundane deeds are neither conditioned nor unconditioned, and he strongly criticizes those who dismiss the actions as a matter of seeking merit, since they are forms of carrying out the true meaning of Buddhahood.

Capping Phrase

Trees and stones merge with mind 木石含心. Dōgen cites master Huizhong, who said of mundane existence, "Fences, walls, tiles, and pebbles are all the ancient Buddha mind"; and he remarks, "How could grass, trees, and the like be within

the Buddha-nature of true suchness? Nay, how could grass, trees, and the like not be the Buddha-nature of true suchness?"

Key Terms

Nothing is needed to establish 毫端建立. This is an ambiguous expression that could alternatively suggest that even the most minute particles (literally, "the finest piece of hair") construct a place for Buddhism to flourish; either way, the implication is that no particular thing and, therefore, every single thing in its own fashion contributes to propagating the Dharma.

Grandmotherly heart 老婆心. A time for compassionate kindness is needed to embrace the task of donating to the temple, whether as a monk through discipline or as a benefactor via funding; according to Dōgen, "Entering the deep mountains and thinking on the way of the Buddha are easy; building *stūpas* and constructing Buddhas are extremely difficult, but both develop from vigor and perseverance that make Buddhas and ancestors instantly appear."

A *blade of grass held high* 莖草拈來. This is based on a passage in case 8 of the *Blue Cliff Record*, indicating that "Sometimes a single blade of grass is used to construct a giant golden Buddha, and sometimes a giant golden Buddha is found in a single blade of grass."

Letting go of tiles and stones 放開瓦礫. These materials are needed for temple construction.

Honkō's Phrase

Storehouse for the diamond treasure 金剛寶藏. The monastery is a repository for symbolic objects such as icons, *stūpas*, and *sūtras* that link multitudes with the efforts of an individual's awakened mind.

Fascicle 54: Udonge

The Rarest Flower 優曇花
How extraordinary this is 希有希有
Gautama holds in his hand an auspicious, fragrant blossom,
Authentic attainment occurs right now when speaking in a subtle, intimate way.
Humans and gods must not simply wait around for this to happen,
All that is needed to benefit from illumination is a serene smile.

瞿曇手裡曾芳郁
直至如今口綿密
爲甚人天不得窺
飮光微笑是何必

Title

"The Rarest Flower" concerns the special blossom (Skr. *udumbara*) that Śākyamuni supposedly held up when he was about to give a lecture to a large assembly on Vulture Peak, and instead of using any words, he raised a blossom taken from a tree that is said to bloom once every three thousand years and thus represents a rare and precious event. At this time, the treasury of the true Dharma eye was transmitted directly to Mahākāśyapa, the only disciple to smile, who became the second Zen patriarch. This story illustrates how infrequently a Buddha appears in the world, although previous Buddhas once did and many future ones will continue to emerge as a result of Śākyamuni's preaching. At the end of the fascicle, Dōgen cites a poem by Rujing about how master Lingyun gained an awakening after thirty years of futile practice when he saw peach blossoms blooming and "had no further doubts." Rujing remarks: "Lingyun sees the peach blossoms opening, / As for me, I see the peach blossoms falling," with the last word (*datsu*) symbolizing the casting off of body-mind (*shinjin datsuraku*).

Capping Phrase

How extraordinary this is 希有希有. Although early accounts of the Buddha's lecture include a mention of there being a flower as well as his nodding in response to his disciple's grin, Dōgen seems to be the first interpreter to identity this as an *udumbara* blossom.

Key Terms

Gautama holds in his hand 瞿曇手裡. This act is at once beyond the historical existence of any Buddha yet is immediately present and currently vibrant in terms of religious activity.

Right now when speaking in a subtle, intimate way 今口綿密. For Dōgen, silence should never be considered as an end in itself, as there is an imperative for each adept to present his or her own story in a unique discussion that reflects his or her level of understanding and ability to teach.

Humans and gods 爲甚人天. Despite all the emphasis on the rarity of the occasion of the flower, the main teaching of Dōgen is to never delay, as the right time for enlightenment occurs by seizing the moment (or *carpe diem*) of any opportunity presented here and now.

A serene smile 微笑. Mahākāśyapa's beaming visage has an everlasting quality that is fully embedded and embodied each time any and all beings gain a breakthrough to realization.

Honkō's Phrase

Venerating all things 一切恭敬. Dōgen speaks frequently of the need to show a profound sense of respect and reverence, usually accompanied by offerings (供養) or prostrations (禮拜), for Buddhas, ancestors, and elders but also for all beings: "The holding up at every turn of this assortment of mountains, rivers, and the whole earth, sun, moon, wind, and rain, humans, beasts, grass, and trees is precisely 'holding up the *udumbara* flower,' so that birth and death, or coming and going, are an assortment of flowers and are the radiance and fragrance of that especially rare blossom."

Fascicle 55: Nyorai zenshin

The Whole Body of Tathāgata 如來全身
Mystery within the essence 體中玄
The wheel of Dharma turns even in the world of secular dust.
The eye of the true self is awakened by words and phrases.
Don't you realize that mountains are blue and waters are green?
Each and every person is at home in heaven and on earth.

塵刹與時轉法輪
句中開眼露眞身
青山緑水能知否
大地乾坤歸箇人

Title

"The Whole Body of Tathāgata" is a short fascicle that mainly discusses a passage from the *Lotus Sūtra*, in which the Buddha says that a *stūpa* should be built and worshiped as if it contained a *śarīra*, or sacred relic of the Buddha; this is done "wherever the *sūtra* is preached, read, recited, or copied," because the *sūtra* represents "the entire body of the Tathāgata (One Thus Come, Jp. Nyorai)." In his remarks, Dōgen identifies the *sūtra* with the "true mark [*jissō* 實相] of the dharmas," or the ultimate reality of all things, and links the preaching of the scripture with "the entire body of Tathāgata," who is not an individual but encompasses the universe. Along with "Reciting *Sūtras*" (fascicle 30) and "Buddhist *Sūtras*" (not included in the 60-fascicle edition), the current fascicle provides a strong affirmation of the capacity of *sūtras* to express the Dharma, as well as the need "to honor, venerate, and praise the scriptures with all kinds of flowers and incense, jeweled necklaces, silk canopies, banners and pennants, music, song and verse."

Capping Phrase

Mystery within the essence 體中玄. This phrase refers to a brief summary of several Zen forms of discourse that is included in the twelfth-century compendium *Eyeballs of Humans and Gods* (Ch. *Rentian yanmu*, Jp. *Ninden ganmoku* 人天眼目): "The three mysteries [三玄者] include 'mystery within mystery' [玄中玄], 'mystery within essence' [體中玄, literally

'body'], and 'mystery within words' [句中玄], which are all part of one mystery [一玄中]."

Key Terms

Even in the world of secular dust 塵刹與時. Buddhist truth reaches pervasively to all corners of the universe, whether sacred or profane and without discrimination, since so-called impurity always has the potential to be released and redeemed as fundamentally pure.

Awakened by words and phrases 句中開. In the perennial debate among various Zen views about the role of language, Dōgen fully supports the productive function of words and phrases.

Mountains are blue and waters are green 青山緑水. The unity yet differentiation that is evident in both the natural and spiritual realms is evoked by the overlapping shades of colors.

Honkō's Phrase

Not relying on words and letters 不立文字. This is cited here ironically as the second phrase of a four-phrase maxim that is supposed to characterize Zen—a special transmission outside the teachings (教外別傳), not relying on words and letters, direct pointing to a person's mind (直指人心), and seeing one's nature and attaining Buddhahood (見性成佛); but this is consistently criticized by Dōgen, especially in the fascicle on "Buddhist Teachings" (*Bukkyō*), as it suggests that "all forms of discourse are skillful means" (*fuki no keron* 赴機の戯論) rather than ultimately true.

Fascicle 56: Kokū

Empty Space 虛空
Lightning flashing, thunder roaring 電走雷轟
For humans and gods to interpret the significance of the Dharma,
Just listen to all forms spreading in every direction.
That's how wisdom manifests its essence—
The vast, unbounded sky does not begrudge the clouds.

爲人天解説斯法
萬象森羅立地聞
般若以何爲自體
依舊長空不嫉雲

Title

"Empty Space" was the first fascicle produced by Dōgen in the spring of 1245 at his new temple in the Echizen mountains, which was first called Daibutsuji before the name was changed to Eiheiji a year later. The lecture took place following a hiatus of about a year since the previous fascicles of the *Treasury* were written; in the meantime, Dōgen was mainly involved in delivering formal sermons in the Dharma hall, which are contained in his *Extensive Record*. While the title may be translated as "Space," "Emptiness," or "The Void," the term implies limitlessness without any restrictions or obstructions. It is fitting that Dōgen alludes to Rujing's verse on the ringing of the wind bell hanging in space, which is also cited in full in fascicle 2, the first lecture given at Kōshōji temple in Kyoto in 1233. Dōgen remarks that "space is hanging in space." He also comments on two Zen dialogues: in one, a couple of monks argue about how to grab hold of space, with one pinching the other's hand; and in the other, Mazu asserts that it is space that is giving a lecture, rather than the mind.

Capping Phrase

Lightning flashing, thunder roaring 電走雷轟. These two major events emanating from the sky, or unbounded space, represent sights and sounds that can be considered dire warnings of something dangerous about to happen, or as signals of the spontaneous attainment of genuine intuitive insight by means of a dramatic breakthrough experience.

Key Terms

To interpret 解説. As implied by the title of *Eyeballs of Humans and Gods*, the goal of an adept is not to attain enlightenment, if that is somehow understood as a fixed and final state, but instead to continue to unravel multiple levels of the meaning of reality that are continually being explained to others; through making clarifications, the ability to explicate is further polished.

Spreading in every direction 森羅立地. This process is a matter of paying careful attention to what is constantly being expressed by all beings without restriction, hesitation, or partiality.

That's how wisdom 般若以何. The reference to wisdom recalls the title of fascicle 2, which played a parallel role to this fascicle in initiating lectures given at a newly established temple.

Sky does not begrudge the clouds 空不嫉雲. The sky should not be understood one-sidedly as a limitlessly open area minus borders or barriers, because its being filled with clouds represents the harmonious interplay of form and emptiness as well as additional apparent dualities.

Honkō's Phrase

Silver mountain and iron wall 銀山鐵壁. This saying, which appears in Dōgen's *Extensive Record*, is a typical Zen expression that has a twofold implication: on one hand, the images represent seemingly impossible obstacles that can hardly be overcome; at the same time, these metaphors can be understood as symbolic of remarkable achievements demonstrating an adept's prowess.

Fascicle 57: Ango

Summer Retreat 安居
Lotus blossoms open every summer retreat 蓮逢夏開
For three months each year we withdraw to our sanctuary,
Novice monks avoid any outside activities.
Tirelessly upholding strict monastic rules,
Re-enacting the great assembly once held on Vulture Peak.

年年三月搆窠窟
切忌水雲遊外邊
守制宗風不休處
鷲山大會自儼然

Title

"Summer Retreat" is one of the longer fascicles in the *Treasury* and was written at the end of the sanctuary period in 1245, the first instance of this ritual being carried out successfully at the new Eiheiji temple. The retreat tradition was originally established by the Buddha to last the three months of the rainy season in India, so that monks would remain cloistered for an uninterrupted phase of intensive meditative training in addition to holding sessions of self-reflection and confessionals to avoid having to leave the gates of the monastery during the monsoons. Dōgen's approach to the annual rite was particularly influenced by the Chinese manual *Pure Rules for the Zen Monastery*, which he cites extensively here and in numerous other passages regarding clerical discipline. His main aim is to assure his followers that this practice fully legitimizes their membership in the Zen school and links them spiritually to the origins of Buddhism. He also deals with the philosophical issue of whether, if true realization is continuing, a practitioner undergoes any change from the time before or after the retreat is held.

Capping Phrase

Lotus blossoms open every summer retreat 蓮逢夏開. The flowering of lotuses, a remarkably colorful and beautiful flower that grows in swampy lands, is a key Buddhist symbol for awakening by representing the unity of delusion and enlightenment; here the image signifies that each occurrence of the ritual confirms spiritual transformation.

Key Terms

We withdraw to our sanctuary 搆窠窟. The ninety-day period is marked by minimal contact with the outside world so that monks in the assembly focus all their attention on contemplation.

Novice monks avoid 切忌水. This line includes a pun on the term for novices, which literally means "[floating] clouds and [flowing] water," but during the retreat, their phase of itinerancy is curtailed so that they are swimming, so to speak, only in the environment of the temple.

Tirelessly 不休處. This is a typical imperative evoked throughout the *Treasury*, which consistently encourages practitioners to maintain the utmost effort at all opportunities for advancement.

Great assembly at Vulture Peak 鷲山大會. This line assures practitioners that they become instantly yet fully at one with the moment of transmission that initiated the Zen sect.

Honkō's Phrase

So still and thoroughly clear 寂寂惺惺. This is a Zen expression attributed to Yongjia, a disciple of Huineng, which links two terms characteristic of the supreme state of concentration. According to an aphorism, "Realization is like tuning a stringed instrument, so you must find the middle range between taut and slack. If you strive too much, then you end up being attached; if you let go, then you fall into nescience. Be clear and vivid, focused on details." Yongjia also says: "Speaking when silent, silent when speaking; the gate of great generosity opens, with nothing blocking the way."

Fascicle 58: Shukke kudoku

The Merits of Home Departure 出家功德
A pearl spinning in a bowl 珠走盤
Moving in and out of the secular and sacred without difficulty,
Clouds touching the bright moon do not try to avoid this contact.
If someone you meet exhausts expression, do not follow their way.
You will find no such person dwelling in this assembly.

出入無難俗與眞
穿雲明月絶疎親
相逢盡道休官去
林下不曾遇一人

Title

"The Merits of Home Departure," which deals extensively with the role of monastics who receive the precepts in contrast to nonclerical followers, is the first section in the 12-fascicle edition that in many ways is a longer and somewhat overlapping rendition of the fascicle on "Home Departure," which is the final section of the 75-fascicle edition. While the latter was written in 1246, the current fascicle is designated in a postscript as having been edited by Ejō in 1255. The theme of both passages involves going forth from the householder's life into the Zen order of renunciation as a requirement to be considered part of the lineage of Buddhas and ancestors. Here Dōgen comments mainly on materials culled from the Indian Buddhist canon, but he also refers extensively to the *Pure Rules of the Zen Monastery,* in addition to sayings attributed to a couple of Tang dynasty masters. Consistent with his approach in other fascicles, Dōgen considers that genuine awakening is already fulfilled at the outset of the path as soon as a novice takes ordination, as an approach that is quite different from the traditional sources he cites.

Capping Phrase

A pearl spinning in a bowl 珠走盤. This typical Zen expression is used to illustrate the dynamism of everyday reality, whereby all impermanent phenomena are constantly in motion even if this is not recognized; in the fascicle on "Spring and Autumn" (not included), Dōgen criticizes Yuanwu for not saying the complement, in that "the bowl is spinning the pearl."

Key Terms

Moving in and out . . . without difficulty 出入無難. Dōgen argues in the fascicle that even those monks who are guilty of breaking the precepts and will be punished in hell have accrued beneficial karma by leaving home which will lead to a reward for having sought the Dharma.

Clouds touching the bright moon 穿雲明月. The mists and fogs represent aspirants who realize it is preferable to pierce the moon, even if this causes a temporary obstruction, rather than to shy away.

Do not follow their way 休官去. The last two lines draw from Zen verse on a *kōan* that advises against being led by those who use up the potential of language, because a true adept knows whether to put forward a strongly held view or to hold back so as to avoid a sense of conflict.

Dwelling in this assembly 林下不. Giun alters the source, which asks if there is any such person in "the forest," referring to a Zen assembly that lives and meditates together in a monastery.

Honkō's Phrase

One should produce that thought 而生其心. A phrase that refers to non-thinking, mentioned twice in the fascicle on "The Ungraspable Mind" (not included in the 60-fascicle edition), this idea stems from a famous passage in the *Diamond Sūtra* that resulted in the sudden awakening of Huineng when he happened to hear the saying being recited by someone standing nearby: "One should produce a thought that does not abide anywhere" (*ō mushojū ni shō go shin* 應無所住而生其心).

Fascicle 59: Kuyō shobutsu

Making Reverential Offerings to Buddhas 供養諸佛
Every speck of dust is sacred 塵塵刹刹
A stick of incense purifies the air everywhere,
Tickling the tips of the noses of thousands of Buddhas.
Without thinking, nightfall covers flowers falling in the rain,
Opening the door to a fertile realm with the fresh smell of flowing water.

一片香烟覆大清
直穿千佛鼻頭長
不知深夜落花雨
開戸滿城流水香

Title

"Making Reverential Offerings to Buddhas" is another of the seven fascicles included in the 60-fascicle edition that are also in the 12-fascicle edition. Like several others in that group, it was probably written during the last few years of Dōgen's life, following his return in 1248 from a disappointing six-month visit with the shogun. In 1250, he received at Eiheiij a new version of the Buddhist canon sent by Hatano, which is probably why this and other fascicles consist mainly of passages from Indian Buddhist sources. However, it was left in an unfinished state that was edited by Ejō in 1255. Dōgen's primary concern is to justify the contributions of donors for the construction of various kinds of *stūpas* and shrines based on adopting a thoroughly mindful attitude of veneration (*kuyo*) for all Buddhas (*shobutsu*). In contrast to numerous passages in the *Treasury* that advocate doing good things for the sake of the activity, Dōgen asserts that although Buddhas do not benefit from receiving gold and silver, they compassionately embrace these gifts so that those donating can gain immeasurable merit that enhances their karma.

Capping Phrase

Every speck of dust is sacred 塵塵刹刹. This saying is attuned to Mahāyāna teachings, especially as suggested in the Huayan (Jp. Kegon) school, signifying that each minute particle of the material world contains countless numbers of Buddha realms, and conversely, every spiritual domain is manifested in all of the vast particles of dust or grains of sand.

Key Terms

A stick of incense 一片香. According to traditional accounts that Dōgen cites, Śākyamuni said that in his previous lives, incense as a means of purification was one of four essential items, including banners, canopies, and flowers, used in offerings to Buddhas of the primordial past.

The tips of the noses 鼻頭長. Even Buddhas as neutral but compassionate beings cannot help but be attracted to offerings, as when the fragrance of burning incense tickles their nostrils and causes them to receive graciously the gifts and to pay attention to the spiritual needs of donors.

Nightfall covers 深夜. The daily and seasonal cycles occur naturally, without self-reflection or deliberation, but provide captivating landscapes, because they at once mirror and model the incessant ups and downs each Zen practitioner undergoes during the rigorous training process.

Fresh smell of flowing water 流水香. The "gateless gate" allowing entry into the sacred space and time characteristic of enlightenment is ever renewed, just like the rotations of nature.

Honkō's Phrase

One hundred and eight thousand 十萬八千. This number indicates a huge amount or volume that evokes the auspicious number of 108 that is used extensively in various forms of Buddhist discourse and ritual; here it refers to the twofold notion that the realm of Buddhas may seem to be incredibly far away for an ordinary person, but once attained, its remarkable expanse is fully realized.

Fascicle 60: Kiesanbō

Taking Refuge in the Three Treasures 歸依三寶
There is nothing outside this realm 大方無外
Transcending foolishness and going beyond sageliness is the mark of a worthy monk.
The Buddha Dharma is transmitted by words spoken from one to another.
Bestowing blessings and virtues upon all humans and gods without exception,
It flows like water or milk yet remains solid as ice.

超凡越聖福田僧
法佛連袂語舊朋
廣爲人天施德惠
柔如水乳冷如氷

Title

"Taking Refuge in the Three Treasures," also known as *Kie buppōsōbō*, is included in the 12-fascicle edition, which tends to focus on practical matters of ritual performance, disciplinary codes, and styles of worship rather than the philosophical ideals concerning reality, perceptivity, temporality, and expressivity that dominate most other sections of the *Treasury*. Practiced in every corner of the Buddhist tradition, taking refuge in Buddha or the founder, Dharma or the teachings, and Saṃgha or the religious order as three jewels of perfection is the basic requirement all monks must follow. As Dōgen explains, taking refuge means "to devote oneself to" and also implies "depending on" or "being rescued [or freed] by" the treasures. He catalogs the miraculous powers that ensue, such as dragons released from past evil, gods saved from future rebirth, or animals rescued from imminent danger. Dōgen notes that the Buddha is transmitted by icons and memorials, the Dharma by yellow scroll paper with vermilion spindles, and the Assembly by taking the tonsure, dyeing robes, receiving precepts, and performing rituals.

Capping Phrase

There is nothing outside this realm 大方無外. Giun emphasizes that the three treasures are not to be sought after in some other-worldly or supernatural realm; in that way, the fascicle can be considered consistent with other Dōgen writings

that highlight here-and-now realization without expectation of a specific reward or benefit usually expected for practices.

Key Terms

Transcending foolishness and going beyond sageliness 超凡越聖. Genuine adepts have cast aside their attachments and other signs of unwise pride and greed but also do not think of themselves as saints; they realize they are Buddhas only by constantly relinquishing that identity.

Transmitted by words 連袂語. Again, Giun highlights a distinctive feature of Dōgen's outlook that may not be found in other approaches to Zen, which is that expressing the Dharma is crucial for, rather than a detriment to, constructive communication of Zen ideas and ideals.

Bestowing blessings and virtues 施德惠. This theme is attuned to the traditional Buddhist view that the illumination provided by the Dharma is evident everywhere without exception.

Solid as ice 冷如氷. Although the Dharma and those who study and practice it are as fleeting as the wind and run along like flowing liquids, there is the complementary sense that the Buddhist teachings are stable and constant, which is an illusory state.

Honkō's Phrase

Mistakes occur at every moment 錯果然點. As in the capping phrase for fascicle 5 borrowed from a passage Dōgen uses in that fascicle, the idea here is that faults or unforced errors cannot be avoided by humans aspiring to attain enlightenment, nor should they be, because each attempt to realize truth represents a challenge yet is an opportunity to enter the domain of the three jewels.

4

Selected Supplementary Poems by Giun and Other Relevant Monk-Poets

Contents

This chapter features a representative selection of additional *kanbun* poems composed by Giun and several other prominent monk-poets from the Sōtō and Rinzai schools in China and Japan. The work of those monks is particularly relevant for providing a context by which to understand the crucial role played by the fifth Eiheiji abbot in shaping the early-medieval history of Zen's approach to studying Dōgen's *Treasury* by appropriating Chinese poetic sources, including interpretations of the doctrine of the Five Ranks, and embracing key elements of the boundary-crossing Wanshi-ha movement's literary standpoint for Zen training. Following an introductory discussion, two main parts of the chapter cover more than twenty translated verses in all.

The first part of the translation section contains nine verses originally included in Giun's *Recorded Sayings*, either from a dedicated segment of fourteen poems, which is a very small number relative to other collections of the era, or other portions of the text.[1] The first three pieces rendered here are in the form of "eulogies" (*san* 贊), a typical genre used by nearly all Zen masters, in this case dedicated to the memory of the main patriarchs of Giun's Sōtō Zen lineage: first, Dōgen, the founder and first abbot of Eiheiji; next, Ejō, Dōgen's main disciple and the second abbot; and third, Jakuen, Dōgen's primary Chinese disciple, who founded Hōkyōji temple, which Giun joined and then led after the death of Jakuen. These poems evoke the essence of the predecessors' largesse of character in that their meditative state "resounds with the crack of thunder" or results in "smashing the clouds and splashing the waters." This group is followed by two poems expressing "self-praise" (*jisan* 自贊), another poetic category usually used in Zen records, that emphasize the humility of Giun, who says he simply "eats from and washes his bowl" while yielding to the spiritual power of "spring flowers blooming in the fragrant forest." The five poems that deal with either praise of others or Giun

Flowers Blooming on a Withered Tree. Steven Heine, Oxford University Press (2020). © Oxford University Press.
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himself are longer and have variations in the number of characters per line compared to the *juko* remarks of the *Verse Comments*.

The other poems in the first part of the chapter are four-line verses. Two poems written at a mountain retreat near Eiheiji deal with Giun's feelings of quietude and solitude while meditating alone amid the beauty of nature. Beginning in the Tang dynasty, it was common practice for Zen abbots to occasionally leave the temple grounds for extended periods in pursuit of spiritual renewal by, in part, composing poetry. Giun records the standpoint of his imperturbable mind which remains undistracted by ordinary thoughts or sensations yet, from an enlightened perspective, compares the breeze and moon to the interaction of guest and host, according to the Five Ranks theory. Both verses feature seven characters per line. The next poem, with five characters per line, is culled from one of Giun's Dharma hall sermons on the notion of the one mind influenced by the pantheistic philosophy of the *Huayan Sūtra*, and the last piece, with four characters per line, represents Giun's death-anticipation verse (*yuige* 遺偈), a form of expression that was expected of all Zen masters, who could, it is said, anticipate and lyricize about the time of their demise.

The second part of the chapter contains a dozen poems by six Zen monk-poets who can be considered part of the orbit of figures and ideas that either influenced or were impacted by Giun. The first group includes five poems by Daichi Sokei 大智祖継 (1290–1366), an early-fourteenth-century Sōtō leader who refined his literary skills while studying in China and returned to establish a temple in his native area of Kyushu, where he received a copy of the *Treasury* and wrote verse comments on a couple of its fascicles.[2] Daichi is unique in being considered one of the great medieval Zen poets during an era when Rinzai monks, who were mainly located in Kyoto or Kamakura, clearly dominated the composition of verse.

This group of poems is followed by a selection of three verses written by Betsugen Enshi 別源円旨 (1294–1364), another exceptional Sōtō figure linked to the Wanshi-ha school, whose work is included in the list of eminent medieval Zen composers of *kanbun* poetry. Beginning in 1320, Betsugen trained for ten years in China, where he received the seal of transmission from the master Gulin Qingmao, who received dozens of Japanese visitors and sent some of his main Chinese disciples to teach in Japan. Although his mastery of Chinese language and literature was unsurpassed among foreign disciples of Buddhism, Betsugen is mainly known for expressing feelings of homesickness, as in the first two poems in this group. Once he returned to his native land, as conjured in the third poem, he stayed for years in his native Fukui province, where he maintained ties with Eiheiji and resisted the shogunate's efforts to appoint him head of one of the main urban Rinzai temples.

Next is a poem by Gentō Sokuchū 玄透即中 (1729–1807), the renowned reformer who published the Main Temple Edition of the *Treasury*, with 95 fascicles, in the early 1800s following years of delay. Gentō's verse features in four lines two of Dōgen's major notions, *genjōkōan* and *datsuraku shinjin* (or *shinjin datsuraku*). Gentō, who was given his name by the emperor and served as the fiftieth abbot of Eiheiji, is also renowned in Zen lore for having set fire to the large fish-shaped drum (*mokugyo* 木魚) used for chanting, because he wanted to purge Pure Land elements from Sōtō practice. Gentō was an older Dharma brother of the famous Sōtō reclusive poet Ryōkan 良寛 (1758–1831), who also sought to restore an appreciation for Dōgen's writings. Gentō's efforts to "purify" Sōtō of syncretistic elements upset Ryōkan so much that he decided to live out his life as a hermit far from the headquarters of the religious institution.

The chapter concludes with a small group of verses by other monks in Giun's orbit, with one poem each by Gulin Qingmao 古林清茂 (1262–1329) on the topic of sending off a foreign trainee (Ch. *songbieji*, Jp. *sōbetsuge* 送別偈) to return to his teacher in Japan, which uses six sets of reduplicatives in lines 5 and 6; Zhongfeng Mingben 中峰明本 (1262–1323), another prominent Chinese Rinzai mentor for Japanese monk-poets in the Wanshi-ha, on the philosophy of undertaking the rigorous everyday chores; and Musō Sōseki 夢窓疎石 (1275–1351), a famous Rinzai abbot, poet, and garden designer in the first half of the fourteenth century, who did not travel to China but uses the term *genjōkōan* prominently, which was also favored by Zhongfeng, showing that Dōgen was not alone in highlighting the concept.

Themes

Musō's verse at the end of the chapter raises the important question of whether Zen monks who participate in a "special transmission outside the teachings" (*kyōge betsuden* 教外別傳) should be encouraged or even allowed to write verse or must, instead, be instructed to regard literary pursuits as a distraction and thus an activity that detracts from the path of enlightenment. One of the reasons the Sōtō sect was considered aloof from poetry composition is that in the *Miscellaneous Talks* (*Shōbōgenzō zuimonki*), Dōgen says, "Zen monks are fond of literature these days, finding it an aid to writing verses and tracts. This is a mistake. . . . No matter how elegant their prose or how exquisite their poetry might be, they are merely toying with words and cannot gain the truth." Nevertheless, Dōgen wrote more than five hundred poems, with nearly 90 percent in the *kanbun* style and the rest as Japanese *waka*. However, aside from the *Verse Comments*, Giun composed only a small fraction of what the founder produced.

The response to the question of the role of literary production indicated by Musō's poem is characteristically ambiguous in that he recognizes his responsibility to disclose the truth through "word branches" but wishes that everyone could be able to realize what is already apparent without needing the crutch of words. Dōgen similarly speaks ambivalently about the function of language in relation to expressing enlightenment in the following verse written at an Eiheiji retreat:

Living in the world for so long without attachments,
Since giving up using paper and pen.
I see flowers and hear birds without feeling much,
While living on the mountain, I am embarrassed by this meager effort.
久舍(捨)人間無愛惜/文章筆硯既抛來/見花聞鳥風情少/乍在山猶愧不才.

It is interesting to note that an analysis of the linguistic structure of the poem shows that Dōgen could execute the AABA rhyme scheme and related tonal patterns that were among the rhetorical options required for Chinese poets:

Jiǔ shè rénjiān wú aìxī / Wénzhāng bǐyàn jì pāo lái/
Jiàn huā wén niǎo fēnqíng shǎo / Zhà zài shān yóu kuì bù cái
仄仄平平平仄仄. 平平仄仄仄平平. 仄平中仄平平仄. 仄仄平中仄仄平.

In addition, Dōgen's verse recalls the sentiments suggested by one of his Song dynasty Chinese predecessors, Touzi Yiqing (投子義青, eleventh century), who lived a couple of generations before Hongzhi. This verse is from Touzi's collection on "self-realization" (*zijue* 自覺):

Though I am in the business of Emptiness,
I cannot avoid being at the mercy of my inclinations.
Although I have long been practicing Zen meditation,
Instead, I remain preoccupied with literary content . . .
雖然所業空 / 免被才情役 / 忝曾學參禪 / 叨以習文義.

The following *waka*, with five lines and thirty-one syllables, shows that Dōgen used this Japanese genre to reveal the complicated aspects of literary pursuits and surmise the way his writing is received by the audience:

Haru kaze ni	Will their gaze fall upon
Waga koto no ha no	The petals of words I utter,

Chirimuru o	Shaken loose and blown free by the spring breeze
Hana no uta to ya	As if only the notes
Hito no nagamen	Of a flower's song?

This view recalls that of modern American poet Robert W. Service, who in *Rhymes of a Rolling Stone* (1912) wrote, "I have no doubt at all the Devil grins, / As seas of ink I splatter. / Ye gods, forgive my 'literary' sins— / The other kind don't matter."

Another element found in Musō's verse that also appears in a vast majority of Zen literature, including Giun's, involves an admiration for nature and the turning of the seasons as a reflection and standard for cultivating an intellectual comprehension of unity as well as for moral behavior highlighting the equality of all beings. According to Su Shi 蘇軾 (1037–1101), the most famous secular poet of the Song dynasty, who often practiced meditation and collaborated in his writings with Zen masters, poems are pictures without forms, just as paintings are unspoken poems. Many examples of Zen verse were originally composed as inscriptions for paintings, so they feature an ekphrastic or descriptive quality by providing a vivid depiction of a scene or, frequently, a work of art. Through the imaginative act of narrating and reflecting on the "action" of a landscape, the poet offers a verbal representation of a visual image that may amplify and expand its meaning.

In that vein, we can consider the verse by Betsugen showing that nature is the poet's muse: "The courtyard is so lonely in autumn rain / That I open the window and gaze all day at the peak. / From the very beginning my two eyes / Have been fixed to those mile-high pines far away." Another Wanshiha member, Chūgan Engetsu 中巖円月 (1300–1375), writes of the natural landscape: "Autumn leaves swirl in the wind, slanting down one by one, / In a single night the mountain cottage is engulfed by them. / Without a thought, this monk-poet sweeps them into a creek: / Not at all like the way he treats falling blossoms in spring." Finally, the tenth volume of the *Extensive Record* includes a poem composed in the village of Fukakusa (literally, "deep grass") around 1230, when Dōgen was back from China but had not yet established his first temple, Kōshōji, which would be built near this location just a few years later:

How pitiful is life and death's ceasing and arising!
I lose my way yet find my path as if walking in a dream.
Even though there are still things that are hard to forget,
The deep grass of Fukakusa settles in the sound of the evening rain.
生死可憐休又起 / 迷途覺路夢中行 / 雖然尚有難忘事 / 深草閑居夜雨声 .

Here we find from a structural analysis that Dōgen uses an ABAB rhyme scheme:

Shēngsǐ kělián xiū yòu qǐ / Mítú juélù mèngzhōng xíng
Suīrán shàng yǒu nánwàng shì / Shēn cǎo xiánjū yèyǔshēng.
平仄仄平平仄仄. 平平仄仄仄中平. 平平中仄平中仄. 中仄平平仄仄平.

Giun

Eiheiji Temple Founding Patriarch: Dōgen 永平初祖

He had an extraordinary capacity for receiving transmission,
By learning thoroughly the original teaching of Huineng and expressing its inner nature.
Dōgen grabbed Rujing's staff and brought it back to Japan,
With nostrils inhaling the pure air,
And pupils seeing the radiant light.
A five-petal flower blossoms in the warmth of spring,
And lasts until the chilly breeze during the full autumn moon.

捷俊奇相傳大心量
吸盡曹溪源淵而湛性海
奪取太白柱杖而返扶桑
鼻孔端有衝天氣
眼瞳重具射人光
一花五葉春日暖
嶺月洞風秋夜涼

Eiheiji Temple Second Patriarch: Ejō 永平二祖

His resolve is revealed by his eyebrows,
His mind is as expansive as the landscape,
The core teachings of the Sōtō lineage,
Are an eyeball as blue as the sea.
Treading joyfully an auspicious path,
The hair on his head resembles a snowy forest.
When his jewel-like mind encounters myriad phenomena,
It resembles empty space with nothing hanging in midair.
Ejō's teachings illuminate like a flash of lightning,
And his stately seated posture resounds like the crack of thunder.

肝膽彰眉目
乾坤斂寸心
湛洞水派兮
眼睛如碧海
繼吉祥踵兮
頂毛似雪林
若寶鑑含萬象
同虛空不掛鍼
閃電威光舒又卷
儼居猊座震雷音

Hōkyōji Temple Founding Patriarch: Jakuen 慶寶初祖

His wondrous forms and illuminated self,
Gaze out from the Peak of Dongshan Mountain,
And permeate the sacred inner chambers of this monastery.
Jakuen contemplates calmly each and every object,
And explains vividly all aspects of momentary existence.
Picking up the fly whisk, he scares the daylights out of his monks.
And gloats while smashing the clouds and splashing the waters.

全相之妙.通身之照
奪得洞山.頂上眼睛
透徹吉祥.堂奧心要
據於塵塵.三昧座床
暢於剎剎.常説曲調
拈弄拂柄兮殃及兒孫
打雲打水兮好一場笑

Self-Praise 自贊, Verse 1

Do not strive to become a sage and do not reject being ordinary,
Just play the melody without trying to put it into words.
The blind turtle has the capacity to float along on driftwood,
The wind is felt the same way up high on peaks and down low in valleys.
Every year the snow piles high on the summit,
While the trees withstand it to reveal their crimson color,
Effortlessly yet wondrously maintaining their place.

For three thousand mornings and eight hundred nights,
I eat from and wash my bowl.

聖也不慕凡也不疎.
曲彖倚身未涉箇言路.
龜毛橫握能質卦爻圖.
衣薄洞峯風徹骨.
年邁嵩岳雪侵顱.
堪攀鐵樹注紅血.
倦處天堂受妙娛.
朝三千暮八百.喫粥了洗鉢盂

Self-Praise 自贊, Verse 2

He who has a deceitful appearance is deceived,
And he who lives humbly in the world is not deceived.
The fly whisk helps to open the eye.
The demon's whisk distracts you from the true path.
On Kichijō Peak [Eiheiji Temple] the moon is shining bright,
And the spring flowers are blooming in the fragrant forest.

面容醜受彼欺瞞
一世貧無物與人
拂子毫頭眼睛綻
佛魔驗了絶齋隣
吉祥峯月孤輝
蒼蔔林花累春

Two Poems from a Mountain Retreat 山居二首

Nobody else is here on the peak of Mount Kichijō.
It looks the same even though the seasons are changing.
Sitting upright in solitary meditation can never be disturbed,
In these deep blue mountains with fluffy white clouds floating by.

吉祥峯頭不人間
莫作四時遷變看

兀坐寥寥無對待
清山深處白雲閑

Quiet and secluded in the unpretentious realm of the forest,
There is no reason to look anywhere other than toward what is close at hand.
The quiet breeze and clear moon are as related as guest and host,
Anyone who remains steady and committed will never be misled.

林下幽閑一世貧
無由向外問疎親
清風白月賓兼主
去就平常不誑人

From a Dharma Hall Sermon 上堂

Each and every mind is no different from this mind,
One mind encompasses all things.
Each and every thought is no different from this thought,
One thought lasts for ten thousand years.

心心無異心.
一心一切法.
念念非異念.
一念是萬年.

Death Verse 遺偈

For eighty-one years,
I have flouted the teachings and reviled Zen.
Now the sky falls, and earth splits open.
Hidden within the flames lies a bountiful spring.

毀教謗禪
八十一年
天崩地裂
没火裡泉

Note
On the twenty-second day of the tenth month of 1333, Giun presented a poem in anticipation of his death. The whole assembly attended the *stūpa* ceremony at Eiheiji, and it was given the name Spiritual Plum *Stūpa* 師.正慶二年癸酉十月十二日辞世の頌に曰く. 全身を吉祥山に塔す. 號して霊梅と曰ふ(霊梅塔).[3]

Daichi Sokei

On Receiving a Copy of Dōgen's *Treasury*

賀永平正法眼藏到来

The enlightened mind expressed in the *Treasury of the True Dharma Eye*,
Teaches us the innermost thoughts of past sixty Zen ancestors.
A mystical path stemming from Eiheiji temple reaches my remote village,
Where I see anew an ethereal mist rising from among remarkable shoots.

賀永平正法眼藏到来
正法眼藏涅槃心
ニ三四七密單傳
吉峰路入鳳山塢
又見異苗長淡煙

Insentient Beings Preaching the Dharma (*Mujō Seppō*)
無情説法話二首, 2 Poems

Sentient beings can hear insentient beings preaching the Dharma.
A breeze that rustles the leaves in a wintry forest fills our garden.
However, no one beyond the walls is listening
To whispers that spread everywhere amid lanterns and columns.

無情説法有情聴
風撹寒林葉満庭
踏壁無人却有耳
燈鎖国露柱且低声

Leaning on a handrail gazing at the new moon,
Floating high above the mountains as I start to fall asleep.
In the middle of the night my head falls off the pillow,
Smashing against the floor but staying solid as a brick.

人倚欄干月在天
月轉山來上床眠
夜深枕子撲落地
無端打破常住塼

This Very Mind Is Buddha (*Sokushin zebutsu*)
即心即仏話二首, 2 Poems

Blows received from the master's scolding staff leave their mark;
This mind itself is Buddha is not a matter to be discussed.
A three-foot-long hair-splitting sword cuts away all obstacles,
Every evening, celestial light beams down from the Big Dipper.

一棒一痕知痛痒
即心即仏没商量.
塵埋三尺吹毛剣
夜夜神光射斗傍.

Reality right before us deteriorates if it is weighed and exchanged,
Even in cold bitter times, do not conceal your inner treasure.
Instead, strive to preserve the truth that this mind itself is Buddha,
By releasing the light that emits day and night between the eyebrows.

現成公案没商量
蘗苦氷寒不覆蔵
保護即心心即仏
眉間日夜放毫光

Betsugen Enshi

A Clear Barrier 清關

Green mountains and white clouds are briskly intertwined,
Now is the time for this disciple to return and follow his teacher.
Though difficult to enter into the gate and come back to that strict style,
I no longer wish to remain on the outside looking in.

山青雲白冷相依
是子歸來就父時
寒淡門風難入作
且從門外見容儀.

A Zen Retreat at Taibai Temple 太白禪居

A wandering monk comes from the east in pursuit of Zen,
These green mountains are like a great emerald blanket spread wide,
At dawn the light from the stars of the Milky Way starts to fade,
So many years have passed since I last welcomed a disciple.

東晉沙門曾此禪
青山都是舊青氈
長庚星沒天河曉
童子不來經幾年.

The Gateway of Ten Thousand Pines 萬松關

Over a path covered with dark green that lasts for nearly twenty miles,
The billowing of a fresh breeze resounds through the chilly forest.
Its rushing sound brushes by and shakes us while on a leisurely jaunt.
Who can play the pipes so fine as the sounds made around this mile-high gate?

廿里蒼髯夾路遙
清風樹々響寒濤
等閑掉臂那邊過
誰管門頭千尺高.

Note
Ten Thousand Pines is the name of a temple, to which Betsugen is returning from a trip, and he appreciates all the more the way its gate captures the sound of the wind.

Gentō Sokuchū

Huayan Sūtra's "Triple World Is Mind Only" 華嚴經三界唯心

The *kōan* is displayed [*genjōkōan*] right before your eyes,
By autumn chrysanthemums, spring orchids, and plum trees blossoming in the snow.
Body-mind cast off [*datsuraku shinjin*] opens the eye that realizes
What our ancestors have known well for countless generations.

現成公案呈蹉過.
秋菊春蘭冬雪花.
脱落身心高著眠.
先尼流輩恐滋多.

Gulin Qingmao

On Bidding Farewell to a Japanese Visiting Monk 送別偈

No shackles on this body so you can come and go as you please;
Half a lifetime spent in journeys to prominent temples.
From one blow to the gut you learned about pain;
With three answers to the call you passed through the gate.
The essence of the essentials and mystery within mysteries are perfectly complete;
Effortlessly at ease, you continually remain carefree.
When you meet your master, do not ask questions!
Just gaze at each other with knowing smiles as you appreciate mutual understanding.

身世無拘任往還
半生行脚為名山
一拳肋下才知痛
三應聲中已透關

要要玄玄并了了
勞勞役役與閒閒
師資會遇都休問
只合相看展笑顏

Zhongfeng Mingben

Sweeping the Floor 掃地

Try sweeping away piles of dirt and trash,
But dust still ends up covering the floor.
Once you stop wasting time and toss away its handle,
Five-petal *udambara* flowers blossom on the broom.

蕩盡從前垃圾堆
依然滿地是塵埃
等閒和柄都拋卻
五葉曇花帚上開

Musō Sōseki

Frosty Clouds 寒雲

Autumn-colored word branches dropping many leaves,
Frosty clouds carrying rain pass over this nook in the mountains.
Everyone is born with the same sort of eyes—
Why can't we see the *kōan* case that is right in front of us [*genjōkōan*]?

秋色辭柯落葉多
寒雲載雨過山阿
人人自有娘生眼
爭奈現成公案何

Epilogue
Before, During, and After the Ban
History of Commentaries on Dōgen's *Treasury*

On Fanning and Banning the *Treasury*

The final section of this book is a bibliographical essay that helps situate the significance of the *Verse Comments* in relation to numerous examples of other kinds of interpretative works produced during the lengthy but rather up-and-down history of commentaries on Dōgen's *Treasury*. The scholastic tradition began in the early 1300s with the composition of the *Prose Comments* by Senne and Kyōgō in addition to Giun's work. In distinct ways, both of these commentaries represent a proselytizing (*teishō*) or homiletic outlook for understanding the significance of the Sōtō founder's philosophy of religion.[1] There was little interest or facility at the earliest stage in providing a critical analysis, although the *Prose Comments* does seek to preempt skeptical reactions to some of Dōgen's controversial views regarding rival standpoints by examining the linguistic elements of his complex wording and clarifying some of the sources of his arcane references and allusions.

After the initial works, the commentarial tradition remained dormant for several centuries, primarily because of an unspoken debate about whether it was considered appropriate to create explanatory remarks concerning Dōgen's writings. During this phase, the Sōtō sect's leading thinkers generally focused on the production of highly specialized esoteric records, rather than commentaries on Zen classics produced in China or Japan. Since the *Prose Comments* was lost for more than two centuries, the 60-fascicle edition was considered the standard version of the *Treasury*, and the *Verse Comments* was the only commentary available for study.

Following a prolonged hiatus lasting about three hundred years, the composition of commentarial works dealing with the founder's masterwork resumed vigorously in the mid-seventeenth century and continued throughout the Edo period, when dozens of interpretative studies were written. These generally reflected the development of evidentially grounded philological and philosophical or hermeneutic (*kaishakugaku*) approaches largely impacted by advanced styles

Flowers Blooming on a Withered Tree. Steven Heine, Oxford University Press (2020). © Oxford University Press.
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of Confucian textual learning that had recently come to the forefront of Japanese intellectual circles. The main area of disagreement among Edo commentators concerned assessing Dōgen's apparent infidelity to many of the Chinese Zen writings he regularly cites and whether the *Treasury* should be considered in need of correction for persistent misreading of continental works or deserving of praise for its rhetorical creativity in challenging and revamping these sources. An interest in studying the *Prose Comments* and the *Verse Comments* was also revived, and an emphasis on the priority of the detailed examination of the 75-fascicle edition by Senne and Kyōgō came to surpass the status of Giun's lyrical explication of the 60-fascicle edition. By the end of the Edo period, however, it was the Main Temple (Honzan) or 95-fascicle edition that was considered authoritative, even though the *Prose Comments* was regarded as the single most influential interpretation.

The tradition of commentarial works on Dōgen's *Treasury* was further extended in the modern era as new historiographical methods were introduced reflecting the outlook of scriptural studies conducted in the West, wherein text-critical hermeneutics is often combined or overlapping with evangelical approaches; that is, an analytical and objective analysis of a core text explained through exegetical remarks can overlap an experiential or subjective evaluation based on eisegesis. For the past half a century, as current research has uncovered and examined anew long-lost manuscripts of various versions of Dōgen's *Treasury* in temple archives, a focus on the 95-fascicle edition has been replaced by the view that the most authentic version of the *Treasury* consists of the Original 75- plus 12-fascicle Edition along with a series of miscellaneous and variant fascicles. The 60-fascicle edition has also been featured in the textual analysis of a small but important group of Dōgen specialists. In addition, some modern commentators emphasizing the significance of the 12-fascicle edition have developed inventive ways of applying the relevance of Dōgen's medieval cloistral teachings on the unity of all beings by virtue of the universality of Buddha-nature to contemporary communal issues. These issues involve the effects of gender and social discrimination in light of demands for equality and justice to be proffered by a religious institution traditionally organized on hierarchical and exclusivist principles.[2]

The overall trajectory of the *Treasury*'s commentarial tradition, which for centuries was carried out by erudite Sōtō monks trained in Sinitic literature and more recently by Japanese academic researchers, many of whom are also Zen priests or practitioners, demonstrates the ongoing interaction of scholarly studies with spiritual discipline. An appreciation of the sacred quality of Dōgen's writings that delve into the depths of religious meaning is mixed with systematic annotations related to current discursive trends or secular concerns. Also, a sense of the timelessness of his craft is interspersed with a historical contextualization

of its sociopolitical origins and implications. Much of contemporary scholarly work is preoccupied with sorting out the profusion of varying, and at times conflicting, editions of the *Treasury* that were often organized based on the understanding of particular editors who were, in turn, unsure of the author's original intentions. In light of this, Giun's poetic evocations are a poignant reminder of the need to take a step back from a preoccupation with textual controversies in order to appreciate the imaginative power and literary beauty evident in his premodern commentary.

The title of this epilogue refers to the crucial role played in the history of interpretations by a remarkable phase that lasted from 1722 to 1796, during which there was an official ban on the publication of the *Treasury* that ironically triggered the most productive period of annotations in terms of the quantity of commentaries and the depth of their analysis.[3] The policy, referred to at the time as the Prohibition on Publishing the *Treasury of the True Dharma Eye* (*Shōbōgenzō kaiban kinshirei* 正法眼蔵開版禁止令) was sponsored by the head administrative wing of Sōtō Zen located at Eiheiji temple, which was trying to prevent possible misappropriations of the text by rival viewpoints both within and outside of the sect.

The Sōtō-instigated injunction was supported by the shogunate seeking to delimit discord among competing Buddhist factions, for which arguments about the merits of Dōgen's use of Chinese sources had become a flashpoint of ongoing contestation. Instead of suppressing creative approaches to studying Dōgen's work, however, the prohibition was accompanied ironically by a veritable explosion of more than six dozen innovative commentaries composed by more than twenty prominent scholar-monks, who sidestepped the injunction by constructing interpretative, rather than strictly editorial, publications.[4] Many of these scholastics also wrote voluminous commentaries on Dōgen's other main works, especially the *Extensive Record*, in addition to a variety of Song dynasty Zen writings that had been prevalent in Japan since the medieval period, including some of the major Chinese *kōan* collections or recorded sayings texts usually associated with the Rinzai sect.

The full history of *Treasury* commentaries can therefore be divided into three main periods. The first period is the initial stage that transpired *before* the ban, when interpretations were limited to the *Prose Comments* and the *Verse Comments*, although many other sorts of textual activities took place, such as copying, compiling, editing, and distributing the work. The second period refers to the stage that occurred *during* the ban, especially if this phase is expanded to cover more than two centuries by including the prelude to the prohibition beginning with the first Edo commentaries in the mid-1600s, as well as the immediate aftermath of the ban toward the end of the Edo era, when the publication of the Main Temple Edition was finally completed and disseminated to sect

members. The third period, *after* the ban, has lasted from the Meiji period onward and featured the first typeset publications of the *Treasury* as well as a steady flow of different styles of textual studies and explanations that review previous commentarial materials while forging ahead with new theories and adaptations of Dōgen's masterwork.

Surveying the range of commentaries generated during the ban reshapes our understanding of the formative phase of Zen studies (*zengaku*), which is based on the use of evidential methods of text criticism that stimulated impassioned debates about the philological and philosophical implications of the *Treasury*.[5] This approach represented the emergence of methodical scholarship on Zen history, institutions, language, literature, rituals, and regulations conducted by erudite monks learned in diverse continental sources already prevalent or newly imported into Japanese intellectual life. Some of the impetus for Zen studies was the renewed impact of Chinese records that were introduced in the Kamakura period but somewhat neglected, including the *Blue Cliff Record*'s (Ch. *Biyanlu*, Jp. *Hekiganroku* 碧巖錄, 1128) approach to "evaluative criticism" (*hyōshō* 評唱 and the use of citations (*inyōshō* 引用書) and catalogs (*bunken* 文献) as part of objective textual research (*kokyō* 考据) in *Terminology of the Zen Garden* (Ch. *Zuting shiyuan*, Jp. *Sotei jien* 祖庭事苑, 1108). Additionally, Sōtō scholar-monks were influenced by the recent advances of the Rinzai scholiast Mujaku Dōchū 無著道忠 (1653–1745), especially in his *Remarks on Zen Implements* (*Zenrin shōkisen* 禅林象器箋) and *Lexicon of Zen Argot* (*Kattō gosen* 葛藤語箋).

Understanding these complex developments helps dislodge and defeat three prevalent stereotypes or myths about the role of interpretative and reference materials concerning the *Treasury*. One myth discussed that drastically overestimates a sense of severe decline, or a "dark age of sectarian studies" prior to the Edo period, is summed up by the dismissive statement in *The Princeton Dictionary of Buddhism* entry suggesting that "Dōgen's magnum opus [became] the central scripture of the Sōtō Zen tradition . . . [despite the fact that until the eighteenth century] the *Shōbōgenzō* seems to have been all but forgotten after Dōgen's death."[6] This outlook fails to recognize that the centuries leading up to the ban were quite productive from homiletic and editorial standpoints when we consider the appropriate resources.[7]

The second stereotype supports a significant underestimation of the scope and depth of the Edo-period revival of *Treasury* commentaries. By principally highlighting the roles played by a trio of major monks, including Manzan Dōhaku 卍山道白 (1636–1741), Tenkei Denson 天桂傳尊 (1648–1753), and Menzan Zuihō 面山瑞方 (1683–1769), an impression is created that examinations of Dōgen's text were limited to these "Big Three" scholars. That

slant does an injustice to the diversity of eighteenth-century commentators, although it is the case that most of the monks involved were either in the lineages of or closely associated with one of the three scholars, in addition to the complexity of views being debated by various factions. An analysis of the productivity achieved during the phase of proscription sharpens our understanding of the way voluminous early-modern annotations at once shed light on the strengths and weaknesses of previous interpretative achievements and anticipate key trends in the modern (Meiji era and after) development of sophisticated hermeneutic approaches used to examine the disputable structure, vocabulary, grammar, and levels of meaning of the *Treasury*.

The third myth, previously mentioned in chapter 2, tends to overlook the value of Edo commentaries by assuming that they became passé and thus insignificant once the Main Temple Edition was published in the beginning of the modern era. Quite to the contrary, the single most important commentary produced in the twentieth century is the *Edifying Remarks on the Treasury* (*Shōbōgenzō keiteki* 正法眼蔵啓迪) by Nishiari Bokusan 西有穆山 (1821–1940), which is largely based on reworking ideas expressed in the *Prose Comments* as seen through the lens of various Edo commentators. Nishiari's three-volume text, which was greatly influenced by the 60-fascicle edition, is derived from lectures delivered between 1906 and 1910 at various *Genzō-e*, or summer temple retreats for intensive study of *Treasury* fascicles. Covering a total of twenty-nine fascicles before Nishiari died, the *Edifying Remarks* was published in a prominent three-volume edition in 1965 that was edited by his follower, Kurebayashi Kōdō 榑林皓堂 (1893–1988), an eminent university scholar of Dōgen studies. Moreover, Nishiari's leading disciple, Kishizawa Ian 岸澤惟安 (1865–1955), composed a twenty-four-volume commentary that is far more comprehensive than that of his teacher; this was first transcribed by a lay disciple in the 1920s and 1930s, but it was not published until the early 1970s. At the same time, a great many scholarly studies have been produced since the second half of the twentieth century that take into account the extremely wide range of Edo commentaries.

The remainder of this epilogue deals chiefly with the first two historical stages by assessing developments that took place before and during the ban, including a selected bibliography of Edo period commentaries that helps challenge the dominant myths associated with these phases. I also provide a brief overview of some of the major advances in the period after the prohibition in order to dispel the stereotype that the ample production of premodern commentaries does not significantly influence the formation of twentieth- and twenty-first-century studies of the *Treasury*, which build on many of the hermeneutic methods.

Before the Ban: Myth 1 on Medieval Accomplishments

The first myth, which concerns the long period prior to the injunction against publishing the *Treasury*, suggests that there was a dearth of attention paid to Dōgen's masterwork until the Edo revival, since only two formal commentaries still relatively little known in the West were composed within three-quarters of a century after the founder's death. To defeat the stereotype, the following discussion classifies the overall medieval period into three subphases in order to highlight additional accomplishments. These stages involve (a) the original composition of the *Treasury* in the first half of the Kamakura era and its legacy of editions, (b) the early commentaries on the text from the second half of the Kamakura era, and (c) the compilation of further editions during the Muromachi era, plus other related Sōtō textual developments.

Early Kamakura Composition (1231–1253)

Dōgen wrote many fascicles of the *Treasury* over the course of more than two decades from the early 1230s until his death, but it was not until the time of his move to Eiheiji in the Echizen mountains in the mid-1240s that he and his scribes began to revise, collect, and edit the manuscripts of the various fascicles into a single text. This was the most productive period in terms of the number of fascicles composed. Dōgen considered creating collections with 75 or 60 fascicles and may have also hoped to expand these into a total of 100 fascicles, as suggested by Ejō. Additional groups of 28 and 12 fascicles were left behind and later sorted out by Ejō and other scribes, but because Dōgen's true intentions were never made clear, there remains some confusion about what should be considered the standard edition. The profusion of versions, while confounding, also indicates the extent of interest generated by Sōtō followers who were trying to come to terms with the complicated formation of the *Treasury*.

Later Kamakura Commentaries (1263–1333)

The two *Treasury* commentaries composed in the early fourteenth century include the following:

(1) *Prose Comments* (*Goshō* 御鈔), a lengthy interlinear commentary on the 75-fascicle edition, consisting of a series of memos by Senne 詮慧 composed in 1283 in ten volumes (originally called the *Inner Chamber Comments* (*Kageshitsushō* 影室鈔) and remarks by Kyōgō 経豪 completed in 1308 in

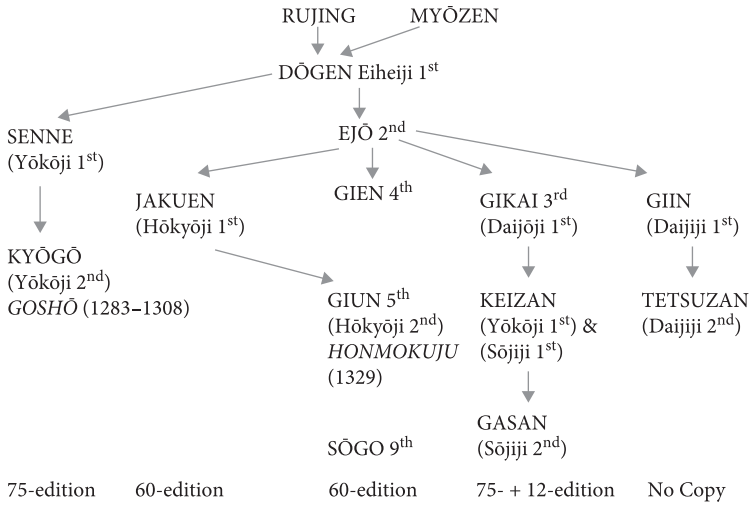
thirty-one volumes, which was soon lost but, after rediscovery in the late sixteenth century, became very influential as a single integrated text. Apparently, both portions were originally handwritten documents rather than transcriptions of oral talks, despite the long version of the title (*Gokigkigakishō* 御聞書抄) suggesting "comments heard and recorded." In the modern publication of the *Prose Comments*, Kyōgō's text precedes Senne's.

(2) *Verse Comments* (*Shōbōgenzō honmokujujaku* 正法眼蔵品目頌著) by Giun 義雲 from 1329, as a series of (mainly) *kanbun* poems of four seven-character lines, along with capping phrases, explicating the sections of the 60-fascicle edition. This was the only commentary that was available for study during the medieval period, and it also received attention from major Edo-era scholastics, including Menzan Zuihō and Katsudō Honkō 瞎道本光 (1719–1773).

Although seemingly opposite in style and purpose, both the *Prose Comments* and the *Verse Comments* can be labeled homiletic forms of preaching, in that each espouses a particular view of the spiritual meaning and discursive significance of the *Treasury* without investigating Dōgen's work from a text-critical standpoint. Both commentaries, emphasizing the priority of the founder's standpoint in light of either then-current Japanese Buddhist trends, in the *Prose Comments*, or Chinese influences, in the *Verse Comments*, became the subject of further analysis by eighteenth-century commentators, who recognized that these early interpretative works were crucial for determining and evaluating an original edition of the *Treasury*. The *Prose Comments* remains the single most important traditional explanation examined by specialists today. In addition to these two commentaries, Dōgen's primary disciple, Ejō, wrote a short text, the *Samādhi Treasury of "Radiant Light"* (*Kōmyōzō zanmai* 光明蔵三昧), a contemplative elaboration on just sitting as related to a fascicle title that is considered apocryphal by some researchers, although the monk-scholar Teizan Sokuichi 鼎三即一 (1805–1892) annotated this text in the late Meiji era.[8]

Table 5.1 provides a flow chart, which should be considered alongside the map of Sōtō Zen temples in this book's preface (figure P.3), summing up the main developments that took place during the Kamakura era by highlighting the following key points: after Dōgen, the Sōtō sect split into multiple factions; Giun, as the second abbot of Hōkyōji who also became the fifth abbot of Eiheiji, was in the unique position of straddling and leading two of the divisions; four of the factions became associated with a particular edition of the *Treasury,* and two produced major commentaries; Giin's group located in Kyushu was the only faction that did not hold copies of Dōgen's text and was not involved in textual studies (it is likely that monks from Daijiji who were interested in reading the *Treasury* traveled to Eiheiji).

Table 5.1. Early-medieval textual formation of the *Treasury*: versions and commentaries.



Muromachi Editions (1330–1573)

What happened to the *Treasury* after the two early commentaries were written? It is easy to lapse into the stereotypical view that there was a dark age or, according to William Bodiford, a serious gap in scholarship that unfolded for more than four hundred years during which Dōgen's masterwork was neglected or turned into a kind of iconic yet secret possession of temples, to be revered, rather than a text that was carefully investigated.[9] While this is partly true, a thorough historical account shows that there was considerable editing and copying during the Muromachi era, while prominent masters such as Daichi Sokei 大智祖継 (1290–1366) cited the *Treasury*'s teachings in various poems or other records. Daichi, who spent a decade in China studying Zen poetry under Linji school master Gulin Qingmao 古林清茂 (1262–1329), wrote *kanbun* verses on two fascicles, "Insentient Beings Preaching the Dharma" (*Mujō seppō* 無情説法) and "This Mind Is Buddha" (*Sokushin zebutsu* 即心即仏); here is a poem on the latter fascicle:

> Blows received from the master's scolding staff leave a mark;
> This mind itself is Buddha is not a matter to be discussed.
> A three-foot-long hair-splitting sword cuts away all obstacles,
> Every evening, celestial light beams down from the Big Dipper.[10]

Moreover, numerous reproductions of a valuable 1419 edition of the *Treasury* were circulated throughout the Sōtō temple network based at Eiheiji. This edition consisting of 84 fascicles was produced by the monk Taiyō Bonsei 太容梵清 (n.d.), who led Daijōji temple founded more than a century before by Gikai. Taiyō added 9 fascicles to the 75-fascicle edition mainly from the 12-fascicle edition. Another edition at Rurikōji temple, a branch of Eiheiji, with 83 fascicles was disseminated in the late fifteenth century as part of an effort to establish a standard complete version. Modern researchers have discovered at various temple archives, especially Kenkon'in and Tōunji, respectively, influential manuscript witnesses of the 75-fascicle and 60-fascicle editions stemming from the late 1400s and early 1500s. Also, the contents of the *Treasury*, especially the 60-fascicle edition, were discussed in the *Record of Kenzei* (*Kenzeiki* 建撕記), first published in 1472 as the major sectarian biography of Dōgen. It was composed by an Eiheiji abbot and was later significantly revised and expanded by Menzan in 1752 into the *Annotated Kenzeiki* (*Teiho Kenzeiki* 訂補建撕記) in connection with the five-hundredth death anniversary of Dōgen.[11]

In considering the lack of formal commentaries during a couple of centuries after Giun's *Verse Comments*, it is necessary to acknowledge that this is not particularly surprising, since the Sōtō tradition was not producing commentarial literature during the Muromachi era regarding either the works of Dōgen or other classical sources, including Zen writings brought from China during the Kamakura era. Instead, the focus of Sōtō literary production, as with much of Rinzai Zen at the time, was on collecting the recorded sayings (*goroku* 語録) of leading abbots, which formed the main part of the sect's canon, in addition to extra-canonical transcription writings (*shōmono* 抄物) covering various subgenres, such as esoteric *kōan* remarks (*monsan* 門参, also known as *missan* 密参), substitute responses to encounter dialogues (*daigo* 代語), and, especially, diagrammed instructional memos (*kirigami* 切紙, literally "paper strips") that were used in secret initiation or transmission ceremonies. These materials often referenced or alluded indirectly to key ideas, topics, and phrases from the *Treasury* by evoking key terms such as *tsuki* 都機, *genjōkōan* 現成公案, *mujō seppō* 無情説法, *shinjin datsuraku* 身心脱落, or *sokushin zebutsu* 即心是仏, often interpreted in connection with the theory of Five Ranks (*goi* 五位) or related Zen formulations.

Many of these esoteric documents were passed directly by a teacher to a single follower or a small handful of disciples who studied intimately with him. This was an era prior to the explosion of woodblock printing that occurred in the late seventeenth century. Nevertheless, it is clear that handwritten copies of various editions of the *Treasury* were still being made. However, during the Edo-period revival of commentaries, the attitude toward esoteric materials changed

drastically, and these kinds of texts were severely criticized, particularly by Menzan, for misrepresenting Dōgen with blatant mistakes and forgeries. They were largely purged from the sect's libraries, until modern scholars developed a renewed interest in the historical and linguistic significance of these late-medieval records.[12]

Meanwhile, throughout the Muromachi era, it was generally accepted at Eiheiji and elsewhere that the 60-fascicle edition based on Giun's commentary was the most esteemed among the various versions, especially since the *Prose Comments* and its focus on the 75-fascicle edition was unavailable at this time.[13] Therefore, the inactivity of the medieval period is often significantly overestimated, ironically, as a kind of echo of the narrative of Edo revivalists eager to account retrospectively for why there had been a dearth of Muromachi commentaries. According to that view, the apparent indiscernibility of Dōgen's writings reinforced the philosophical standpoint that reading the *Treasury* was more or less unnecessary for those already enlightened, and conversely, paying too much attention to the text was a sign that its true meaning had been lost or forgotten.

During the Ban: Myth 2 and the "Big Three" Scholar-Monks

The second main misleading assumption regarding the history of *Treasury* commentaries is a rather drastic underestimation of productivity during the Edo-period revival that was part of the vigorous institutional and intellectual movement known as Restoring the Origins of the Sect (*shūtō fukko* 宗統復古), or the Sectarian Restoration Initiative, which lasted until the early nineteenth century. This new trend was initiated in the 1600s by Ban'an Eishu 万(萬)安英種 (1591–1654), a very active monk-scholar, who derived from the lineage of Giin and revived Kōshōji temple by moving it from the outskirts of Kyoto to the town of Uji in 1649, which was where the Ōbaku (Ch. Huangbo 黃檗) sect settled. The reform initiative was further advanced and expanded by Gesshū Sōkō 月舟宗胡 (1618–1696), an abbot of Daijōji temple, who wrote the first Edo commentaries on the *Treasury* that are extant based on the 84-fascicle edition of Taiyō Bonsei.

Following this, figures such as Manzan Dōhaku and Tenkei Denson, both disciples of Gesshū despite disagreements since the latter severely criticized Dōgen, along with Menzan Zuihō, played major roles. All were greatly influenced one way or another by the scholarly advances of Mujaku Dōchū. It is often reported that the "Big Three" were about the only scholars fully engaged in *Treasury* investigation. For example, a brief but influential essay by Nishiari cites with idiosyncratic evaluations several Edo commentaries, including *Incisive Remarks* (*Benchū*) by Tenkei, *Records* (*Monge*) by Menzan, and *Personal Views* (*Shiki*) by

Zakka Zōkai 雑華蔵海 (1730–1788), an important Menzan disciple, although he also mentions in passing the *One Continuing Thread* (*Ichijizan*) by Katsudō Honkō and the *Supplemental Lectures* (*Zokugen kōgi*) by Otsudō Kanchū 乙堂喚丑 (?–1760), both of whom refuted Tenkei's standpoint.[14] However, this short list of commentaries represents only a very partial number which needs to be significantly enhanced by a more exhaustive examination. The most prolific Edo authors who contributed to the total number of interpretative writings generally favored the notion of preparing a 95-fascicle edition, but they also regularly took into account and compared this version with the other available compilations.

The Sōtō scholastics with the most *Treasury* commentaries included Banjin Dōtan 万(萬)伃道坦 (1698–1775), a Manzan disciple who produced sixteen interpretative works; Menzan with nine works; Honkō with six works; and Manzan with six works. But the full list of annotations is even more thorough. The large and long-lasting story of Edo commentaries is divided into several substages: (a) the phase lasting a century leading up to the ban, when the efforts to create a comprehensive edition were initiated; (b) during the ban itself, when most of the commentaries were composed, many of which are listed below; and (c) the aftermath of the prohibition, when the Main Temple Edition was published for the first time, although initially in piecemeal fashion.

Prelude to the Ban (1603–1722)

The activities of the seventeenth century leading up to the ban were marked by several important developments as part of the Restoration Initiative that was influenced by several major factors affecting the Buddhist institution at the time. These included the onset of the parish system (*danka seidō* 檀家制度) imposed by the shogunate, which led to rivalries causing different sects to need to clarify and augment their sense of self-identity; the arrival of the Ōbaku sect from China, which became, in effect, the third branch of Zen known for reintroducing continental interpretative as well as practical methods of training; and the impact of newly developed Japanese Confucian approaches to textual studies that set a new standard for analysis.[15] The hermeneutic techniques used by various Sōtō scholars reflecting the formation of Zen studies were very much in accord with larger trends in Edo-period intellectual history that are summarized by several modern researchers:

> The c. 18th evidential scholarship in Japan advanced substantially the qualities of classical philology (and/or "textual criticism"), historical chronology, ritual studies, language studies extraordinarily centered around the detailed

> examination of the Chinese characters in classical use, and more. Using Anthony Grafton's expression, the scholars of the time "assessed manuscript evidence as one to be settled not by seat-of-the-pants navigation but by strict historical reasoning, that served as the basis for textual scholarship." Their work "marked a watershed in the history of classical scholarship: a break between an older, rhetorical style of humanism and a newer, technical philology."[16]

A main development in the early Edo period was the discovery of lost materials that greatly influenced new approaches to interpreting the authenticity of *Treasury* versions, such as finding a manuscript of the *Goshō* commentary, which led to the recognition of the importance of the 75-fascicle edition, and uncovering "Discerning the Way" (*Bendōwa*), which eventually became the first fascicle included in the Main Temple Edition, even though some scholars still do not agree that this work truly belongs to the text (it is included as a supplementary section in the 75- plus 12-fascicle edition). In addition to a new focus on the *Treasury*, there was revived editing and commenting on other previously overlooked works by or about Dōgen, such as the ten-volume *Extensive Record* (*Eihei kōroku* 永平廣錄), which was edited in two main versions; the *Miscellaneous Talks* (*Shōbōgenzō zuimonki* 正法眼藏隨聞記), a group of Dōgen's sermons compiled by Ejō in 1238; the *300 Case Collection* (*Mana Shōbōgenzō* 真字正法眼藏), a compilation of 300 *kōan* cases without comments, and the *Record of Kenzei*, for which various versions were integrated and supplemented by Menzan. Moreover, a new synthetic work was created in 1667: the six-volume *Dōgen's Monastic Rules* (*Eihei shingi* 永平清規) based on compiled essays on the behavior of monks primarily written by Dōgen during his abbacy at Eiheiji.

Furthermore, Ban'an Eishu became known for commentaries (*shō* 鈔) on the *Record of Linji* 臨濟錄 (Ch. *Linjilu*, Jp. *Rinzai roku*) and the *Gateless Gate* 無門關 (Ch. *Wumenguan*, Jp. *Mumonkan*), among other major Chinese Zen works, and this trend was continued by subsequent interpreters. Tenkei, for example, wrote one of the two most prominent Edo commentaries on the *Blue Cliff Record*. Another monk from this period who contributed to Sōtō discourse about the *Treasury,* although he did not compose a commentary, was Dokuan Genkō 独庵玄光 (1630–1698). In subsequent years, key Sōtō works that reflected the impact of Dōgen's text were written by Muin Dōhi 無隱道費 (1688–1756), author of the prominent poetry collection titled *Flute without Holes* (*Mukōteki* 無孔笛), and Genrō Ōryū 玄楼奥龍 (1720–1813), followed by his disciple Fūgai Honkō 風外本光 (1779–1847), whose joint efforts created the notable *kōan* commentary *Iron Flute Played Upside Down* (*Tetteki tōsui* 鐵笛倒吹).

The Ban (1722–1796)

The main activities during the time of the prohibition involved a heated debate that divided the Sōtō sect about the merits of the *Treasury* as well as a corollary effort to create a comprehensive version that resulted in the Main Temple Edition. Because of the rather confounding diversity of versions of Dōgen's masterwork and the complexity of newly formulated hermeneutic methods, the ban against publication was not resisted but was in fact sponsored by Sōtō leaders, especially in the headquarters at Eiheiji, who were eager to curtail the profusion of renditions and competing interpretations. Already, according to their evaluation, Buddhist or secular groups unsympathetic to the sect and its founder had misconstrued Dōgen's work as problematic and controversial.

In effectively dodging the prohibition by including revised *Treasury* manuscripts reflecting attempts to edit and correct or, conversely, to justify and support the text embedded within otherwise permissible investigative remarks, Sōtō scholars explored the use of many different kinds of observations and clarifications in order to examine and explain questionable rhetorical and theoretical elements of Dōgen's eclectic adaptation of obtuse Chinese materials. The debate that remains relevant in contemporary Japanese scholarship concerns whether Dōgen's views of continental sources represent either a series of errors in need of being amended or, instead, a deliberately "changed or altered set of readings" (*yomikae* 読替え) of the original works, thus elevating his status to that of a "genius of misreading" (*godoku tensai* 誤読天才).[17]

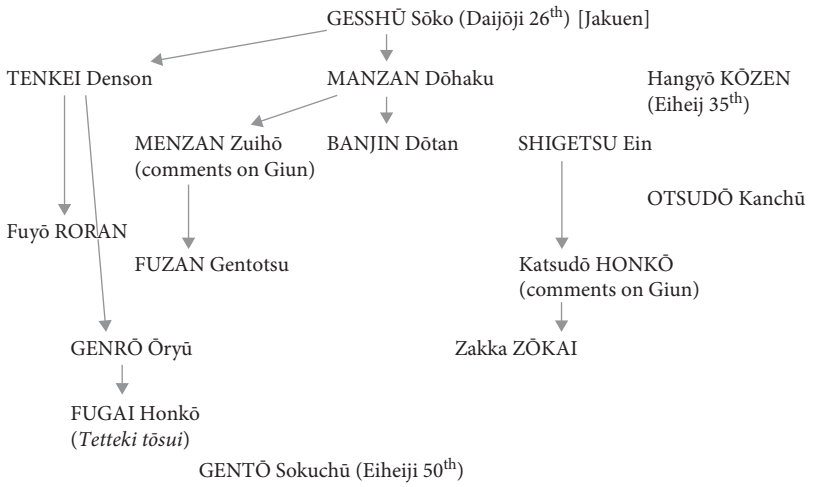
This eighteenth-century discord encouraged *Treasury* specialists to demonstrate their own rhetorical and linguistic prowess, even if this meant at times further distorting Dōgen's alterations of Chinese writings in order to counter or confirm the consistency of his approach. Rather than seeing that effort as an extension of homiletics, which dominated the Kamakura-era discourse, the new styles of commentary marked an important shift toward hermeneutic methods. There emerged determinedly self-reflective and at least partially objective or distanced approaches to collecting and assessing various types of evidence, both internal and external to the text, so as to substantiate sometimes controversial or conflicting interpretative claims.

New evidential methods were propagated through the use of diverse reference materials such as chrestomathies, chronologies, citation lists, and critical editions. These works offered or borrowed from other religious traditions undergoing a similar renaissance, including Confucianism, a variety of techniques for text criticism (*honmon hihyō* 本文批評) based on concrete confirmation, including source analysis (*shōshin shōmei* 正真正銘) in search of the original version (*kohan* 古版), as well as philological investigations (*gobungaku* 語文学), literary inquiries (*bungakuteki* 文学的), and philosophical

reasoning (*tetsugakuteki* 哲学的) that encompassed research remarks (*shō* 鈔) or annotations (*chūshaku* 註釈). In addition, scholars produced compilations (*senjutsu* 撰述), concordances (*yōgosakuin* 用語索引), dictionaries (*jiten* 辞典), and lexicons (*gosen* 語箋).[18]

Derived from the fact that Sōtō monks, for the first time in centuries, were knowledgeable and interested enough to compare Dōgen's writing with the continental texts he cites in light of the above interpretative methods, two main factions

Table 5.2. An outline of early-modern commentarial lineages regarding the *Treasury.*



Notes: (a) Gesshū, abbot at Daijōji temple and inspired by Ban'an Eishū, who revived Kōshōji, initiated a Sectarian Revitalization (Shūtō Fukko) that culminated with Gentō Sokuchū's Honzan edition; Gesshū's interpretations favored Taiyō's 84-fascicle edition which was then standard outside of Eiheiji; (b) *Bendōwa* was discovered around 1670 and much later was often listed as the first fascicle; (c) Manzan in 1684 developed a new 89-fascicle edition in sequential order, influencing Kōzen; (d) Kōzen, as thirty-fifth abbot of Eiheiji, was the first to design a 95-fascicle text, which was left incomplete at the time of his death in 1693, and a 96th fascicle was deemed spurious; (e) a ban on publishing the *Shōbōgenzō* supported by the Sōtō sect and the shogunate lasted from 1722 to 1796, during which time dozens of commentaries were produced because that was legal; (f) the factions of Manzan-Banjin, Menzan-Fuzan, and Shigetsu-Honkō-Zōkai in addition to Otsudō all strongly supported Dōgen against the criticisms of Tenkei, and they gradually favored the 95-fascicle edition, although Menzan and Honkō commented on Giun's *Honmokuju*; (g) Tenkei's faction tended to agree with the Rinzai scholastic Mujaku Dōchū that the *Shōbōgenzō* was faulty linguistically in its use of Chinese sources and ideologically in attacking masters of rival lineages; he commented on the 60-fascicle edition plus 35 additional fascicles; (h) Genrō and Fugai were responsible for composing the capping phrase and poetic commentary in the *kōan* collection known as *Iron Flute Played Upside Down* (*Tetteki tōsui*); (i) Gentō completed revitalization with a woodblock version of the Honzan 95-fascicle edition, not completed until 1816, yet 5 fascicles were unprinted (the pages were there but left blank)—*Busso, Denʼe, Jishō zanmai, Jukai*, and *Shisho*; a complete woodblock was issued in 1852 and published in the first modern typeset edition by lay leader Ōuchi Seiran in 1885.

emerged. One faction represented the critical approach taken by Tenkei, who, by the end of the prelude to the ban, had proposed an edition of the *Treasury* with 78 fascicles. This included his "corrections" based largely on a reading of the 60-fascicle edition which, he felt, had already deleted many sections containing Dōgen's harsh attacks on Linji and other rival leaders and lineages. Also, Mujaku, who praised Manzan for having the *Treasury* printed for public use since it had previously remained undisclosed to outsiders, wrote a critical commentary on the *Treasury* starting in 1713. Mujaku's standpoint strongly supported Tenkei's critique of Dōgen's supposed misrepresentations of Chinese sources. This view was further propagated by Tenkei's leading follower, Fuyō Rōran 父幼老卵 (1724–1805).

Numerous Manzan disciples espoused the opposing standpoint that was sympathetic and supportive of Dōgen's creativity and originality. Although Menzan is by far the best-known figure among all the Sōtō scholiasts of the eighteenth century, other monks were even more prolific on the topic, especially Banjin. Some of the monks who collectively contributed several dozen commentaries were Katsudō Honkō, who also wrote a commentary on Giun's *Verse Comments*, in addition to Shigetsu Ein 指月慧印 (1689–1764), Fuzan Gentotsu 斧山玄鈯 (?–1789), Otsudō Kanchū, and Zakka Zōkai, among many others. Table 5.2 provides a flow chart of early modern *Treasury* commentarial lineages.

To sum up the conflict, Tenkei and Mujaku could not accept Dōgen's disapproval of famous Song masters because they believed in a basic unity underlying all circles of Zen, including Sōtō and Rinzai as well as Chinese and Japanese monks. During this time, there was a parallel debate between Tenkei and Manzan over whether the transmission and succession of temple abbacies should be based on Dōgen's guidelines or on current and variable custom.[19] Another main topic of discord based on interpreting Dōgen's often ambiguous instructions about sectarian rules (*kakun* 家訓) involved the significance of traditional precepts and authentic zazen practices for training novices.

Tenkei's main point was that a revision of the founder's ideas based on his sense of amending the questionable Chinese usage in many *Treasury* passages was acceptable because, ultimately, it took part in the freewheeling spirit that Dōgen himself espoused, which was preferable to devoted or uncritical copying. For the faction including Manzan, Menzan, and Banjin, the Tenkei standpoint was not permissible, even though all these leaders shared an interest in commenting on Chinese Zen classics. A third Sōtō faction included Honkō and Shigetsu, who disagreed with Tenkei but tried to be more objective in their analysis than the Manzan group. Yet another clique included Tenkei's lineal offshoots, Genrō and Fugai, who jointly composed a *kōan* collection that seems to resemble a Rinzai-style work.

Therefore, the underlying theme regarding the lineal succession and *Treasury* interpretation controversies was a kind of typical discord between the themes

of the continuity of institutional identity, for Manzan, and an emphasis on individuality and difference, for Tenkei. The controversies involving Dōgen's text and related ideas boiled down to a central distinction: do the teachings of the founder represent an authority and orthodox model that should be adhered to as closely as possible, or do his views instead legitimize the taking of license in order to develop novel approaches based on the spirit rather than the letter of the law? Many of the same hermeneutic techniques were used to defend nearly opposite conclusions.[20] Feelings were so strong that the monks in the Manzan-Menzan-Banjin group sometimes labeled Tenkei and his followers "worms" that were eating away at the substance of sectarian doctrine.[21] It is important to note that Giun influenced all factions of Edo interpreters, including both Menzan and Tenkei, due to his erudition in interpreting Song texts by citing or emulating the works of Hongzhi and Dongshan in addition to various *kōan* commentaries.

A second very significant development during the ban was that beginning in the late seventeenth century, there was a sustained effort to create an edition containing all the available fascicles in chronological order by taking into account various available versions. Manzan, who succeeded Gesshū as abbot of Daijōji, triggered this approach. Gesshū was a supporter of the 84-fascicle edition, but Manzan produced a new 89-fascicle edition in 1684 by further expanding the 75-fascicle manuscript with 14 additional fascicles.

To sum up Manzan's major overall textual activities, in 1664, he wrote a preface for a copy of the *Treasury*, and in 1672, he facilitated a new editing and reprinting of Dōgen's *Extensive Record*. Next, in 1680, he published a preface for Rujing's *Recorded Sayings*, and the following year, he produced a preface for Gesshū's edition of Keizan's *Monastic Rules* (*Keizan shingi* 瑩山清規). After compiling the 89-fascicle edition a few years later, along with a brief commentary on the 75-fascicle version of the fascicle on the "Summer Retreat" (*Ango*), in 1689, Menzan assisted Hangyō Kōzen 版撓晃全 (1627–1693), the thirty-fifth abbot of Eiheiji, in arranging the 95-fascicle edition, which he helped produce in 1693.

Kōzen's elite institutional status gave the project a level of prestige beyond what was accrued by leading monks from Daijōji temple. Kōzen at first compiled 96 fascicles (later *Shinzō* was dropped as spurious) by adding 6 fascicles to Manzan's edition and reorganizing the text based on when the fascicles were composed, as indicated in the various postscripts. Kōzen included as many vernacular writings as possible in order to come close to the goal of a 100-fascicle edition that Dōgen supposedly planned. In order to reach this aim, he included a few compositions that were not part of early editions of the *Treasury*, especially "Discerning the Way." After Kōzen died in 1700, Menzan produced a commentary on the fascicle on "Face-to-Face Transmission" (*Menju*). However, with the controversies

stirred by Tenkei and Mujaku, the implementation of the ban meant that that the 95-fascicle edition would not appear in print for more than a century.

Aftermath of the Ban (1796–1868)

This phase saw the first publication of the 95-fascicle edition which was reworked considerably since the time of Kōzen, who died before that version could eventually be published by Gentō Sokuchū 玄透即中 (1729–1807), fiftieth abbot of Eiheiji, in conjunction with the 550th anniversary of Dōgen's death. The Main Temple Edition was released as a still-incomplete woodblock print consisting of twenty pamphlets, each with a few fascicles that were distributed only to members of the sect over the course of more than a decade in the early 1800s. Gentō saw his mission as the fulfillment of the institutional activities that were part of the Sōtō sect's Restoration Initiative started by Gesshū.

Like many of his predecessors an accomplished poet and calligrapher in his own right, Gentō edited classic Zen writings in addition to a variety of Dōgen-related texts, including the *Illustrated Annotated Kenzeiki* (*Teiho Kenzeiki zue* 訂補建撕記図会) released in 1803, and he also raised funds and oversaw the rebuilding of numerous Eiheiji temple halls.[22] The official version constructed by Gentō differed from Kōzen's in some key aspects of sequence and organization. Since Gentō died in the middle of the publishing process, it took until 1816 for it to be more or less finished and until 1852 for it to be released in a single volume. Then it took another half century before this Main Temple Edition was published in an official typeset version in 1906 in conjunction with the founder's 650th death anniversary; however, it was published informally in 1885 by Ōuchi Seiran 大内青巒 (1845–1918), The latter version had the same number of fascicles yet in a different order from the versions from the 1690s or the early 1800s.

Selected Edo-Period *Treasury* Commentaries

The following is a partial bibliography of early-modern annotations based on author.[23]

1. 月舟宗胡 Gesshū Sōko (1618–1696)
   a. 正法眼蔵謄写 Shōbōgenzō tōsha [Transcribed Edition of Shōbōgenzō]
2. 版撓晃全 Hangyō Kōzen (1627–1693)
   a. 正法眼蔵九十六巻ノ結集謄写 Shōbōgenzō Kyūjūrokumaki no kesshū tōsha [Complete Transcribed Edition of 96-fascicle Shōbōgenzō]
3. 卍山道白 Manzan Dōhaku (1636–1715)

   a. 正法眼蔵ノ編集校定 Shōbōgenzō no henshū kōtei [Revised Edition of Shōbōgenzō]
   b. 卍山本八十九巻 Manzanbon hachijūkyūmaki [Manzan's 89-fascicle Shōbōgenzō]
   c. 永平正法眼蔵序・四篇 Eihei Shōbōgenzō jō—yonben [Prefaces to Dōgen's Shōbōgenzō, four versions]
   d. 跋永平正法眼蔵・二篇 Batsu Eihei Shōbōgenzō—niben [Postscripts to Dōgen's Shōbōgenzō, two versions]
   e. 跋正法眼蔵安居巻 Batsu Shōbōgenzō Ango maki [Postscript to Shōbōgenzō "Ango"]
   f. 答客議竝序跋類 Tōkaku gibeijo hatsurui [Answers to Various Kinds of Queries]
4. 天桂伝尊 Tenkei Denson (1648–1735)
   a. 正法眼蔵弁解 Shōbōgenzō benge [Comments on Shōbōgenzō]
   b. 正法眼蔵弁註 Shōbōgenzō benchū [Incisive Remarks on Shōbōgenzō]
   c. 六十巻本を真本とした江戸期最初の註釈書 [Initial Edo-period commentary on the 60-fascicle edition; *note that Tenkei also devised his own 78-fascicle edition by adding 18 fascicles to the 60-fascicle edition, with corrections in addition to revisions of the original text, while also rejecting some fascicles outright, even though he included references to his version of a 95-edition*]
5. 徳翁良高 Tokuō Ryōkō (1649–1709)
   a. 永平正法眼蔵序 Eihei Shōbōgenzō jō [Preface to Eihei Shōbōgenzō]
6. 定山良光 Jōzan Ryōkō (d. 1736)
   a. 正法嫡伝獅子一吼集 Shōbōchakuden shishi'ikushū [Collected Lion Roars from the Direct Lineage of the True Dharma]
7. 無著道忠 Mujaku Dōchū (1653–1745) [*a prominent Rinzai monk-scholar*]
   a. 正法眼蔵僭評 Shōbōgenzō senpyō [Critical Comments on Shōbōgenzō], 臨済禅の立場から『正法眼蔵（卍山結集八十四巻本）各巻（渓声山色・伝衣・嗣書・心不可得・神通・仏向上事・行持・授記・栢樹子・説心説性・諸法実相・密語・仏経・面授・春秋・菩提分法・自証三昧・大修行・他心通・王索仙陀婆）の所説を論難したもの [Explicating differences between Shōbōgenzō teachings and Rinzai Zen based on various fascicles used in Manzan's 84-fascicle edition, including "Keisei sanshoku," "Denè," "Shisho," "Shinfukatoku," "Jinzū," "Bukkōjōji," "Gyōji," "Juki," "Hakujushi," "Seshinsesshō," "Shohō jissō," "Mitsugo," "Bukkyō" (Buddhist *Sūtras*), "Menju," "Shunjū, "Bodaibunpō," "Jishō zanmai," "Daishugyō," "Tajinzū," and "Ōsaku sendaba"]
8. 面山瑞方 Menzan Zuihō (1683–1769)
   a. 正法眼蔵聞解 Shōbōgenzō monge, 現成公案 "Genjōkōan," 弁道話 "Bendōwa," 三昧王三昧 "Zanmai ō zanmai" [Recorded Comments on Three Shōbōgenzō Fascicles; see also Fuzan Gentotsu]

b. 正法眼蔵渉典録 Shōbōgenzō shōtenroku [Record of References Cited in Shōbōgenzō]
六十巻本を本輯とする九十五巻本（面山編輯本）の渉典. [References from Menzan's 95-fascicle edition pertinent to the 60-fascicle collection]

c. 正法眼蔵闢邪訣 Shōbōgenzō byakujaku ketsu [On Correcting Misunderstandings of Shōbōgenzō]

d. 天桂の『辨解』（後に「辨解」と改む）に対する論難. [Criticisms of Tenkei's Shōbōgenzō benge]

e. 正法眼蔵述品目賛 Shōbōgenzō honmokusan [Poetic Remarks on Shōbōgenzō]. 面山編輯の九十五巻本（本輯六十巻、別輯三十五巻）に、義雲の「頌著」に倣って各巻の注意を述べ、偈によって賛したもの [Poetic comments on Giun's 60-fascicle edition, based on the versions used in Menzan's 95-fascicle edition; *includes the collection of 60 fascicles with an additional 35 fascicles*]

f. 正法眼蔵和語鈔 Shōbōgenzō wagoshō [On the Use of Japanese Vernacular in Shōbōgenzō]

g. 正法眼蔵編集・謄写 Shōbōgenzō henshū—tōsha [Edited Transcribed Edition of Shōbōgenzō]

h. 正法眼蔵渉典和語鈔 Shōbōgenzō shōten wagoshō [Comments on the Use of Japanese Vernacular in the Standard Edition of Shōbōgenzō]

i. 和語・漢語に渉っての語録 [On Recorded Sayings Cited in Shōbōgenzō Based on Japanese and Chinese Sources]

j. 雪夜爐談竝序跋辯 Yukiyorodan hō jobatsuben [Preface and Postscript to Fireside Chat on a Snowy Evening]

k. 議永平排遺楞厳円覚弁 Gi Eihei oshiyuiryō toshimitsukakuben [Reflections on How to Discern Complete Enlightenment in Light of Criticism of Dōgen's Shōbōgenzō]

9. 乙堂喚丑 Otsudō Kanchū (?–c. 1760)

a. 正法眼蔵続絃講義 Shōbōgenzō zokugen kōgi [Supplemental Lectures on Shōbōgenzō]

b. 天桂の「辨註」に於ける授記・面授・嗣書の三編を中心に、その所説を弁駁したもの [Refuting the theories contained in Tenkei's Shōbōgenzō benchū; *based mainly on examining the "Juki," "Menju," and "Shisho" fascicles*]

10. 指月慧印 Shigetsu Ein (1689–1764)

a. 正法眼蔵序・二篇 Shōbōgenzō jō—niben [Prefaces to Shōbōgenzō, two versions]

b. 拈評三百則不能語 Nenpyō Sanbyakusoku funōgo [Prose Comments on the Inexpressible Truth of the 300-Case Shōbōgenzō]; *the initial work on the Mana (Kanbun) Shōbōgenzō composed in 1235 featuring* kōans *without comments, and its connections to the Kana (Vernacular) Shōbōgenzō*]

11. 直指玄端 Chokushi Gentan (?–c. 1767)
- **a.** 正法眼蔵弁註浄書　Shōbōgenzō benchū jōsho [Clarifications of Tenkei's Incisive Remarks on Shōbōgenzō]

12. 万(萬)仞道坦 Banjin Dōtan (1698–1775)
- **a.** 正法眼蔵秘鈔 Shōbōgenzō hishō [Private Comments on Shōbōgenzō]
  『正法眼蔵聞書抄』からの万仞による抜鈔 [Banjin's comments on the Kikigakishō commentary]
- **b.** 正法眼蔵傍訓 Shōbōgenzō bōkun [Additional Investigations of Shōbōgenzō]
- **c.** 正法眼蔵諫蠹録 Shōbōgenzō kantoroku [Responses to Criticisms of Shōbōgenzō]
  天桂伝尊の「正法眼蔵辯註」に対する論難　[Counter-Criticisms of Tenkei's Shōbōgenzō benchū]
- **d.** 正法眼蔵補闕録 Shōbōgenzō hoketsuroku [Additional Comments on Critiques of Shōbōgenzō]
- **e.** 正法眼蔵渉典補闕録 Shōbōgenzō shōtenzoku hoketsuroku [Critical Comments on References Cited in Shōbōgenzō]
  七十五巻本に依る渉典註解、面山の渉典の闕を補うもの [Remarks on Menzan's studies of references cited in the 75-fascicle edition]
- **f.** 正法眼蔵面授巻弁 Shōbōgenzō Menju makiben [Discussion of Shōbōgenzō "Menju"]
- **g.** 正法眼蔵仏祖巻弁 Shōbōgenzō Busso makiben [Discussion of Shōbōgenzō "Busso"]
- **h.** 正法眼蔵第五十三仏祖巻辯 Shōbōgenzō dai gojūsan Busso makiben [Discussion of Shōbōgenzō's 53rd fascicle, "Busso"; *note that the numbering system varies*]
- **i.** 正法眼蔵大修行巻弁 Shōbōgenzō Daishugyō makiben [Discussion of Shōbōgenzō "Daishugyō"]
- **j.** 正法眼蔵第六十大修行巻辯 Shōbōgenzō dai rokujū Daishugyō makiben [Discussion of Shōbōgenzō's 60-fascicle version of "Daishugyō"; *note that the numbering system varies*]
- **k.** 正法眼蔵秘鈔 Shōbōgenzō hishō [Private Comments on Shōbōgenzō]
- **l.** 永平破五位辯 Eihei ha goiben [Discussion of Dōgen's Approach to Five Ranks]
- **m.** 無情説法語 Mujō seppō hōwa [Discussion of Shōbōgenzō "Mujō seppō"]
- **n.** 三教一致辯 Sankyō itchiben [Discussion of "Three Teachings Are One"]
- **o.** 正法眼蔵諫蠹録 Shōbōgenzō kantoroku [Responses to Criticisms of Shōbōgenzō]

p. 高祖破斥臨済徳山大潙雲門等弁 Takaso sunaseki Rinzai Tokusan Daii Unmon nadoben [Considering Criticisms by Dōgen of Linji, Deshan, Guishan, Yunmen, et al.]

13. 午菴道鏞 Guan Dōyō (c. 1701–?) (aka Kōon)
天桂不知正法眼蔵之由来事 Tenkei shirazu Shōbōgenzō no yuraigoto [Reasons for Tenkei's Misunderstandings of Shōbōgenzō]

14. 衡田祖量 Hirata Soryō (1702–1779)
面山編集正法眼蔵謄写 Menzan henshū Shōbōgenzō tōsha [On Menzan's Edited Transcribed Edition of Shōbōgenzō]

15. 洞明良瓚 Tōmyō Ryōsan (1709–1773)

a. 正法眼蔵謄写 Shōbōgenzō tōsha [Transcribed Edition of Shōbōgenzō]

b. 校閲正法眼蔵序 Kōestu Shōbōgenzō jō [Preface to Shōbōgenzō Manuscript]

16. 瞎道本光 Katsudō Honkō (1719–1773)

a. 正法眼蔵却退一字参 Shōbōgenzō kyakutai ichijizan [One Continuing Thread] (aka Shōbōgenzō sanchū 正法眼蔵参註) [Annotated Studies of Kanji References in Shōbōgenzō] 瞎道による九十五巻本の本文漢文訳と漢文註 [*This represents the first annotations and comments on the kanbun sections of the 95-fascicle edition as compiled by Honkō*]

b. 正法眼蔵座禅箴抽解経行参 Shōbōgenzō Zazenshin chūkai kyōgyōsan [Practical Instructions Based on Interpretations of Shōbōgenzō "Zazenshin"]

c. 正法眼蔵生死巻穿牛皮 Shōbōgenzō "Shōji" makisengyūhi [Piercing the Ox of Shōbōgenzō "Shōji"]

d. 正法眼蔵都機巻禿苕掃記 Shōbōgenzō Tsuki makitokushō sōki [Account of Sweeping Aside Misreadings of Shōbōgenzō "Tsuki"]

e. 錯不錯・野狐変 Shaku fushaku—yakoben [Mistaking or Not Mistaking (*Causality*) in the Story of the Shape-Shifting Wild Fox] 正法眼蔵大修行・深信因果巻に引用される「百丈野狐」話に因む語を評釈したもの [This interprets the *kōan* of "Baizhang's Wild Fox" based on the Shōbōgenzō "Daishugyō" and "Jinshin inga" fascicles]

f. 正法眼蔵品目頌金剛茎草参 Shōbōgenzō honmonkuju kinkōjisōsan [Diamond Notes on Giun's Verse Commentary on Shōbōgenzō]

17. 慧亮忘光 Eryō Bōkō (1719–1774)

a. 正法眼蔵玄談科釈 Shōbōgenzō gendan kaseki [Deep Conversations Interpreting Shōbōgenzō]

b. 正法眼蔵新刻校讐辨 Shōbōgenzō shinkoku kōshūben [Evaluating the New Edition of Shōbōgenzō] 本山版

九十五巻の年時順編輯例次開版本に対し、七十五帖本に準ずべきで、余他の巻は七十五帖の後に例次-することが、宗祖の撰定の祖意に違失しないことを述べる [On the sectarian ancestral implications of organizing the Main Temple Edition of the 95-fascicle Shōbōgenzō in relation to the 75-fascicle edition as well as various fascicles not found in the 75-fascicle edition]

18. 父幼老卵 Fuyō Rōran (1724–1805)

a. 正法眼蔵那一宝 Shōbōgenzō naippō [Precious Comments on Shōbōgenzō] 老卵は天桂伝尊の法孫.「辯註」に準拠して、九十五巻に註釈 [Rōran, a Dharma-heir of Tenkei, interprets the 95-fascicle edition as influenced by Tenkei's benchū commentary]

b. 正法眼蔵那一宝稿本 Shōbōgenzō naippō kōhon [Definitive Edition of Precious Comments on Shōbōgenzō]

19. 玄透即中 Gentō Sokuchū (1729–1807)
正法眼蔵九十五巻本山版梓行 Shōbōgenzō Kyūjūgomaki honzanhan shigyō [Official Main Temple Edition of the 95-fascicle Shōbōgenzō]

20. 雑華蔵海 Zakka Zōkai (1730–1788)

a. 正法眼蔵傍註 Shōbōgenzō bōchū [Additional Annotations on Shōbōgenzō]

b. 正法眼蔵私記 Shōbōgenzō shiki [Personal Notes on Shōbōgenzō]
瞎道を『正法眼蔵』参究の師とし、「影室鈔」に拠って参究した達意的註釈 [Interpretative annotations investigating Kyōgō's Inner Chamber Comments through studies of Katsudō Honkō's Shōbōgenzō kyakutai ichijisan]

21. 如得龍水 Jōtoku Ryōzui (?–c. 1787)
正法眼蔵ノ手入レ Shōbōgenzō no te'ire [Revised Edition of Shōbōgenzō]

22. 斧山玄鈯 Fuzan Gentotsu (?–c. 1789)

a. 正法眼蔵聞解 Shōbōgenzō monge [Recorded Comments on Shōbōgenzō (*based on and often attributed to Menzan*)]
面山瑞方の法孫、玄鈯による九十五巻本の註釈 [In the lineage of Menzan, Fuzan interprets the 95-fascicle edition that the master compiled]

23. 大愚俊量 Taigu Junryō (1759–1803)

a. 本山版正法眼蔵校讐・開版作業 Honzanban Shōbōgenzō kōshū—kaihan sakugyō [On the Compilation and Publication of the Main Temple Edition of the Shōbōgenzō]

24. 慧輪玄亮 Erin Genryō (?–c. 1813)

a. 正法眼蔵ノ手入レ Shōbōgenzō no te'ire [Revised Edition of Shōbōgenzō]

25. 祖道穏達 Sodō Ontatsu (?–c. 1813)

a. 本山版正法眼蔵校讐・開版作業 Honzanban Shōbōgenzō kōshū—kaihan sakugyō [On the Compilation and Publication of the Main Temple Edition of the Shōbōgenzō]

26. 黙室良要 Mokushitsu Ryōyō (1775–1833)

a. 正法眼蔵著語 Shōbōgenzō jakugo [Capping Phrase Comments on Shōbōgenzō]

27. 無著黄泉 Mujaku Kōsen (1775–1838)

a. 正法眼蔵渉典続貂 Shōbōgenzō shōten zokuchō [Further Remarks on Menzan's "References Cited in Shōbōgenzō"]

b. 正法眼蔵抄謄写 Shōbōgenzō shōtōsha [Comments on a Transcribed Edition of Shōbōgenzō]

28. 本秀幽蘭 Honshū Yūran (?–c. 1847)

a. 正法眼蔵ノ註ト手入レ Shōbōgenzō no chū to te'ire [Revised Edition with Annotations on Shōbōgenzō]

b. 正法眼蔵抄謄写 Shōbōgenzō shōtōsha [Transcribed Edition of the Senne-Kyōgō Commentary on Shōbōgenzō]

29. 惟一成允 Tadaichi Seiin (?–c. 1861)

a. 正法眼蔵ノ手入レ Shōbōgenzō no te'ire [Revised Edition of Shōbōgenzō]

30. 祖道穏達・大患俊量 Sodō Ontatsu (d. 1813) and Taikan Junryō (n.d.)

a. 彫刻永平正法眼蔵録由・凡例並巻目例次 Chōkoku Eihei Shōbōgenzō rokuyu—hanreihō makimokureiji [On Polishing the Records of Shōbōgenzō—Examining the Customary Sequence and Ordering of Fascicles]
本山版（永平寺開版）『正法眼蔵』九十五巻の録由、編輯例次について述べたもの [Discussing the formation of the Main Temple Edition of the 95-fascicle Shōbōgenzō with particular examples of the editing of the text]

31. 万瑞 Banzui (n.d.)

a. 正法眼蔵和語梯 Shōbōgenzō wagotei [Further Comments on the Use of Japanese Vernacular in Shōbōgenzō]
和語のみに限っての註. Remarks on Japanese vernacular citations

32. 全巖林盛 Zengan Rinsei (n.d.)

a. 正法眼蔵撃節集 Shōbōgenzō gekisetsushū [Collected Comments Keeping to the Beat of Shōbōgenzō]
『正法眼蔵』八十四巻本（梵清謄写本系）の各巻の注意を七言八句の偈を似て頌したもの [Zengen, in the Bonsei lineage at Daijōji temple, provides seven-character eight-line poetry explaining various fascicles of Bonsei's 84-fascicle edition of Shōbōgenzō]

33. 徳峰尚淳 Tokumine Naoatsu (n.d.)

a. 正法眼蔵聞書抄謄写 Shōbōgenzō kikigaki shōtōsha [Transcribed Edition of the Senne-Kyōgō Commentary on Shōbōgenzō]

b. 正法眼蔵参究紀行 Shōbōgenzō sankyū kigyō [Records of Investigations of Shōbōgenzō]

c. 正法眼蔵和語鈔謄写 Shōbōgenzō wagoshō tōsha [Comments on the Use of Japanese Vernacular in a Transcribed Edition of Shōbōgenzō]

34. 柏峰良樹 Kashimine Yoshiki (n.d.)
正法眼蔵抄謄写 Shōbōgenzō shōtōsha [Comments on a Transcribed Edition of Shōbōgenzō]
35. 法忍 Hōnin (n.d.)
書寫正法眼藏序竝口號三首 Shosha Shōbōgenzō jōhō kukōsanshu [Three Verse Comments Introducing a Transcript of the Shōbōgenzō]
36. 大癡 Taichi (n.d.)
a. 正法眼蔵和語梯拾要 Shōbōgenzō wagotei jūyō [Essential Comments on the Use of Japanese Vernacular in Shōbōgenzō]
万瑞の「和語梯」を伊呂波順に例字編輯して刊行したもの [Further examples of instances of the Japanese syllabary as cited in Banzui's work on vernacular references]
37. 心応空印 Shinnō Kuin (n.d.)
a. 正法眼蔵逆驢乳 Shōbōgenzō horyoji [Milking the Donkey of Shōbōgenzō]
b. 面山の『闢邪訣』の所説を反駁し、師祖天桂の所説を弁護したもの. [Comparing Tenkei's theories as contrasted with Menzan's theories in Shōbōgenzō byakujaku ketsu]
38. 作者未詳 Author Unknown
a. 正法眼蔵過刻 Shōbōgenzō kakoku [Corrected Readings of Shōbōgenzō]
七十五巻本の語註. [Linguistic remarks on the 75-fascicle edition]

After the Ban: Modern Text-Critical Analysis

After more than six centuries during which the various versions of the *Treasury* were contested and the text remained nearly unknown outside of a small circle of sectarian specialists, the dawn of the modern era marked the creation of the first standard edition with a fixed number of fascicles that quickly became highly regarded by some prominent non-Sōtō interpreters. Watsuji Tetsuro's 和辻哲郎 (1889–1960) groundbreaking philosophical study, *Monk Dōgen* (*Shamon Dōgen* 沙門道元), published in 1926, followed nearly three decades during which various philosophers attempted to appropriate Dōgen's *Treasury* in light of the history of Buddhist and Western thought. Watsuji in capping this trend claimed that Dōgen should be looked upon as a universal spiritual figure whose writings cannot be "owned" by a corrupt religious institution. For many modern nonsectarian readers, the *Treasury* quickly came to represent an ideological standpoint that was quite different, for better or worse, from what the Sōtō tradition had projected. Nevertheless, the masterwork was still being edited and commented on by Sōtō scholars, who often tried to rebut the philosophical claims of Watsuji

and other representatives of the Kyoto school who disregarded or repudiated the sect's views primarily derived from the priority of religious practice.

Despite disputes between denominational and secular interpreters about the overall meaning and impact of the *Treasury*, all parties remained in agreement in regard to the virtue of the 95-fascicle edition until around 1970, when the 75- plus 12-fascicle edition was first prioritized. That trend tended to reinforce the third myth concerning the history of *Treasury* commentaries, which implies that Edo annotations and the multifarious debates they generated about the structure and meaning of Dōgen's text were rendered insignificant by the formation of the Main Temple Edition. In contrast to that stereotype, it should be noted that the use of contemporary text-critical methods in analyzing different *Treasury* editions has continued to build upon, and by no means overlooks or rejects, early-modern Sōtō scholarly advances that in many ways anticipated the development of modern hermeneutic approaches to scriptural studies.

This brief concluding section divides the period occurring after the ban into two main stages: (a) the phase from the beginning of the Meiji era to post–World War II, when the publication of the 95-fascicle edition was solidified and consulted by all readers, despite sometimes coming to drastically different conclusions about its meaning; and (b) the phase following the release of the initial 75- plus 12-fascicle edition in 1970, as numerous scholars investigated ways of presenting the text that would be considered most representative of Dōgen's intentions.

Heyday of the Main Temple Edition (1868–1969)

Perhaps the major figure in the Meiji era was Ōuchi Seiran, a leading Sōtō lay teacher and activist who advocated quickly adopting modern Buddhist reforms. Ōuchi published modern editions of Tenkei's *Incisive Remarks* in 1881 and Honkō's *One Continuing Thread* in 1883, as well as the first typeset release of the 95-fascicle *Treasury*. He was also largely responsible for creating the *Principles of Practice-Realization* (*Shushōgi* 修證義), a tremendously abbreviated version of the *Treasury* (which, it is said, he read through seven times in preparation for the task) that does not mention sitting meditation and is used mainly for Sōtō liturgies and confessionals. Furthermore, the summer of 1905, a couple of years after the 650th death anniversary, saw the first annual *Genzō-e* retreat held at Eiheiji and other temples for intensive investigations of particular fascicles. This trend was a holdover from the thousand-day retreats of the Edo period in addition to sustained preaching on *Treasury* fascicles delivered by leading masters such as Menzan, who held forth at Kichijōji and Seishōji temples. These Tokyo monasteries functioned as seminaries that by the early 1900s evolved into the newly

formed Komazawa University (originally called Sōtō Sect University, or Sōtōshū Daigaku), which more than a century later houses the largest Buddhist studies department in the world.

Oka Sōtan 丘宗潭 (1860–1921), a disciple of Nishiari Bokusan who was first exposed to the *Treasury* when he heard lectures held at Kichijōji and later trained under Gettan Zenryū 月潭全竜 (d. 1865), helped lead the effort of organizing *Genzō-e*. Followed, and in some ways surpassed, by another disciple, Kishizawa Ian, Nishiari wrote the most prominent commentary of the early twentieth century that assessed the value of some of the main examples of Edo-period commentaries. Nishiari's interpretations were severely attacked by yet another former disciple, Yasutani Hakuun 安谷白雲 (1865–1973), for failing to highlight the significance of the experience of a sudden breakthrough (*satori* 悟り or *kenshō* 見性) in attaining enlightenment, a notion generally linked to training methods in Rinzai Zen that most Sōtō leaders claim was largely ignored or repudiated by Dōgen.

The year 1906 was marked by the publication of the first official typeset version of the 95-fascicle Main Temple Edition. This version was included, with some alterations, in the *Taishō Edition of the Buddhist Canon* (*Taishō shinshū daizōkyō* 大正新脩大藏經), a massive compilation of Buddhist texts assembled into one hundred volumes during the Taishō era from 1912 to 1924; the *Treasury* appears in the section of classic Japanese Zen works in volume 82 (entry 2582), along with Giun's *Recorded Sayings* which contains his *Verse Comments*. Also, the initial compilation of Dōgen's *Complete Works* (*Dōgen zenji zenshū* 道元禅師全集) was published in 1909 at Chōkokuji, the branch temple of Eiheiji located in Tokyo.[24] Meanwhile, the term *Genzō-ka* 眼藏家, or "Dōgen specialist," which had long been used for eminent scholar-monks, was also being applied to some eminent nonsectarian interpreters or a general audience intrigued by the master's intricate writings.

Post–Main Temple Editions (1970–)

The peak of the Main Temple Edition lasted past World War II and was supported by the prominent three-volume paperback edition edited by then-president of Komazawa University, Etō Sokuō 衛藤即応 (1888–1958), and printed in 1939 by the best-known Japanese academic publisher, Iwanami. By the postwar era, however, Etō's version was discredited for various editorial reasons and eventually taken out of print. Researchers also started to realize that "95-fascicle edition" does not refer only to a uniform standard version but, on closer inspection, actually indicates varying versions:

95K—the original Kōzen version in the 1690s, which originally had 96 fascicles (one was spurious and dropped) and is different from the Main Temple edition.

95E —later Edo-era versions edited by various commentators, including Menzan and others, which vary from what Kōzen produced.

95H—the Main Temple (Honzan) Edition first published by Gentō which, by 1816, included 90 fascicles, because the editor chose to leave out 5 fascicles added later.

95M—any modified modern version that alters some aspects of the sequence of fascicles, as in some of the English translations as well as some Japanese editions.

95D—a de facto 95-fascicle version that includes 75 plus 12 plus 8 miscellaneous for a total of 95 fascicles, although the total number varies and can be as high as 103.

Once this variability was recognized by modern scholars, the Main Temple Edition was replaced by the Original Edition, the 75- plus 12-fascicle edition introduced by Ōkubo Dōshū 大久保道舟 (1896–1994), who in 1970 published a revised version of his previous editions of *Dōgen's Complete Works* which favored the 95-fascicle edition. There are actually at least four major postwar editions, all known as *Dōgen's Complete Works*, each with a different editing style although they all favor the 75- plus 12-fascicle edition. Another noteworthy publication of the *Treasury* co-edited in the early 1970s by Mizuno Yaoko 水野弥穂子 (1921–2010) was followed up by her four-volume Iwanami edition produced in the early 1990s, which replaced the edition edited by Etō Sokuō. In an important appendix, Mizuno clarifies the relation between the various versions of the *Treasury*, including the 60-fascicle and other early modern and medieval editions.[25]

Following these developments, additional examples of highly significant scholarship were published by Kagamishima Genryū, Kawamura Kōdō, Ishii Shūdō, Itō Shūken, and Tsunoda Tairyū, among dozens of other important researchers who have continued to make advances in post–Main Temple Edition studies of the *Treasury*. A prime example of how many of the Edo-period commentaries greatly influence the seminal postwar scholarship of Kagamishima Genryū 鏡島元隆 (1912–2001) is highlighted in his 1965 book, *A Study of Dōgen's Citations of Zen Sayings and the Sūtras* (*Dōgen Zenji no in'yō kyōten—goroku no kenkyū* 道元禅師の引用経典・語録の研究), which documents Dōgen's sources found in Chinese Zen and other Mahāyāna Buddhist writings. This work inspired Ishii Shūdō 石井修道 (1944–) to argue that the reason Dōgen seems to misread Chinese

is that he relied on an obscure source called the *Essential Collection of Zen Sayings* (Ch. *Zongmen tongyaoji*, Jp. *Shūmon tōyōshū* 宗門統要集) from 1093, a transmission of the lamp compilation that was popular at the time of Dōgen's travels to the continent but eventually fell out of fashion or was eclipsed by other versions of Zen stories in numerous Song-Yuan editions that proved popular in Japan.[26]

In another development, there have been numerous multivolume editions generally referred to as *Zengendaigo yakuchū* 全現代語訳注 (*Complete Annotated Modern Translations*). These provide interpretations and commentaries on the *Treasury* by offering a loose rendering of the original text into contemporary syntax. The reason for so many translations into modern Japanese is that the original language used by Dōgen, like that of Geoffrey Chaucer and many other examples of traditional religious or literary works, cannot be understood by a typical current reader without the aid of paraphrases and simplified sentence structure, script, and vocabulary.

Yet another major recent trend was stimulated by timely ethical issues involving questions of social discrimination and nationalism on the part of the Zen institution, which compelled contributors to the methodology known as Critical Buddhism (*Hihan Bukkyō* 批判仏教) to emphasize the significance of the 12-fascicle edition in which Dōgen stresses the inviolability of karmic retribution and the need for repentance to atone for misdeeds or transgressions. According to scholars in this movement, one crucial lesson learned from the lengthy scholastic history is to distinguish between, on the one hand, an approach to linguistics that reflects ideological assumptions superimposed on the text based on what one thinks it "should" say in terms of ideal Zen theory and practice and, on the other hand, an open-ended hermeneutic approach to philology that assesses the actual discourse stripped of presuppositions projected onto the text. This outlook seeks to enable the material to speak for itself in revealing a distinctive set of rhetorical contexts that can be understood in light of contemporary standards for historiographical evaluation.

Some of the major trends in modern studies of the *Treasury*, along with a couple of representatives for each approach include the following:

Teishō/Homiletics—Nishiari Bokusan, Kishizawa Ian.
Textual—Etō Sokuō, Ōkubo Dōshū.
Philosophical—Akiyama Hanji, Morimoto Kazuō.
Kyoto School—Watsuji Tetsurō, Nishitani Keiji.
Historical—Kagamishima Genryū, Ishii Shūdō.
Hermeneutics—Itō Shūken, Ishii Seijun.
Practical—Sawaki Kōdō, Nakano Tōzen.

Traditional—Kawamura Kōdō, Tsunoda Tairyū.
Critical—Hakamaya Noriaki, Matsumoto Shirō.
Gendaiyaku (translations into modern Japanese, usually with considerable paraphrasing)—Furuta Shōkin, Nakamura Sōichi.
Translation—Kazuaki Tanahashi, Sōtō Zen Translation Project.

Selected List of Modern *Treasury* Research Works

The following list of publications covering the period of modern Japan, from the Meiji era to the present, includes only a relatively small handful of representative editions and scholarly studies from among the hundreds or perhaps thousands of works now available. Contemporary materials range from finely detailed scholarly reference and interpretative works to introductory primers (*nyūmon* 入門), how-to-read books (*yomikata* 読み方), discussion-topic works (*wadai* 話題), reflective comments (*shinshaku* 新釈), and even comic-book (*manga* 漫画) versions of the *Treasury*.

39. 西有穆山 Nishiari Bokusan (瑾英 Kin'ei, 1821–1911)
- **a.** 正法眼蔵ノ手入レ Shōbōgenzō no teire [Revised Edition of Shōbōgenzō, *95 fascicles*]
- **b.** 正法眼蔵開講備忘 Shōbōgenzō kaikōbibō [Introductory Notes to the Shōbōgenzō]
- **c.** 正法眼蔵啓迪 Shōbōgenzō keiteki [Edifying Comments on Shōbōgenzō] 禅師御提唱富山祖英師述・樽林皓堂編で、六十巻本を定本に行われた西有禅師の提唱録.ただ、惜しいことに現在では半分の三十巻分しか現存しないらしい [*Nishiari's sermons on the 60-fascicle edition later edited by disciples Kurebayashi Kōdō and Tōyama Soei, and published in 1930; unfortunately, half the original text, or 31 fascicles, is no longer extant; also, in the late 1890s, Nishiari published his lecture notes on Shōbōgenzō, plus annotated editions of Zōkai's Shiki, Menzan's Wagoshō and Byakujaketsu, and Otsudō's Zokugen kōgi, as well as comments on other Edo-period works*]

40. 岸沢惟安 Kishizawa Ian (1865–1955)
『正法眼蔵全講』 Shōbōgenzō zenkō (n.d.) [Complete Commentary on Shōbōgenzō, *95 fascicles*] 老師御提唱.九十五巻全巻に対する提唱 [Kishizawa's 24-volume sermons on the 95-fascicle edition]

41. 弘津説三 Kōzu Setsuzan (n.d.)
承陽大師聖教全集解題 Shōyōdaishi seikyō zenshū kaidai (1909) [Explanations of the Complete Sacred Works of Dōgen, *95 fascicles*]

42. 大正新脩大藏經 Taishō shinshū daizōkyō (1912–1924) [Taishō-Era Collection of Buddhist Tripitaka, *95 fascicles, vol. 82, #2582*]

43. 神保如天, 安藤文英師 Jinbō Nyoten (1880–1946) and Andō Bun'ei (n.d.) 正法眼蔵註解全書 Shōbōgenzō chūkai zensho [Annotated Collection of Shōbōgenzō, *95 fascicles*]

44. 衛藤即応 Etō Sokuō (1888–1958)

a. 正法眼蔵 Shōbōgenzō [Shōbōgenzō, *95 fascicles*] 校注岩波文庫［絶版］、後に国書刊行会・３巻本）本山版95巻本にしたがって編集されたもの.他に拾遺を収-めている.第3巻の末尾には「字彙」を収録しており、良い [*Published in three volumes by Iwanami and later by Kokushoin Gyōkai, this edition by a professor and former president of Komazawa University (Komazawa Daigaku* 駒澤大学*), a higher-education institution in Tokyo founded by Sōtō Zen in the 1880s that still supports the largest department of Buddhist studies in the world, is an edited version of the Main Temple Edition; it also includes other materials; there is a useful dictionary at the end of vol. 3*]

b. 宗祖としての道元禅師 Shūso toshite no Dōgen Zenji [Zen Master Dōgen as Founding Patriarch, *a spirited defense of the orthodox standpoint as opposed to secular appropriations of Dōgen as a worldwide philosopher by Kyoto school figures such as Watsuji Tetsurō and Tanabe Hajime; published in 1944 by Iwanami, with a more recent translation by Ichimura Shohei*]

45. 澤木興道 Sawaki Kōdō (1880–1965)
澤木興道全集, Sawaki Kōdō zenshū [Complete Works of Sawaki, 18 vols.]

46. 大久保道舟 Ōkubo Dōshū (1896–1994)
道元禅師全集 Dōgen zenji zenshū [Dōgen's Complete Works, 95 fascicles] 筑摩書房版、春秋社版とある.なお、博士には筑摩書房版に収録された正法眼蔵』だけを抜き出した全１巻の-『正法眼蔵』という本もあるが入手は困難 [*The 1989 edition; published first by Chikuma Shobō in 1930, then reedited and reprinted in 1969 and again reprinted by Shunjūsha in 1970; but the Shōbōgenzō in the latter is not the exact same version as in the first volume of the 1969 Chikuma edition*]

47. 本山版縮刷『正法眼蔵』 (1952) Honzanban shukusatsu Shōbōgenzō [Main Temple Pocket Edition of Shōbōgenzō, *95 fascicles*] 鴻盟社・全１巻, 玄透即中が刊行した本山版95巻本を、縮刷したもの.全１巻であるため使い勝手が良い [*Published in one volume by Ōtorimeisha in a handy pocket edition, this is the 95-fascicle edition compiled by Gentō Sokuchū as sanctioned by the Sōtō Zen Main Temple (Eiheiji)*]

48. 正法眼蔵 (1970–1972) Shōbōgenzō [*75 fascicles plus 12 fascicles, published by Iwanami in the Nihon shisō taikei, vols. 12 and 13, edited by Terada Tōru,*

a French literature scholar who wrote on Dōgen's view of language, and Mizuno Yaoko, a Genzō-ka]

49. 永平正法眼藏蒐書大成 (1974–1982, 1992–2000) Eihei Shōbōgenzō shūsho taisei [Formative Works for Dōgen's Shōbōgenzō, *a comprehensive collection (27 volumes plus 10 volumes later) of many common and obscure reproductions of the texts, with facsimiles of various versions as well as multiple manuscripts of different editions and collections*]

50. 曹洞宗全書 (18 vols. 1970–1973, 10 vols. 1988–1993) Sōtōshū zensho [Complete Works of the Sōtō Sect, *95 fascicles*] 『正法眼蔵』 [Vol. 1]

51. 水野弥穂子 Mizuno Yaoko (1921–2010)
正法眼蔵 Shōbōgenzō [*rpt. 1990–1993, 75 fascicles plus 12 fascicles plus 5 others*] 岩波文庫・4 巻本, 校注 筑摩書房版『道元禅師全集』に収録された『正法眼蔵』の見解にしたがって、編集されたもの.現在最も容易に入手可能 [*Four volumes published by Iwanami based on a revision of Ōkubo's Chikuma edition, this is the most accessible version establishing the new tradition of multiple divisions in the text*]

52. 道元禪師全集 (1998–1993) Dōgen zenji zenshū [Dōgen's Complete Works, *75 fascicles plus 12 fascicles plus 16 others; with the same name as an earlier Ōkubo edition as well as another more recent edition, 7 vols. published by Shunjūsha with multiple editors, including Kawamura Kōdō for vols. 1–2 containing the Shōbōgenzō, this is still considered the standard modern edition and contains several "alternative" versions* 別本 (beppon)]

53. 石井修道 Ishii Shūdō (1944–)

- **a.** 宋代禅宗史の研究 Sōdai zenshūshi no kenkyū [Studies of the History of Song Dynasty Zen (Tokyo: Daitō Shuppansha, 1987)]
- **b.** 中国禅宗史話—真字『正法眼蔵』に学ぶ Chūgoku zenshūshiwa: Mana "Shōbōgenzō" ni manabu [Discussions of the History of Chinese Zen: Studying the Mana Shōbōgenzō (Kyoto: Zen bunka kenkyūjo, 1988)]

54. 鏡島元隆 Kagamishima Genryū (1912–2001)

- **a.** 道元禅師の引用経典・語録の研究 Dōgen Zenji no in'yō kyōten—goroku no kenkyū [Studies of Dōgen's Citations of Zen Recorded Sayings and Buddhist Sūtras (Tokyo: Mokujisha, 1965)]
  本書の「凡例」に挙示する道元禅師披見の禅宗燈史書・諸家語録類等 [*The impact of Buddhist sūtras and Chinese Zen recorded sayings on the text's formation*]

55. 河村孝道 Kawamura Kōdō (1933–)

- **a.** 正法眼蔵の成立史的研究 Shōbōgenzō no seiritsu shiteki kenkyū [Historical Studies of the Formation of the Shōbōgenzō] (Tokyo: Shunjūsha, 1986)]
  正法眼蔵三百則〈真字正法眼蔵〉金沢文庫所蔵本 [Studies of the Impact of Dōgen's Collection of 300 *Kōan* Cases in *Kanbun*, or Mana Shōbōgenzō, *based on the Kanazawa Bunko edition*]

56. 袴谷憲昭 Hakamaya Noriaki (1943–)
道元と仏教ー十二巻本『正法眼蔵』の道元 Dōgen to Bukkyō–Jūnikanbon Shōbōgenzō no Dōgen [Dōgen and Buddhism—The 12-Fascicle Shōbōgenzō (Tokyo: Daizō shuppan, 1992)]

57. 西嶋愚道和夫 Nishijima Gudō Wafu (1919–2004)
正法眼蔵提唱録 [A Record of Sermons on the Shōbōgenzō, 12 vols. (Tokyo: Ita ryōgokudō, 1979–1985)]

Notes

Chapter 1

1. The main source for this text is *Sōtōshū zensho* (hereafter SSZ) 曹洞宗全書, 18 vols. (Tokyo: Sōtōshū zensho shūmuchō, rpt. 1970–1973), vol. 5: 1–39; other sources are cited later in this chapter and/or in the selected bibliography.
2. The members from the previous generation used the first syllable "E."
3. See Raji C. Steineck, "A Zen Philosopher? Notes on the Philosophical Reading of Dōgen's *Shōbōgenzō*," in *Concepts of Philosophy in Asia and the Islamic World*, ed. Raji C. Steineck, Ralph Weber, Elena Louisa Lange, and Robert B. Gassmann (Leiden: Brill, 2018), 577–606.
4. Heinrich Dumoulin, *Zen Buddhism: A History*, Vol. 2, *Japan* (New York: Macmillan, 1988), 51, 73; and Heinrich Dumoulin, *Zen Enlightenment: Origins and Meaning* (New York: Weatherhill, 1979), 90.
5. Puqun Li, *A Guide to Asian Classics* (New York: Broadview Press, 2012), 328.
6. See Steven Heine, *Readings of Dōgen's Treasury of the True Dharma Eye* (New York: Columbia University Press, 2020).
7. *Taishō shinshū daizōkyō* [hereafter T] 大正新脩大藏經, 100 vols., ed. Takakusu Junjirō 高楠順次郎 and Watanabe Kaigyoku 渡邊海旭 (Tokyo: Taishō issaikyō kankōkai, 1924–1934).
8. The standard edition of the *Giun oshō goroku* in volume 4 of the *Nihon no zen no goroku* series edited by Shinohara Hisao (Tokyo: Kodansha, 1978), unfortunately, does not contain Giun's *Verse Comments* collection as an appendage to Giun's recorded sayings; neither does another edition edited by Ishii Seijun, *Giun oshō: mukyoku zenji* (Tokyo: Shikisha, 2005). On the other hand, a photo facsimile of an early-modern version of the text appears in *Eihei Shōbōgenzō shūsho taisei* (hereafter ESS) 永平正法眼藏蒐書大成, 27 vols., ed. Dai Honzan 大本山永平寺内永平正法眼藏蒐書大成刊行会 (Tokyo: Taishukan shoten, 1974–1982), vol. 20: 3–8.
9. Nishiari Bokusan, *Shōbōgenzō keiteki* 正法眼蔵啓迪, 3 vols., ed. Kurebayashi Kōdō (Tokyo: Daihōrinkan, rpt. 1965), vol. 3: 561–570.
10. *Shōbōgenzō chūkai zensho* 正法眼蔵注解全書, 11 vols., ed. Jinbo Nyoten 神保如天 and Andō Bun'ei 安藤文英 (Tokyo: Shōbōgenzō bussho kankōkai, rpt. 1956–1957), vol. 11. Honkō was known for his own poetic approach to interpreting Dōgen's philosophy, as in his remark on the notion of "dreams" (*yume*): "The dream of a person dreaming of a world of dreams that cannot be forgotten— / If someone wakes up from such a dream, then that is the true dream."

11. Tradition holds there was a dispute among Dōgen's successors, the so-called third-generation schism (*sandai sōron*), involving third abbot Gikai, who left after a few years, and fourth abbot Gien, who may have never recovered from the splintering of factions so that Eiheiji became an "isolated temple in ruins"; see William M. Bodiford, *Sōtō Zen in Medieval Japan* (Honolulu: University of Hawaii Press, 1993), 21. Giun's return to Eiheiji in 1314 apparently marked the triumph of the Jakuen line, some of whose members had stayed at the founder's temple in the intervening decades, over rival Sōtō factions functioning there.
12. Ishikawa Rikizan, "'Eiheiji himitsu chōō zanmaiki' saikō" 『永平寺秘密頂王三昧記』再考, *Komazawa Daigaku Bukkyōgakubu ronshū* 22 (1981): 186–197.
13. Some of the rules for rhyming and tones were not generally well known by Japanese authors, who probably defaulted in their minds to Japanese pronunciations for the characters, although this issue needs to be analyzed on a case-by-case basis; also, the rules for eight-line style of Chinese poetry with couplets differs significantly from those for the trimmed *jueju* style.
14. Several of Gulin's disciples accompanied Japanese visitors to the islands in 1326, at least in part to escape the Yuan dynasty leadership that was not sympathetic to Zen Buddhism in China, and they generally lived happily abroad and often stayed there until they died. See Arthur Braverman, trans., *A Quiet Room: The Poetry of Zen Master Jakuhitsu* (Boston: Tuttle, 2000).
15. *Daichi: Geju, Jūni hōgo, kana hōgo*, ed. Mizuno Yaoko (Tokyo: Kōdansha, 1978), 113.
16. See Seong-Uk Kim, "The Zen Theory of Language: Linji Yixuan's Teaching of 'Three Statements, Three Mysteries, and Three Essentials' (*sanju sanxuan sanyao* 三句三玄三要)," *Journal of the International Association of Buddhist Studies* 36/37 (2013/2014): 69–92.
17. See Marta Sanvido, "Multiple Layers of Transmission: Gasan Jōseki and the Goi Doctrine in the Medieval Sōtō School," *Annali di Ca' Foscari: Serie orientale* 53, no. 1 (2017): 337–367.
18. From a conversation with Ishii Seijun at his office in Tokyo, May 14, 2019.
19. This appears in SSZ, vols. 10 and 11; see Bodiford, *Sōtō Zen*, 39–42.
20. This includes vol. 1 (sermons delivered at Kōshōji temple), vol. 9 (*juko* verses on ninety *kōan* cases), and vol. 10 (Dōgen's 150 *kanbun* poems).
21. See Matsunami Naohiro 松波直弘, *Kamakura ki Zenshū shisōshi no kenkyū* 鎌倉期禅宗思想史の研究 (Tokyo: Pelikan, 2011).
22. In contemporary Chinese teen-romance fiction, the term refers to a love emerging from a heart previously broken.
23. Sometimes the term used for this is 枯株 (Ch. *kuzhu*, Jp. *kochū*).
24. T 48.316a.
25. T 48.5c and T 48.84c; for a detailed study of Hongzhi's poetry and philosophy in light of related Chinese sources, see Christopher Byrne, "Poetics of Silence: Hongzhi Zhengjue (1091–1157) and the Practice of Poetry in Song Dynasty Chan *Yulu*," PhD diss., McGill University, 2015.

26. T 48.14b; Byrne, "Poetics of Silence," 132.
27. *Xu zangjing* (hereafter X) 續藏經, 150 vols. (Taipei: Xinwenfeng chuban gongsi, rpt. 1976) 83.594b.
28. X 71.764a.
29. X 66.521a.
30. X 66.755a.
31. *Dōgen Zenji zenshū* (hereafter DZZ) 道元禪師全集, 7 vols., ed. Kawamura Kōdō 河村孝道 et al. (Tokyo: Shunjūsha, 1988–1993), 1.413. The image of "notching the boat" refers to the human folly of thinking you can put a marker in the water to show where the boat has been, as if the same spot could be found again.
32. DZZ 1.128.
33. DZZ 3.66.
34. DZZ 1.41.
35. X 67.277a.
36. T 48.12a; Byrne, "Poetics of Silence," 79.
37. DZZ 2.151.

Chapter 2

1. The suggestion in regard to Dōgen's goal of composing 100 fascicles initially appears in Ejō's postscript for the last fascicle, which was written by Dōgen in 1252, on "Eight Realizations of a Great Person" (*Hachidaningaku*), which is part of the 12-fascicle edition; see DZZ 2.458. Here Ejō also seems to mention the priority of the 12-fascicle edition.
2. See Kawamura Kōdō 河村孝道, *Shōbōgenzō no seiritsu-shiteki no kenkyū* 正法眼藏の成立史的研究 (Tokyo: Shunjūsha, 1986); Kawamura Kōdō, "Shōbōgenzō 正法眼蔵," in *Dōgen no chosaku* 道元の著作, 7 vols., ed. Kagamishima Genryū 鏡島元隆 and Tamaki Kōshirō 玉城康四郎 (Tokyo: Shunjūsha, 1980), vol. 3: 1–74; and Tsunoda Tairyū 角田泰隆, *Dōgen zenji no shisōteki kenkyū* 道元禅師の思想的研究 (Tokyo: Shunjūsha, 2015).
3. Ishii Shūdō, "On the Origins of *Kana Shōbōgenzō* / *Kana Shōbōgenzō* wa itsu seiritsu shitta ka 仮名正法眼蔵わ成立しったか," *Komazawa Daigaku kenkyūsho nenpō* 28 (2016): 234–280.
4. See Ishikawa Rikizan 石川力山, "Transmission of Kirigami (Secret Initiation Documents): A Sōtō Practice in Medieval Japan," in *The Kōan: Texts and Contexts in Zen Buddhism*, ed. Steven Heine and Dale S. Wright (New York: Oxford University Press, 2000), 233–243.
5. Hee-Jin Kim, *Dōgen Kigen: Mystical Realist* (Tucson: University of Arizona Press, 1975), 4.
6. See *Shōbōgenzō shuppan no sokuseki: tenji kaisetsu leaflet* 正法眼蔵の足跡—展示解説リーフレット. Museum of Zen History and Culture at Komazawa University, 2009.
7. Dōgen's *Treasury* and related works are often included by cultural historians in a category of early-medieval writings on the meaning of impermanence (*mujō*), with *Tales*

of Heike (*Heike monogatari*), Kamo no Chōmei's *An Account of My Ten-Foot Square Hut* (*Hōjōki*), and Yoshida Kenkō's *Essays in Idleness* (*Tsurezuregusa*).

8. See Steven Heine, trans., *The Zen Poetry of Dōgen: Verses from the Mountain of Eternal Peace* (Boston: Tuttle, 1997).
9. Tsunoda, *Dōgen zenji no shisōteki kenkyū*, iv.
10. T 48.293c.
11. X 67 #1309.
12. T 47 #1998.
13. This is also used as the name for a collection of ten *kōan* cases that is said to have been compiled by Keizan.
14. The best-known issue of Dōgen's collected works edited by Ōkubo Dōshū 大久保道舟 is *Dōgen zenji zenshū* 道元禪師全集, 3 vols. (Tokyo: Chikuma shobō, 1969–1970, rpt. Rinsen, 1989); but he had three earlier versions in 1935, 1939, and 1944 that used the 95-fascicle edition.
15. See Shohaku Okumura, "*Shobogenzo*: Bodaisatta Shishobo; *True Dharma Eye Treasury*: The Bodhisattva's Four Embracing Actions," *Dharma Eye* 12 (2003): n.p.
16. Akitsu Hideaki 秋津秀彰, "'*Shōbōgenzō* henkaron" saikō: rokujūkan *Shōbōgenzō* no ichizuke nitsuite" 『正法眼蔵』編輯論」再考——六十巻本『正法眼蔵』の位置づけについて, in *Dōgen Zenji ni okeru no shomondai* 道元禅師研究における諸問題, ed. Tsunoda Tairyū (Tokyo: Shunjūsha, 2017), 145–172.
17. See Ishikawa Rikizan, "Kamakura ni okeru: Sōtōshū Wanshi-ha no shōchō 鎌倉における: 曹洞宗宏智派の消長," *Indogaku Bukkyōgaku kenkyū* 22, no. 2 (1974): 676–677.
18. The modern novelist Shiba Ryotarō 司馬遼太郎 (1923–1996) published a lengthy series of *On the Road* (街道をゆく) books that were originally serialized in the *Asahi Shinbun* newspaper; vol. 18 of *All Roads Lead to Echizen* (越前の諸道) from the 1970s offers an interesting account of Sōtō temples in the region.
19. Officially titled the *Record of the Hōkyō* (Ch. *Baoqing*) *Era* (*Hōkyōki* 寶慶記), it appears in DZZ 7:2–51 and is in the form of a diary attributed to Dōgen, written in Chinese, that he kept of his travels to various Chinese monasteries and in particular the encounters he had with his teacher Rujing during the Baoqing era (1225–1227) in China, when he was allowed to enter the abbot's quarters for open conversation, an exceedingly rare privilege, especially for a foreigner. Ejō found the diary after Dōgen's death, and the DZZ version is based on the Zenkyūin 全久院 manuscript he copied in 1253 with a postscript dated 1299 by Giun; prior to the modern rediscovery of the Zenkyūin 全久院 manuscript, the standard version was a text edited and printed in 1750 by Menzan Zuihō and revised in 1771.
20. In *Hōkyōki*, DZZ 7:50–51.
21. Yishan Yining 一山 一寧 (1247–1317) was a prominent émigré monk who came to Japan a decade before, in 1299, and while leading several temples in both Kamakura and Kyoto, made studying and testing in Chinese poetry one of the main monastic requirements; also, Kokan Shiren 虎関師錬 (1248–1347) did not go to China but wrote guides for composing *kanbun* poetry still used by monks today.

22. Another term for this genre means "poem when departing from this world" (*jiseju* 辭世頌).
23. According to Byrne in "Poetics of Silence," 55–56, Hongzhi wrote a total of 1,315 poems, mostly at Mount Tiantong 天童山, including social and occasional verse addressed to monks and lay followers (*jisong/geju* 偈頌, 311); eulogies for ritual portraits honoring ancestors (*zhenzan/shinsan* 真賛, 568); verses within formal lectures delivered in the Dharma hall (*shangtang/jōdō* 上堂, 276); verse remarks on *kōan* cases or commentarial compositions (*songgu/juko* 頌古, 100); funerary verses or verses for ceremonial occasions (*xiahuo/gehi* 下火, 37); verses in informal lectures in the monks' hall or abbot's quarters (*xiaocan/shōsan* 小參, 20); verses within Dharma talks for a general audience (*fayu/hōgo* 法語, 2); a death verse prior to passing *yiji/yuige* 遺偈, 1).
24. T 48.99a; Byrne, "Poetics of Silence," 85.
25. T 48.99a; Byrne, "Poetics of Silence," 86.
26. For example, in a famous verse on "Silent Illumination" (Ch. *Mozhao*, Jp. *Mokushō*) that is cited and rewritten by Dōgen in the fascicle on "The Lancet of Zazen" (*Zazenshin*), which is not part of the 60-fascicle edition.
27. T 48.100b; Byrne, "Poetics of Silence," 101.
28. T 48.228a.
29. T 48.228b.
30. T 48.228a.
31. T 48.22a; Byrne, "Poetics of Silence," 142–143.
32. DZZ 4.240.
33. T. Griffith Foulk, ed. and trans., *Record of the Transmission of Illumination by the Great Ancestor, Zen Master Keizan*, Vol. 1, *Translation* (Tokyo: Sōtōshū Shūmuchō, 2017), 494.
34. Foulk, *Record of the Transmission*, 520.
35. Foulk, *Record of the Transmission*, 559.

Chapter 4

1. *Giun oshō goroku* 義雲和尚語録, in two parts: the *Hōkyō Zenji goroku* and the *Eihei Zenji goroku* (this verse is from the former).
2. See *Daichi: Geju, Jūni hōgo, kana hōgo*.
3. The death verse of Rujing reads: "For sixty-six years committing terrible sins against heaven, / Now leaping beyond, / While still alive plunging into the yellow springs of netherworld. / O, why did I once think that life and death are not related?" (六十六年罪犯彌天 / 打箇[足+孛]跳 / 活陷黃泉 / 咦從來生死不相干). Dōgen's verse follows his teacher's pattern, but the italicized phrases here indicate the changes he makes: "For *fifty-four* years *following the way of* heaven, / Now leaping beyond *and shattering every barrier*. / O, *from head to toe with no more longings*, / While still alive plunging into the yellow springs of netherworld" (五十四年照第一天 / 打箇[足+孛]跳触破大千 / 咦渾身無覓 / 活陷黃泉).

Epilogue

1. The title of this section could have been "From Homiletics 提唱 (*Teishō*) to Hermeneutics 解釈学 (*Kaishakugaku*)."
2. This movement, known as Critical Buddhism (Hihan Bukkyō), which insists that Dōgen and other Buddhist thinkers must be evaluated in terms of their approach to ethical concerns, is discussed extensively in Jamie Hubbard and Paul L. Swanson, eds., *Pruning the Bodhi Tree: The Storm over Critical Buddhism* (Honolulu: University of Hawaii Press, 1997).
3. This is comparable to the "repressive hypothesis," which indicates that prohibiting an activity may paradoxically cause it to flourish all the more.
4. See Steven Heine with Katrina Ankrum, "Outside of a Small Circle, Sōtō Zen Commentaries on Dōgen's *Shōbōgenzō* and the Formation of the 95-Fascicle Honzan (Main Temple) Edition," *Japan Studies Review* 21 (2017): 85–127.
5. See John Jorgensen, "Zen Scholarship: Mujaku Dōchū and His Contemporaries," *Zenbunka kenkyūsho kiyō* 27 (2004): 1–60.
6. Robert E. Buswell and Donald S. Lopez, eds., *The Princeton Dictionary of Buddhism* (Princeton: Princeton University Press, 2013), 1940–1941. The next part says: "Six different editions of the *Shōbōgenzō* are known to exist: the 'original' volume edited by Dōgen in seventy-five rolls, the twelve-roll Yōkōji edition, the sixty-roll Eiheiji edition edited by Giun (1253–1333), the eighty-four roll edition edited by Bonsei (d. 1427) in 1419, the eighty-nine roll edition edited by Manzan Dōhaku (1636–1715) in 1684 at Daijōji, and the ninety-five roll edition edited by Kōzen (1627–1693) in 1690 at Eiheiji," while not recognizing that four of these are from the medieval period, in addition to others not mentioned.
7. An introduction to an excellent English translation notes: "Until it was first published in 1811, *Shōbōgenzō* had existed only in manuscript form and was presumably little known outside of a small circle within the Sōtō hierarchy"; in Norman Waddell and Masao Abe, trans., *The Heart of Dōgen's Shōbōgenzō* (Albany: State University of New York Press, 2002), xii. Aside from the fact that the date is a bit misleading, the suggestion that interest in the text was severely limited to a small circle prior to the nineteenth century does not do justice to all of the various versions and commentaries that were constructed over the course of several centuries. Nevertheless, the translators' implication that Dōgen's text took a long time to take shape is relevant. The authors point out that Rinzai monks Mujaku and Hakuin paid attention to the *Treasury*, with the former joining sectarian critics led by Tenkei and the latter very sympathetic and supportive of Dōgen's writings despite otherwise being harshly critical of Sōtō practice methods.
8. See Michel Mohr, "Japanese Zen Schools and the Transition to Meiji: A Plurality of Responses in the Nineteenth Century," *Japanese Journal of Religious Studies* 25, nos. 1–2 (1998): 168–213.
9. William M. Bodiford, *Sōtō Zen in Medieval Japan* (Honolulu: University of Hawaii Press, 1993), 68; see also Fabio Rambelli, "Secret Buddhas: The Limits of Buddhist Representation," *Monumenta Nipponica* 57, no. 3 (2002): 271–307.
10. *Daichi: Geju, Jūni hōgo, kana hōgo*, 91.

11. Menzan's incredibly productive corpus 著作 can be divided into his Recorded Sayings 語録; Various Sermons 提唱録 （普説・提唱・説戒); Biographies, Commentaries, Doctrines, and Poetry 伝記・註釈・論・歌頌; Monastic and Lineal Regulations 清規関係; and Interview Transcriptions 室中関係; see David E. Riggs, "The Life of Menzan Zuihō, Founder of Dōgen Zen," *Japan Review* 16 (2004): 67–100. Also, the *Illustrated Teiho Kenzeiki zue* 訂補建撕記図会, created in 1803 as part of the 550th death anniversary contains more than sixty drawings of episodes in Dōgen's life.
12. See Ishikawa Rikizan, "Transmission of *Kirigami*, 233–243.
13. Ishii Shūdō, "On the Origins of *Kana Shōbōgenzō*, 234–280, especially 265, 241.
14. See Nishiari Bokusan, "Author's Introduction," in *Dōgen's Genjokoan: Three Commentaries* by Nishiari Bokusan et al. (Berkeley: Counterpoint, 2011), 11–21.
15. See Jiang Wu, *Leaving for the Rising Sun: Chinese Zen Master Yinyuan and the Authenticity Crisis in Early Modern East Asi*a (New York: Oxford University Press, 2015).
16. Eiji Takemura, Takayuki Ito, and Hiroyuki Eto, "Textual Criticism and Exegesis in East Asia and the West: A Comparative Study," *Bulletin of Asian Studies* 14 (2016): 111–126; see also Anthony Grafton, *Defenders of the Text* (Cambridge, MA: Harvard University Press, 1991); and Benjamin A. Elman, *From Philosophy to Philology: Intellectual and Social Aspects of Change in Late Imperial China* (Cambridge, MA: Harvard University Press, 1984).
17. He Yansheng, *Dōgen to Chūgoku Zen no shisō* (Kyoto: Hōzōkan, 2001), viii, xii.
18. Some additional commentarial or editorial terminology includes: 釈義学, 訓詁, 節義, 筆記, 写字, 増補改訂, 追加削除, 編集, 誤写註記.
19. See William M. Bodiford, "Dharma Transmission in Soto Zen: Manzan Dōhaku's Reform Movement," *Monumenta Nipponica* 46, no. 4 (1991): 423–451.
20. See Ōkubo Dōshū, ed. *Dōgen Zenji zenshū* 道元禅師全集. 3 vols. (Tokyo: Chikuma shobō, 1969–1970).
21. Etō Sokuō, *Zen Master Dōgen as Founding Patriarch*, trans. Ichimura Shohei (Washington, DC: North American Institute of Zen and Buddhist Studies, 2001), 451.
22. See Stephen Addiss, *The Art of Zen: Paintings and Calligraphy by Japanese Monks, 1600–1925* (New York: Abrams, 1989), 64–69.
23. The modern edition *Shōbōgenzō chūkai zensho* cites thirty-one Edo commentaries, which are included in my list: 正法眼藏抄, 32; 永平正法眼蔵品目頌竝序, 35; 正法眼藏辨註辨註辨註竝調絃, 37; 法眼藏涉典錄, 40; 永祖正法眼藏品目述贊, 43; 正法眼藏聞解, 44; 正法眼藏涉典和語鈔, 45; 正法眼藏却退一字參, 46; 正法眼藏涉典補闕錄, 48; 正法眼藏補闕錄, 50; 正法眼藏私記, 51; 正法眼藏那一寶,52;正法眼藏和語梯,55;正法眼藏涉典續貂,56;大和尚偈頌二首, 58; 答客議竝序跋類, 59; 正法嫡傳獅子一吼集, 63; 正法眼藏續絃講議, 64; 正法眼藏闢邪訣, 65; 雪夜爐談竝序跋辯, 66; 校閱正法眼藏序, 67; 書寫正法眼序竝口號三首, 68; 正法眼藏諫盡錄, 69; 高祖波斥臨濟德山大潙雲門等辯, 70; 正法眼藏品目頌金剛荎草參, 71; 天桂不知正法眼藏之由來事, 71; 正法眼藏迸驢乳, 72; 彫刻法眼藏凡例竝卷期目, 73; 正法眼藏玄談科釋, 74; 正法眼藏開講備忘, 74; 承陽大師聖教全集解題, 77; plus 正法眼藏索引, 81, and 正法眼藏註解書故事成語索引, 105.

24. See Ralf Müller, "The Philosophical Reception of Japanese Buddhism after 1868," in *The Dao Companion to Japanese Buddhist Philosophy*, ed. Gereon Kopf (Dordrecht: Springer, 2019), 155–204.
25. Mizuno Yaoko, ed., *Shōbōgenzō*, 4 vols. (Tokyo: Iwanami shoten, 1990–1993), vol. 4: 512.
26. See Ishii Shūdō, "Kung-an Ch'an and the Tsung-men t'ung-yao chi," in *The Kōan: Texts and Contexts in Zen Buddhism*, ed. Steven Heine and Dale S. Wright (New York: Oxford University Press, 2004), 110–136.

Sino-Japanese Glossary

Names and Works

Bai Juyi 樂天
Baizhang Huaihai 百丈懷海
Banjin Dōtan 万(萬)仞道坦
Ban'an Eishū 万(萬)安英種
Baoji 寶積
Baojing sanmei 宝鏡三昧
Baozhi 寶智
Benchū 弁註
Bendōhō 弁道法
Bendōwa 弁道話
Betsugen Enshi 別源円旨
Biyanlu 碧巖錄
Caoshan Benji 曹山本寂
Changlu Zongze 長蘆宗賾
Chanyuan qinggui 禪苑清規
Chūgan Engetsu 中巖円月
Congronglu 從容録
Dahui Zonggao 大慧宗杲
Daichi Sokei 大智祖継
Daie Shōbōgenzō 大慧正法眼蔵
Dainichi Nōnin 大日能忍
Daishugyō 大修行
Dajian Huineng 大鑒惠能
Damei Facheng 大梅法常
Danxia Tianran 丹霞天然

Danxia Zichun 丹霞子淳
Daruma-shū 達磨宗
Daowu Yuanzhi 道悟圓智
Dazui Huike 大祖慧可
Denkōroku 伝光録
Deshan Xuanjian 德山宣鑑
Dōgen zenji zenshū 道元禅師全集
Dōgen zenji no in'yō kyōten—goroku no kenkyū 道元禅師の引用経典・語録の研究
Dokuan Genkō 独庵玄光
Dongling Yungyu 東陵永與
Dongshan Liangjie 洞山良价
Dongming Huiji 東明慧日
Donki 曇希
Eihei Dōgen 永平道元
Eihei goroku 永平語録
Eiheiji himitsu chōō zanmaiki 永平寺秘密頂王三昧記
Eihei kōroku 永平廣錄
Eihei shingi 永平清規
Enni Ben'en 圓爾辯圓
Etō Sokuō 衛藤即応
Fenyang Shenzhao 汾陽善昭
Foxing Fatai 佛性法泰
Fugen Bosatsu 普賢菩薩
Fukanzazengi 普勧座禅儀
Furong Daokai 芙蓉道楷
Fūgai Honkō 風外本光
Fuyō Rōran 父幼老卵
Fuzan Gentotsu 斧山玄鈯
Gasan Jōseki 峨山韶碩
Genrō Ōryū 玄楼奥龍
Gentō Sokuchū 玄透即中
Gesshū Sōkō 月舟宗胡
Gettan Zenryū 月潭全竜

Gien 義演
Giun 義雲
Giun oshō goroku 義雲和尚語録
Gokigkigakishō 御聞書抄
Goshō 御鈔
Guanyin 観音
Guishan Lingyou 溈山靈祐
Gulin Qingmao 古林清茂
Guoan Shiyuan 廓庵師遠
Hangyō Kōzen 版撓晃全
Hatano Yoshishige 波多野義重
Hōjō Tokiyori 北条時頼
Hōkyōki 寶慶記
Hongzhi Zhengjue 宏智正覺
Huangbo Xiyun 黃檗希運
Huayan 華嚴
Ichijizan 一字参
Ishii Seijun 石井清純
Ishii Shūdō 石井修道
Itō Shūken 伊藤秀憲
Jakuen 寂円
Jinshan Tanying 金山曇楹
Kagamishima Genryū 鏡島元隆
Kageshitsushō 影室鈔
Kakuin Eihon 覺隱永本
Kana Shōbōgenzō 仮字正法眼蔵
Kangan Giin 寒巖義尹
Katsudō Honkō 活動本興
Kattō gosen 葛藤語箋
Kawamura Kōdō 河村孝道
Keizan Jōkin 瑩山紹瑾
Keizan shingi 瑩山清規
Kenzei 建撕

Kenzeiki 建撕記
Kishizawa Ian 岸澤惟安
Kōhō Kakumyō 孤峰覚明
Kōmyōzō zanmai 光明蔵三昧
Kōun Ejō 孤雲懐奘
Kumu Facheng 枯木法成
Kurebayashi Kōdō 榑林皓堂
Kyōgō 経豪
Lanqi Daoling 蘭溪道隆
Lingyun Zhiqin 霊雲志勤
Linjilu 臨濟錄
Linquan Conglun 林泉從倫
Makahannya haramitsu 摩訶般若波羅蜜
Mana Shōbōgenzō 真字正法眼蔵
Manzan Dōhaku 卍山道白
Mazu Daoyi 馬祖道一
Menju 面授
Menzan Zuihō 面山瑞方
Mizuno Yaoko 水野弥穂子
Monge 聞解
Muin Dōhi 無隱道費
Mujaku Dōchū 無著道忠
Mukōteki 無孔笛
Musō Sōseki 夢窓疎石
Myōan Eisai 明菴栄西
Nanquan Puyuan 南泉普願
Nanyang Huizhong 南陽慧忠
Naoke Daolin 鳥巢道林
Nishiari Bokusan 西有穆山
Ōbaku 黄檗
Oka Sōtan 丘宗潭
Ōkubo Dōshū 大久保道舟
Otsudō Kanchū 乙堂喚丑

Ōuchi Seiran 大内青巒

Rentian yanmu 人天眼目

Rinzai (Linji) 臨済

Rinzaishū 臨済宗

Ryōkan 良寛

Ryōnen Myōzen 了然明全

Senne 詮慧

Shamon Dōgen 沙門道元

Shigetsu Ein 指月慧印

Shiki 私記

Shōbōgenzō 正法眼蔵

Shōbōgenzō honmokuju 正法眼蔵品目頌

Shōbōgenzō honmokujujaku 正法眼蔵品目頌着

Shōbōgenzō honmokuju kongōjitsuzan 正法眼蔵品目頌金剛茎参

Shōbōgenzō honmoku jutsuzan 正法眼蔵述品目述賛

Shōbōgenzō kaiban kinshirei 正法眼蔵開版禁止令

Shōbōgenzō keiteki 正法眼蔵啓迪

Shōbōgenzō kikigakishō 正法眼蔵聞書抄

Shōbōgenzō sanbyakusoku 正法眼蔵三百則

Shōbōgenzō zuimonki 正法眼蔵隨聞記

Shukke 出家

Shushōgi 修證義

Sōgo 宋吾

Sōtō (Caodong) 曹洞

Sōtōshū 曹洞宗

Sōtōshū zensho 曹洞宗全書

Su Shi (Su Dongpo) 蘇軾(蘇東坡)

Taishō shinshū daizōkyō 大正新脩大藏經

Taiyō Bonsei 太容梵清

Teiho Kenzeiki 訂補建撕記

Teiho Kenzeiki zue 訂補建撕記図会

Teizan Sokuichi 鼎三即一

Tenkei Denson 天桂傳尊

Tenzokyōkun 典座教訓
Tetteki tōsui 鐵笛倒吹
Tettsū Gikai 徹通義介
Tiantong 天童
Tiantong Rujing 天童如淨
Touzi Yiqing 投子義青
Tsunoda Tairyū 角田泰隆
Wang Anshi 王安石
Wansong Xingxiu 萬松行秀
Watsuji Tetsuro 和辻哲郎
Weishan Lingyou 溈山靈祐
Wumenguan 無門關
Wuzhun Shifan 無準師範
Xiangyan Zhixian 香嚴智閑
Xuansha Shibei 玄沙師備
Xuanzang 玄奘
Xuedou Chongxian 雪竇重顯
Xuefeng Yicun 雪峰义存
Yangshan Huiji 仰山慧寂
Yaoshan Weiyan 藥山惟儼
Yasutani Hakuun 安谷白雲
Yijing 易經
Yongjia Xuanjue 永嘉玄覺
Yuanwu Keqin 圜悟克勤
Yunju Daoying 雲居道膺
Yunmen Wenyan 雲門文偃
Yunyan Tansheng 雲巖曇晟
Zakka Zōkai 雜華藏海
Zengendaigo yakuchū 全現代語訳注
Zenrin shōkisen 禅林象器箋
Zhaojue Changzong 照覺常總
Zhaozhou Congshen 趙州從諗
Zhongfeng Mingben 中峰明本

Zokugen kōgi 続絃講義
Zongmen tongyaoji 宗門統要集
Zongmen wuku 宗門武庫
Zongmen wupai 宗門五派
Zhuangzi 莊子
Zuochan yi 坐禅仪
Zuting shiyuan 祖庭事苑

Terms

aigo 愛語
bungakuteki 文学的
bunken 文献
chūshaku 註釈
daigo 代語
danka seidō 檀家制度
dōji 同事
fuki no keron 赴機の戯論
fuse 布施
fushigi 不思議
fushiryō 不思量
ge 偈
gen 眼
gendaiyaku 現代訳
genjō 現成
genjōkōan 現成公案
Genzō -e 眼蔵会
Genzō-ka 眼蔵家
go 碁
go/satori 悟
gobungaku 語文学
godoku tensai 誤読天才

goi 五位
goroku 語録
gosen 語箋
gozan bungaku 五山文學
gyōji 行持
gyōji dōkan 行持道環
gyōjū zaga 行住坐臥
higan 彼岸
Hihan Bukkyō 批判仏教
hishiryō 非思量
hongaku 本覺
honmon hihyō 本文批評
honzan 本山
hosshō zanmaichū 佛性三昧中
hyōshō 評唱
ichijō hyakuren ko 條白練去
inyōshō 引用書
ippō 一方
jakugo 下語
jisan 自賛
jisetsu 時節
jishu 示衆
jissō 實相
jiten 辞典
jōdō 上堂
jueju 絕句
juko 頌古
juki 授記
kaidatsufuku 解脱服
kaishakugaku 解釈学
kajō sahan 家常茶飯
kakun 家訓
kana 仮名

kanbun 漢文
kekku 結句
kenshō 見性
kiku 起句
kirigami 切紙
koboku shikai 枯木死灰
kobutsu 古仏
kohan 古版
kohon 古本
kokyō 考据
kōjō 向上
kōan 公案
kumu gehai 枯木花開
kundoku 訓読
kūgō 空劫
kūshu genkyō 空手還郷
kuyō 供養
kyōge betsuden 教外別傳
kyusō 旧草
manga 漫画
mei 迷
menpeki 面壁
mikkyō 密教
missan 密参
mokugyo 木魚
monsan 門参
mu 無
muchū setsumu 夢中説夢
mujō seppō 無情説法
nyakushi 若至
nyoze 如是
nyūmon 入門
raihai 禮拜

renme (inmo) 恁麼
rigyō 利行
Rinzai hihan setsu 臨済批判説
ryō 了
san 賛
sanzen 参禅
senjutsu 撰述
Senni gedō 先尼外道
shichidō garan 七堂伽藍
shichigon-zekku 七言絶句
shikan taza 只管打坐
shinjin datsuraku 身心脱落
shinshaku 新釈
shinsō 新草
shiryō 思量
shobutsu 諸仏
shō 鈔
shōku 承句
shōmono 抄物
shōsan 小参
shushō ittō 修證一如
shūtō fukkō 宗統復古
sokushin zebutsu 即心是仏
songbieji 送別偈
shōshin shōmei 正真正銘
taigi 大疑
teishō 提唱
tetsugakuteki 哲学的
ten 轉
tenku 転句
tsuki 都機
u 有
uji 有時

wadai 話題
waka 和歌
wakan konkōbun 和漢混淆文
Wanshi-ha 宏智派
wuwei 無爲
yomikae 読替え
yomikata 読み方
yōgosakuin 用語索引
yuige 遺偈
yume 夢
zengaku 禅学
zijue 自覺

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Index

Tables and figures are indicated by *t* and *f* following the page number
For the benefit of digital users, indexed terms that span two pages (e.g., 52–53) may, on occasion, appear on only one of those pages.